FACES AND PLACES

winter 2014
teacher guide

Eye on the Collection: Artful Poses
February 1, 2014 – March 30, 2014

Industrial Strength:
Selections from the Collection
February 1, 2014 – April 13, 2014

An American in London: Whistler and the Thames
February 1, 2014 – April 13, 2014

Natural Selections
Ongoing through March 16, 2014

To see the location of each exhibition throughout the museum, please click on our gallery map here (http://bit.ly/1edK2tU).
Eye on the Collection: Artful Poses

Featuring works from the 18th through the 21st centuries, Artful Poses explores the many ways that portraits both capture the presence of an individual and reveal the shifting social and artistic contexts in which the works have been created. The gaze, garments, furnishings, and well-placed accoutrements—a flower held by a young girl, an open book, a ship in the background—all attest to the status, ambitions, and aspirations of the 18th-century sitter. Portraits from the 19th century, such as Henry Inman’s rosy-faced newsboy and Winslow Homer’s country school teacher, are set in a framework of time and place in scenes that transcend the physical attributes of the sitter. In the 20th century, the primacy of photography freed artists in all media to use the portrait for artistic and social purposes. Diane Arbus’s awkward boy with a toy hand grenade and Roy DeCarava’s white-gowned graduate in the gritty urban backyard are tough, touching commentaries on the complexities of American life. Recent self-portraits by Chuck Close and Red Grooms that are both two- and three-dimensional playfully use the idea of portraiture to create intriguing and amusing works.

Curriculum Connections Can Include:
- Character Traits
- Biography / Autobiography
- Personal Narratives
- Making Inferences
- Representing Identity
- Symbolism of Pose, Costume, Setting, and Props

Questions for Observation, Reflection, and Discussion:
- What makes a picture a portrait? What purposes can a portrait serve?
- Who do you think the individuals in the portraits are? What stories can they tell us?
- What visual evidence in the portraits denotes the skills, attitudes, and personalities of the sitters and those of the artists?
- How can a portrait support or limit your understanding of someone’s identity?
- The Oxford Dictionaries Word of the Year 2013 was “selfie.” What messages can be communicated with images that are taken and publicly posted? What are the strengths and limitations of those types of images?
- How has portraiture changed over time?

Project and Activity Ideas:
- Recreate a portrait through a tableau vivant or a static living picture.
- Create a series of hashtags to describe a portrait or self-portrait.
- Make a picture of yourself that shows the “truth” about who you are. Do you have one self or many selves? How will you use pose, costume, setting, props, lighting, or other techniques to communicate your identity?
- Write dialogue, imagining what a person in a portrait might say or think.
Photography and Writing Project Idea: **FACES OF PROMISE**

*How do you see yourself? How do others see you?* In this workshop presented at the “Write the Promise” conference held at the Boys and Girls Club of Lawrence, MA, we looked at portraits from the Addison’s collection and then made portraits of our own. Students wrote letters to their future selves, exploring the idea of who they are today and who they want to be.

**Step 1: Look at Images**

Look at paintings, drawings, and photographs of different types of people. To view portraits from a range of time periods and mediums for this and other activities, explore the Addison’s online collection database through our website ([http://accessaddison.andover.edu/](http://accessaddison.andover.edu/)).

**Step 2: Discuss**

What are some details that we can examine when looking at portraits? How is your understanding of a person affected by his or her body language, clothing, facial expression, setting, etc.? Who do you think this person is/was? What could these portraits reveal about these people?

**Step 3: Make a Portrait**

Students can work in pairs or teams to take photographs of one another. If photographing is not an option, students can draw self-portraits or portraits of one another. Students should think about how to communicate who they are today and what they would like to look back on in the future.

*How can you use body language, facial expression, clothing, setting, and props to communicate these ideas?*

Glue or tape your portrait on a large envelope and have students address it to themselves.

**Step 4: Write**

Have students write letters to their future selves including information about their current lives and their hopes and dreams for the future.

