Relationships of Influence
creative endeavors working with or inspired by others
ABOUT THE EXHIBITION

In Tandem: Inspirations and Collaborations
September 1, 2015-January 3, 2016

Exchanging ideas with mentors and peers—fellow students, friends, studio mates, travel companions, or collaborators—has always been a significant source of inspiration for artists. For some, who met in their youth, their encounter was formative, as was the case with Abbott Handerson Thayer and George de Forest Brush, who established a life-long friendship while studying at the École des Beaux-Arts in Paris. For others, who crossed paths later in life, it was transformative, as was the case with Maud Morgan, who began collaborating with Michael Silver at the age of 91. In the 20th century, as art academies gradually lost momentum, forging associations with fellow artists became even more important in the development of their practice. Specifically, collaborative artists’ projects have emerged as a significant thread of contemporary art; portfolios such as Lee Friedlander and Jim Dine’s *Photographs and Etchings* embody the interpretive possibilities of pairing the sensibilities of two artists working in different media, yet exploring similar visual motifs. Regardless of the specific nature of these associations, the works in this exhibition are examined in the contextual framework of artistic inspiration, influence, and dialogue.

Curriculum Connections Can Include
- duets or collaborative compositions in music
- relationships between authors and illustrators
- comparisons of style medium, mood, tone, and atmosphere
- setting and representations of place
- ecological relationships

Questions for Observation, Reflection, and Discussion
- If you could befriend an artist in this exhibition, who would it be? What might you learn from each other?
- How do relationships shape and reflect one's identity?
- How does understanding artists and their friendships affect what you see in their individual or collaborative artwork?

Project and Activity Ideas
- Record a timeline of an influential friendship, including milestones and memories that were both shared and separate.
- Imagine a dialogue between two artists in this exhibition. Write or act out the conversation between them, or design an artwork that they might create if they were together.
- Explore the theme of friendship as it relates to characters in literature.

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.
- **Gallery Talk** for *In Tandem: Inspirations and Collaborations* with exhibition curator, Kelley Tialiou: Sunday, October 4, 2:00 pm
- **Lecture** with Sebastian Smee, Pulitzer-Prize winning *Boston Globe* art critic. Smee will talk about friendships between prominent artists, the subject of his forthcoming book. This program will take place in Kemper Auditorium: Sunday, December 6, 2:00 pm


Generous support for this exhibition has been provided by the Winton Family Exhibition Fund.
ABOUT THE EXHIBITION

Words in Air: Jennifer Caine and Rachel Hellmann in Collaboration
September 12, 2015-January 17, 2016

Inspired by the language of painting and poetry and the powerful ways in which each art form communicates distillations of experience, Edward E. Elson Artists-in-Residence Jennifer Caine and Rachel Hellmann have constructed a site-specific installation that combines the visual and verbal and embodies ideas of collaboration and creative exchange. Comprised of a series of floor-to-ceiling painted, sewn, and hand-cut paper “pages,” the piece resembles a human scale artist’s book—a porous container of light and color that not only invites viewing but also encourages movement in, around, and through it.

Transcribing a selection of poems by 20th century American female poets—letter by letter—in an invented shorthand of simplified marks, the artists blend a chorus of poetic voices into a single visual response. Addressing ideas of light and color in both their choice of poems and in the ways they restructure them, the artists marry form and content. Woven together, layered, and suspended in space, the “words” are united through cast shadows and reflected color to create a visual experience that is cohesive and solid, but at the same time shimmers and shifts in conversation with the ever-changing light and movement of people within the gallery.

Curriculum Connections Can Include
- line, rhythm, and pattern in poetry
- the physics and symbolism of light
- the collaborative process and other 21st Century Skills
- mindfulness
- experimentaton and the scientific method

Questions for Observation, Reflection, and Discussion
- How would you describe the experience of walking through Words in Air?
- What are some of the ways you see themes of light represented in this piece?
- What are the challenges and benefits of creating collaboratively with others?
- How does the act of reading or writing poetry compare to viewing or creating art?

