Collecting and Documenting

Manzanar: Photographs by Ansel Adams
September 1 – Winter 2016

Making It Modern: The Folk Art Collection of Elie and Viola Nadelman
September 24 – December 31, 2016

Taking Shape: Sculpture at the Addison
September 17, 2016 – March 19, 2017

Eye on the Collection
September 1, 2016 – March 19, 2017
ABOUT THE EXHIBITION

Ansel Adams, *Mrs. Naguchi and Two Children* from Photographs of Japanese-American Relocation Camp in Manzanar, California, neg 1943, printed 1984, gelatin silver print mounted to board, 14 x 11 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, purchased as the gift of Sidney R. Knafel (PA 1948), 2015.10.6


**Manzanar: Photographs by Ansel Adams**

September 1 – Winter 2016

This exhibition debuts a recent acquisition of fifty photographs by Ansel Adams documenting the Manzanar War Relocation Center in Inyo County, California. In 1943, Adams was invited to create a photographic record of this government facility, in which hundreds of tarpaper barracks were built to house more than 10,000 people behind barbed wire and gun towers. All residents were of Japanese ancestry, but most were American citizens forcibly removed from their homes and businesses and relocated to the camp by presidential order. While this series includes some of Adams’s signature iconic landscapes, it mostly comprises views of daily life, sports and leisure activities, agricultural scenes, and portraits. Describing this project, Adams wrote, “The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair by building for themselves a vital community in an arid (but magnificent) environment.” An important—and timely—historical document and work of art, this renowned series touches on a wide range of topics from documentary photography and the politics of representation to U.S. and world history, race, and identity.

Generous support for this exhibition has been provided by the Mollie Bennett Lupe and Garland M. Lasater Exhibitions Fund.

**Curriculum Connections Can Include**

- the impact of Pearl Harbor and World War II
- documentary photography and bias
- racism and racial profiling
- cultural and national identity for immigrants or minority groups

**Questions for Observation, Reflection, and Discussion**

- Why might the story of Manzanar and other Japanese relocation camps be a lesser-known part of American history? How can we capture and share unjust events that occur today?
- Why might Adams’s depiction of life at Manzanar be surprising to some people? What might be some criticisms of his photographs from the perspectives of Japanese Americans, the United States Government, or the general American public at the time or now?
- How do images shape the way history is presented?

**Related Events at the Addison**

- **FREE Educators’ Program and Dinner: “All We Could Carry: A Nisei’s Experience in an American Concentration Camp during World War Two”** (3 PDPS) Thursday, October 20th, 4:00–7:30 pm
  Hear a personal account of the Japanese American imprisonment and its civil rights abuses during WWII by Sam Mihara. Seating will be limited and RSVPs are required (http://bit.ly/rsvpsammihara).

**Teacher Resources** Additional resources are available upon request.

- **Born Free and Equal: The Story of Loyal Japanese Americans** text and photographs by Ansel Adams
- **Farewell to Manzanar** a young adult book by James D. Houston and Jeanne Wakatsuki Houston
- **Manzanar’s National Historic Site website** (https://www.nps.gov/manz/index.htm) includes educational material
- **Untold Stories: Manzanar: “Never Again”** (http://www.pbs.org/video/1184937107/) a 14 minute film clip on Manzanar from Ken Burns’s documentary on America’s National Parks
ABOUT THE EXHIBITION

Unidentified American maker, Quilt: Seek No Further or Many Mansions pattern, 1840–60, probably Maryland or Pennsylvania, cotton, 100 1/4 x 99 x 1/8 in., New-York Historical Society, Purchased from Elie Nadelman, 1939.4


George W. Brown & Co., Forestville or Cromwell, CT, Riverboat Excelsior pull toy, ca. 1870, tinned sheet iron, iron, paint, paper, 14 x 21 x 7 in., New-York Historical Society, Purchased from Elie Nadelman, 1937.478
Making It Modern: The Folk Art Collection of Elie and Viola Nadelman
September 24 — December 31, 2016

Making It Modern is the first major examination of sculptor Elie Nadelman's seminal role in folk art collecting. Originally displayed in the Museum of Folk and Peasant Arts on the estate owned by Elie and Viola Nadelman, the collection was later acquired by the New-York Historical Society. This exhibition will present approximately 100 objects displayed in groupings akin to those in the Nadelmans' museum. Several examples of the artist's own sculpture will help to explore the influence of folk art on his œuvre.

This exhibition has been organized by the New-York Historical Society. Leadership support for this exhibition has been provided by the Henry Luce Foundation. Generous support has also been provided by the National Endowment for the Arts, Greater Hudson Heritage Network, the American Folk Art Society, and Furthermore: a program of the J. M. Kaplan Fund. The Addison's presentation of Making It Modern is generously supported by the Sidney R. Knafel Fund and the Bernard and Louise Palitz Exhibitions Fund.

Curriculum Connections Can Include
- collecting, classifying, and curating
- historical objects as primary sources
- patriotic art and symbols
- American Colonialism

Questions for Observation, Reflection, and Discussion
- What is the value in having objects that are both functional and decorative? How does this compare to the things that we purchase for our homes today?
- Based on your observations, what conclusions can you draw about the original uses of these objects? How might these relate to daily life, gender roles, or the culture of the particular time periods?
- How do you think Elie Nadelman's personal collection might have influenced his own artistic practice?