**Step 5: Share and/or Display**

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A: John Greenwood (1727 - 1792), *Man in Green Coat*, 1750, oil on canvas, 49 7/8 in. x 40 1/8 in. (126.68 cm x 101.92 cm), Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase; B: Henry Inman (1801 - 1846), *News Boy*, 1841, oil on canvas, 30 5/16 in. x 25 1/8 in. (76.99 cm x 63.82 cm), Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase; C: Roy DeCarava (1919 - 2009), *Graduation Day*, 1949, gelatin silver print, 9 9/16 in. x 13 5/8 in. (24.29 cm x 34.61 cm), Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase; D: Red Grooms (b.1937), *Self Portrait*, 1965, oil on wood panels, 20 in. x 16 in. x 10 in. (50.8 cm x 40.64 cm x 25.4 cm), Addison Gallery of American Art, Phillips Academy, Andover, MA, museum purchase and partial gift of Gil Einstein and Anne MacDougall (AA 1962)
An American in London: Whistler and the Thames

In the 1860s and 1870s, James Abbott McNeill Whistler immersed himself in the life of Victorian London, with a particular focus on the bustling neighborhood surrounding Battersea Bridge, including the workers and women who frequented the Thames-side wharves and pubs, the barges that navigated the perilous passage under the bridges, and the steamboats and wherries crowded with daytrippers that paddled up and down Battersea Reach. This exhibition brings together numerous paintings, prints, and drawings from this pivotal period in Whistler’s career, providing a detailed examination of his approach to composition, subject, and technique.

Industrial Strength: Selections from the Collection

Inspired by An American in London: Whistler and the Thames, this exhibition gathers works by artists who, like Whistler, have found inspiration in the industrial landscape. The work in the exhibition explores all aspects of the industrial scene, including laborers, factories, transportation, and infrastructure, through both series of works as well as individual pieces. Including a range of media and time periods, as well as abstract works that play with hard-edged forms and industrial materials, Industrial Strength features artists as diverse as Edward Hopper, Walker Evans, Margaret Bourke-White, Berenice Abbott, O. Winston Link, Peter Vanderwarker, and Siah Armajani.

Curriculum Connections Can Include:
• 19th Century London
• Charles Dickens and related literature
• Literary Techniques and Composition
• Industrialization in U.S. History
• Transportation and Urbanization
• Mill Cities and Mill Workers
• Engineering
• Trains and Railroads

Questions for Observation, Reflection, and Discussion:
• Compare the modes and methods that Whistler used to document the neighborhood surrounding the Battersea Bridge. What can be documented with one method that can’t with another?
• How can documenting one neighborhood over time impact our understanding of its identity?
• What can we learn about an artist’s relationship to place by the way he or she chooses to depict it?
• What is the impact of industrialization on a community? What are the benefits and detriments of this type of development?
• How can the purposes of industrial structures change over time?

Project and Activity Ideas:
• Research the history of a river or a bridge in your city or town.
• Photograph, draw, paint, or sculpt a familiar bridge or design your own. What engineering techniques can you learn?
• Document an industrial structure over a period of time and notice any changes that might affect its appearance, such as weather or time of day.
• Write a persuasive letter arguing for or against the renovation and repurposing of abandoned industrial buildings.
ABOUT THE EXHIBITION

Natural Selections

This selection from the Addison Gallery’s permanent collection raises questions about how we recognize and interpret the natural world. Whether a treasured masterpiece or a lesser-known work, each object in Natural Selections has been chosen to evidence the artist’s relation to the natural environment.

Nature imposes itself in small and grand ways in the works assembled here—a fragment of sylvan landscape or seascape glimpsed through the window behind the sitter, a panoramic landscape of grand intention spread across the canvas, a meticulously detailed segment of woods or bountiful garden or animal specimen. While the scientist offers us a structured framework and systematic ordering of natural phenomena, it is through the lens of the imaginative artist we learn to see and appreciate our natural world—light, land, sky, water, flora, fauna, and the cosmos in which we live.