Project and Activity Ideas
- Create something with a partner or in a team where everyone is able to make a creative contribution that highlights their unique talents.
- Explore ways to translate something verbal, such as a song or a poem, into something visual.
- With a friend, select an anthology of poems, compile a musical playlist, or create a portfolio of artwork that speaks to a specific theme.

Edward E. Elson Artists-in-Residence
Rachel Hellmann and Jennifer Caine working in the Addison Gallery’s artist’s studio.

INSTALLATION VIEW: Words in Air: Jennifer Caine and Rachel Hellmann in Collaboration, at the Addison Gallery of American Art, Phillips Academy, Andover, MA

Generous support for this exhibition has been provided by the Edward E. Elson Artists-in-Residence Fund.
ABOUT THE EXHIBITIONS

Converging Lines: Eva Hesse and Sol LeWitt
September 12, 2015-January 10, 2016

This exhibition celebrates the close friendship between two of the most significant American artists of the post-war era: Eva Hesse (1936–1970) and Sol LeWitt (1928–2007). While their practices diverged in innumerable, seemingly antithetical ways—LeWitt’s art is associated with ideas and rule-based conceptual art and Hesse’s is associated with the body and her own hand—Converging Lines highlights the crucial impact that their more than decade-long association had on both their lives and work.

Selections from the Permanent Collection
September 1, 2015-March 13, 2016

The objects in this exhibition represent the breadth and strengths of the Addison’s permanent collection, ranging from 19th century landscapes to 20th century abstraction and Minimalism. The group of works chosen for display in the show’s main gallery has special significance. In 1993, the Addison presented the retrospective, Sol LeWitt: Twenty-five years of Wall Drawings, 1968–1993. One of the drawings from the exhibition, a gift from Sol LeWitt to the Addison, was specifically designed for and installed on the cove of the main gallery. LeWitt chose eleven iconic paintings from the Addison collection to be hung on the walls below his wall drawing. Although the walls of this gallery have been hung with many, varied exhibitions since 1993, the wall drawing in the cove has remained in place as a prized accessioned work in the museum’s collection. In honor of the presentation of Converging Lines: Eva Hesse and Sol LeWitt, the gallery has been reinstalled as it was presented in 1993. Once again LeWitt’s striking wall drawing and the eleven great Addison paintings can be experienced in conversation as the artist envisioned them.

Curriculum Connections Can Include

- randomness vs. order
- math concepts: geometry, probability, area, perimeter, symmetry, formula, and more
- symbolism and descriptions of shape, color, and line
- minimal, abstract, and conceptual art

Questions for Observation, Reflection, and Discussion

- How do LeWitt and Hesse use composition, color, shape, line, pattern, and other formal elements in similar or different ways?
- What role do cubes and lines play in LeWitt’s work? What other math concepts does he incorporate?

Project and Activity Ideas

- Use words and images to share how you might “see” an artwork with both your eyes and your mind.
- Start a playful postcard exchange with a friend sharing inspiration or support.
- Compare how different people might execute and interpret the concept of “not straight” lines.

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.

- Lecture with Kirsten Swenson, Assistant Professor of Art History at the University of Massachusetts Lowell in conjunction with Converging Lines: Eva Hesse and Sol LeWitt, examining the work of LeWitt and Hesse in the context of the 1960s New York art scene: Thursday, December 3, 6:00 pm
Teaching Resources

More information to help educators and students gain a deeper understanding of artists and themes related to the current exhibitions. Addisional resources are available upon request.

In Tandem: Inspirations and Collaborations
bit.ly/addisonintandem
Website containing images and more information about the artists and friendships featured in the Addison’s exhibition.

Steal Like an Artist: 10 Things Nobody Told you about Being Creative by Austin Kleon
Ten principles about creativity based on the belief that all artists “steal” and transform their inspirations into something original.

Words in Air: Jennifer Caine and Rachel Hellmann in Collaboration
bit.ly/AddisonWordsInAir (case sensitive)
The Addison’s website will include a complete list of poems that inspired the exhibition, videos, and more.