Related Events at the Addison
All programs are free and open to the public, unless noted. For a complete list of Public Programs, please visit addisongallery.org.
- Friends of the Addison Event: Tour of Making It Modern: The Folk Art Collection of Elie and Viola Nadelman Thursday, October 13, 6:00 pm (by reservation only for Friends of the Addison)
- Lecture: Self-Taught Artists in the Twentieth Century: Martin Ramirez and His Peers in the Art World Sunday, October 30, 2:00 pm

Teacher Resources
Additional resources are available upon request.
- American Folk Art for Kids by Richard Panchyk
Betty Parsons, *Untitled*, 1968, acrylic on weathered wood, 20 1/2 x 10 1/2 x 2 1/2 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, gift of Mark Rudkin (PA 1947), 2012.50


Anonymous, *Dower Chest*, 1793, wood with polychrome decoration, 26 1/2 x 50 1/2 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, bequest of Dr. Fred T. Murphy (PA 1893), 1958.49
Taking Shape: Sculpture at the Addison
September 17, 2016 – March 19, 2017

Taking Shape is designed both to celebrate a selection of the museum’s significant sculpture collection and to serve as a complement to the traveling exhibition Making it Modern: The Folk Art Collection of Elie and Viola Nadelman. While small in number, the collection includes important works in a variety of materials—wood, bronze, ceramic, marble, stone, and mixed media. Objects in this presentation range from large weathervanes and carved signs by unidentified artists to small figures by recognized artists such as Malvina Hoffman, Alexander Calder, and Chaim Gross; from ambitious figurative sculpture by well-known sculptors such as Augustus Saint-Gaudens, Paul Manship, Herbert Haseltine, and Robert Laurent to important contemporary works by Siah Armajani, Theodore Roszak, Louise Nevelson, Martin Puryear, Carroll Dunham, Mel Kendrick, and Kendra Ferguson. From functional to decorative, roughhewn to painstakingly polished, representational to abstract, this group of artworks is testament to the limitless possibilities born out of artistic explorations in three dimensions.

Generous support for this exhibition was provided by the Winton Family Exhibition Fund.

Curriculum Connections Can Include
• scale, measurement, and geometry
• storytelling
• character development
• perspectives and points of view

Questions for Observation, Reflection, and Discussion
• How do artists express ideas through color, line, materials, textures, shape, and size?
• How could you reimagine a three-dimensional work of art through drawing, collage, or movement?

Teacher Resources
Additional resources are available upon request.
• deCordova Sculpture Park and Museum (decordova.org) website includes educator resources for engaging with sculpture

also on view: Eye on the Collection
September 1, 2016 – March 19, 2017

Always present but ever-changing, the Addison’s permanent collection is reinstalled several times a year as a way for our varied audiences to experience anew the wealth of our holdings of American art. With the collection now numbering more than 17,000 objects and continuing to grow, the museum is committed to presenting a wide range of works, both those well–known and those lesser–known, for the discovery and appreciation by all our visitors—students, faculty, community, and public alike.

Generous support for this exhibition was provided by the Bernard and Louise Palitz Exhibitions Fund.
Class Visits to the Addison

Admission is always free. Two classes (or up to 50 students) at a time can be scheduled between Tuesday - Friday, 9:00 am - 5:00 pm. Guided visits generally run between 1 - 1.5 hours depending on student age and class size and can also include time for student writing or sketching in the galleries.

- The Addison supports a co-teaching philosophy where our education staff's knowledge of the artworks combine with the teacher’s objectives and expectations for the visit, as well as incorporating students’ knowledge and experiences.

- We will work with you to plan and co-facilitate a visit that will be inquiry-based and engages students in close looking and discussion. Teachers are welcome to stop by our office, call, or email to learn more about our exhibitions and artworks and the ways in which they connect to your course topics.

- The Addison education staff collaborates with educators to create and support long-term projects inspired by exhibitions, collection themes, museum practice, or particular artists. Addison staff works with teachers to develop creative, cross-disciplinary projects that meet multiple social and academic objectives.

Connections to Curriculum Standards

Due to the customized nature of each group visit and the activities surrounding each class, the standards addressed will vary. Class visits to the museum will always include actively viewing and discussing art and can also focus on reinforcing skills from subject areas such as reading, science, writing, social studies, or math. For more standards corresponding to specific projects, lessons, artworks, or exhibitions across disciplines, please contact Christine Jee for more details.

Free Public Museum Hours
Tuesday - Saturday: 10:00 am - 5:00 pm
* * New extended hours on Wednesday 10:00 am to 9:00 pm, ongoing through May 31, 2017 * *
Sunday: 1:00 pm - 5:00 pm

Free Group Visit Hours by Appointment
between Tuesday - Friday: 9:00 am - 5:00 pm

Teacher Resources, Workshops, & Exhibition Information
www.addisongallery.org

Don’t forget: The Addison Gallery’s Online Database accessaddison.andover.edu features nearly all of the 17,000 works in the Addison collection and offers downloadable JPEGs for class presentations and projects.