Classroom Connections Can Include:
- Astronomy
- Landscapes and Setting
- Biology
- Environmental Science
- Meteorology
- Conservation
- Ecology
- Land Use and Agriculture
- Manifest Destiny
- Weather and Atmosphere
- Literary Techniques and Composition
- Romanticism

Questions for Observation, Reflection, and Discussion:
- How do the urban landscapes from the Addison’s Industrial Strength exhibition compare to the natural landscapes found in Natural Selections?
- How does an artist use formal techniques like light, color, and texture to communicate the essence of a place?
- What do the choices that an artist makes in documenting his or her environment tell us about their perspective or feeling about the world around them?

Project and Activity Ideas:
- Write a haiku describing the natural environment seen in a work of art.
- Describe a setting by focusing on one aspect: light, land, sky, water, flora, fauna, or the cosmos. Then describe the same setting by focusing on another aspect. How do the descriptions compare? Read the descriptions written by someone else. Would you imagine the same location based on each description?
- Rename an artwork after you have examined it closely.
This activity was designed with the Addison’s winter exhibitions in mind and can be adapted for any grade level or content area.

We all have memories or experiences connected to a place. Perhaps you identify with the urban landscapes from *Industrial Strength: Selections from the Collection*, the bustling city represented in *An American in London: Whistler and the Thames*, somewhere more serene and idyllic like the landscapes in *Natural Selections*, or somewhere entirely different.

Create a map of a place, real or imagined, inspired by a location depicted in an artwork hanging at the Addison.

What is your relationship to this place? How can you convey the importance of your place through what and how things are shown on your map? Include people, buildings (past and present), stories, plants, or animals. What sounds, smells, textures, or tastes can you evoke? What written descriptions could you include? What points of interests should you highlight? If your location is somewhere accessible, incorporate a walking tour and explore. Take photographs or sketch, write notes, and collect artifacts in preparation for creating your map.

Map created as a part of Mary Guerrero’s “Noticing and Noticing” project with her first grade class at the Oliver Partnership School, Lawrence, MA in collaboration with the Addison Gallery of American Art (2012).

 How will the Addison inspire you?
We encourage both teachers and students to share photos of your work for this and any other projects and to follow us on Instagram!

#inspiredbytheaddison
@inspiredbytheaddison
Suggested adaptations and variations:

- Collaborate with others and create a series of related maps, with each map focusing on a specific space within a larger area.
- Map your vision for the future of your community.
- Create a map or a blueprint for a building and include the stories that it holds.
- Consider centering your map around an important body of land or water.
- Create a historical map or timeline of a place.
- Map out your life, including places that have been (or will be) a significant part of your memories.
- Consider the different means of transportation that you could include on your map, such as a railroad.
- Make your map into an interactive gameboard.
- Incorporate all five senses into creating your map.
- Make your map come to life by making it 3-D. Use boxes, clay, or natural objects.
- Print out an artistic landscape and draw a map or create a collage directly onto it. Incorporate roads, buildings, or paths.

Sharing in and beyond the classroom and empowering your students:

- Make copies of your map and distribute it.
- Give a public “tour” using your map.
- Create an exhibition in your classroom, in your school, or in a local municipal building.
- Create an accompanying travel brochure for your place.
- Use a public display of student work to raise awareness about community issues.

Related resources:


Personal Geographies gives you the tools and techniques you’ll need to create artful maps of yourself, your experiences and your personal journey. Chart the innermost workings of your mind, document your artistic path and create an unfolding maze of your future dreams and goals.


In each spread of this bold and humorous picture book, children can examine their place in the world around them through detailed and engaging maps that are drawn from a child’s perspective.


Self-published book with photographs and writing documenting the study of responding to artwork and the creation of a public exhibition by first grade students at the Oliver Partnership School in Lawrence, MA. Available by request and in the Addison's Family and Educators' Library.