The Game of Light by Hervé Tullet
An interactive book with cutouts on each page allowing for light to shine through.

jlcaine.com
Official website of the artist.
rachelhellmann.com
Official website of the artist.

Converging Lines: Eva Hesse and Sol LeWitt
bit.ly/sfmoma_ evahesse
Interactive website produced by San Francisco Museum of Modern Art in conjunction with the 2002 exhibition Eva Hesse. Features archival images, excerpts from her notebooks, and insightful commentaries by the artist, her contemporaries, and curator Elisabeth Sussman.

Converging Lines Eva Hesse and Sol LeWitt edited by Veronica Roberts
Exhibition catalogue chronicling an in-depth look at the relationship of Eva Hesse and Sol LeWitt and works in the exhibition.

Sol LeWitt: A Wall Drawing Retrospective
Comprehensive exhibition featuring LeWitt’s Wall Drawings at the Massachusetts Museum of Contemporary Art. Museum website includes information about LeWitt’s wall drawings, images, timelapses, and a downloadable audio tour: massmoca.org/lewitt.

Selections from the Permanent Collection
Addison Gallery of American Art 65 Years
Provides background on the history of the Addison Gallery with images and text for many of the works in the collection.
WINTER 2016:
Laurie Simmons: In and Around the House

This exhibition celebrates the Addison's recent acquisition of a complete set of Laurie Simmons's *In and Around the House*, 1976–78. Created by the artist at the outset of her career, these early black-and-white photographs of doll-house interiors debut the concerns and themes—artifice and fiction, gender and identity, and memory and nostalgia—that continue to inform her work. A formative piece for the artist, it is also significant to the history of art. With this pioneering series, Simmons pushed the boundaries of photography into the realm of conceptual art.

Images and domestic objects that speak to themes of house and home from the Addison's permanent collection will also be on view.

Curriculum Connections Can Include
- characters and setting
- scale and measurement
- the significance of home
- identity and place
- storytelling
- gender stereotypes
- memories and perceptions
- manipulation and direction in photography

Laurie Simmons, Sink / Ivy Wallpaper, from *In and Around the House*, 1976, gelatin silver print, Addison Gallery of American Art, Phillips Academy, museum purchase
SPRING 2016:
Revolution of the Eye: Modern Art and the Birth of American Television

Revolution of the Eye examines the way avant-garde art shaped the look and content of American television in its formative years from the 1940s through the mid-1970s, and in turn how television introduced the public to the latest trends in art and design. Featuring more than 260 art objects, artifacts, and clips, the exhibition examines how artists fascinated with this brash new medium and its technological possibilities contributed to network programs and design campaigns, appeared on television to promote modern art; and explored, critiqued, or absorbed the new medium in their work. This dialogue between high art and television is revealed through a selection of fine art and graphic designs by artists such Saul Bass, Alexander Calder, Georgia O’Keeffe, Marcel Duchamp, Allan Kaprow, Roy Lichtenstein, Man Ray, Eero Saarinen, Ben Shahn, and Andy Warhol, as well as ephemera, television memorabilia, and clips from important television programs including Batman, The Ed Sullivan Show, The Ernie Kovacs Show, Rowan and Martin’s Laugh-In, and The Twilight Zone.

Curriculum Connections Can Include

- American culture during the 1950–1970s
- symbolism in the media
- sequencing through storyboards
- the impact and evolution of television and film
- popular characters in TV and film
- societal issues represented through visual culture


Revolution of the Eye: Modern Art and the Birth of American Television is organized by the Jewish Museum, New York, and the Center of Art, Design, and Visual Culture, University of Maryland, Baltimore County (UMBC). The exhibition is made possible by the Andy Warhol Foundation for the Visual Arts, The Skirball Fund for American Jewish Life Exhibitions, the Stern Family Philanthropic Foundation, the National Endowment for the Arts, the National Endowment for the Humanities, and other generous donors.
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 specific 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
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

Instagram
@addisongalleryofamericanart

Education Blog
inspiredbytheaddison.tumblr.com