Sidney R. Knafel Map Collection

<http://maps.bpl.org/explore/subject/knafel-sidney-r-map-collection-phillips-academy-andover-ma>

Downloadable images of globes, atlases and renderings of coastal New England and New France at various stages of exploration and incorporation by Europeans from the Sidney R. Knafel Map Collection at Phillips Academy, Andover, MA.


This book takes a fresh look at what maps do, whose interests they serve, and how they can be used in surprising, creative, and radical ways.
**ADDISON GALLERY TEACHER GUIDES**

**Artful Poses**

Addison Gallery Teacher Guides

Portraits have been a favorite unit of study at the Addison over the years. Explore past teacher guides to get even more ideas for your classroom.

- **Fall 2005** - Chuck Close Prints and Oscar Palacio
- **Fall 2005** - Little Women, Little Men and Child's Play
- **Winter 2006** - Portraits of a People, Young America: The Daguerreotypes of Southworth & Hawes, and Beverly McIver
- **Fall 2007** - Class Pictures: Photographs by Dawoud Bey, The Discerning Eye, Ipswich Days, and Angela Lorenz
- **Fall 2008** - Developing Photography & Writing Projects Inspired by Class Pictures: Photographs by Dawoud Bey
- **Spring 2012** - Identity, Role Play, and Expression

Addison Museum Learning Center Portfolio Guides

Portfolio Guides explore work from the Addison’s collection sorted by multidisciplinary themes. Click the images within each Portfolio Guide PDF to access digital images in the Addison's online database. <http://www.andover.edu/Museums/Addison/Education/MLC/Pages/Portfolios.aspx>

  Article written by the art critic Jerry Salz about the impact of the selfie in art and the human experience. He compares current day selfies with older versions of a selfie through portraiture in art history.

  Colorful, illustrated text for children, which helps young students look at and interpret all types of portraits.

  Detailed account of Bey’s museum–school collaboration with the Smart Museum at UC.

  Catalogue for the exhibition with the photographs of Dawoud Bey and statements of sixty students from across the United States.

  Brief overview of the history of portrait photography and the complexities of its evolution.

  TED speakers describe their journeys to answer the question: “Who am I?”

  About an exhibition, called “Shaping a Modern Identity,” which “mostly consists of portraits of inner lives, taken by various photographers, and it’s about the encounter between the two participants.”

  This remarkable collection highlights the art and inspirational paths of 14 outstanding artists who, over the course of 20 years, have shared their art and lives with children. Each spread comprises a self-portrait, as well as the artist’s personal story and reflections on what their art means to them.

  Short clip of Big Bird in Chuck Close’s studio introducing the idea of looking at art.

  Traces the development of portraiture in Western art. The author explores portraits from different time periods and genres to outline the varying functions and forms of portraiture over time.

  Complete set of images of Harlem during the late 1970’s by photographer Dawoud Bey.
Themes from both An American in London: Whistler and the Thames and Industrial Strength: Selections From the Collection can be extended into larger units of study that involve visits to local historical organizations. The resources listed are those closest to the Addison Gallery in Andover. Contact your own community's library or resource center to get started.
Natural Selections Children's literature selected to compliment the artwork from the Natural Selection exhibition in relation to the themes of light, land, flora, fauna, water, sky, and the cosmos. Any of these books could be read before, during, or after a visit to the Addison Gallery to deepen students' artistic, poetic, scientific, literary, or environmental understanding of skills and concepts.

**LIGHT**
Explains how light rays travel, how the moon lights up the sky and how shadows are formed from dawn to dusk.

Thematic arrangement of poems by people of different countries and illustrations of art that is part of the Metropolitan's collection.

Includes the way artists have used both light and shadow and encourages experimentation to paint light.

**LAND**
Blizzard, Gladys S. *Exploring Landscape Art with Children (Come Look With Me Series)*. Charlottesville, VA: Thomasson-Grant, 1992. (Gr. K-4)
The author includes twelve landscape paintings on a page with information about the artist and the painting on the opposite page and with questions for the reader to contemplate.

The focus of this poetic treatment is on characteristics of New England such as the sea, old houses, changing seasons, barns, lighthouses, lobster and more.

When the great cities of North America were being built, little thought was given to the idea of creating “green spaces.” But these oases from the dirt, gravel, and noise of the crowded city streets were exactly what were needed. One of the few people to recognize this fact was Frederick Law Olmsted, North America's first landscape architect.

**SKY**
Little Cloud follows after the other clouds in the sky because he is busy changing shapes.

Barbara Cooney's beautiful illustrations accompany the story of three girls who go out on a “bimulous” night when “the sky is like lace”. It’s a magical outing!

The author is a cloud expert; each page spread has a color photograph of a different cloud with tips for spotting and recording.

**FLORA**
Gerber, Leslie. *Spring Blossoms*. Watertown, MA: Charlesbridge, 2013. (Gr. 2-5)
The rhyming couplet text about flowering trees is accompanied by bursts of color and by bits of scientific information.

Stories, poems and projects about growing your own garden.

Ava tends a poppy that she finds near her home and unwittingly puts the seed head in the soil, and in the spring, she has a wonderful discovery.
FAUNA


In the last two hundred years, thousands of animal species have become extinct. There are only forty Amur leopards left in the world. With cut and torn paper collage, the author/illustrator introduces twenty-one endangered species.


J. Patrick Lewis, U.S. Children's poet laureate for 2011-2013, chose from classic to modern poets with different poetic forms along a wide range of subject matter. National Geographic's beautiful photographs accompany the text.


With simple rhymes accompanying lovely illustrations, the author encourages children to imagine their dream animal.


The sounds of the animals come through in the poetic form with Prelutsky's use of repetition, alliteration, and carefully placed line breaks.

WATER


The author presents the facts about the history of a “drop of water” along with lovely paintings. She covers the water cycle, erosion, and environmental concerns.


Children on an island in Maine enjoy the water and landscape and explore the changes after a hurricane. Caldecott winner.


A California-based non-profit trains teachers and others that work with children, to find room for incorporating nature observation and the arts in their work with children. River... is an anthology of the writing and artwork of the children.


A photo essay, this work looks at animals in fresh water and their living conditions and methods of survival.


Jane Yolen and her son worked together on this book of poems about the special nature of water and its sounds and, at times, awesome power.

COSMOS

Fox, Karen C.  *Older Than The Stars*. Watertown, MA: Charlesbridge, 2010. (Gr. 2-6)

Verse and illustrations work together beautifully in Fox's book to explain the Big Bang theory.


Fifteen tales about the sun, the moon and the stars from, different places in the world with illustrations accompanying each story.


The author introduces sixteen cosmologies from the Maori, Egyptian, Greek, Hebrew, Inca, Jain, Desana Indian, Haitian, Iroquois, Fon, Chumash and Chinese. All are accompanied by myths about the origin of the universe.
CLASS VISITS TO THE ADDISON

Admission is always free. Two classes (or up to 50 students) at a time can be scheduled for Tuesday – Friday, 9:00am – 4:00 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 and support collaborative, creative, cross-disciplinary projects that meet multiple social and academic objectives.

CONNECTIONS TO THE COMMON CORE

Due to the highly personal nature of each group visit and the activities surrounding each class, the standards listed below are only examples of what can be addressed through actively looking at, discussing, and writing about art at the Addison and in students' classrooms. Class visits to the museum can also focus on reinforcing skills from subject areas such as reading or math. For more specific standards corresponding to specific projects, lessons, artworks, or exhibitions accross disciplines, please contact Christine Jee for more details.

**English Language Arts: College and Career Readiness Anchor Standards for Reading**


**English Language Arts: College and Career Readiness Anchor Standards for Writing**


**English Language Arts: College and Career Readiness Anchor Standards for Speaking and Listening**

CCSS.ELA-Literacy.CCRA.SL.1, CCSS.ELA-Literacy.CCRA.SL.2, CCSS.ELA-Literacy.CCRA.SL.3, CCSS.ELA-Literacy.CCRA.SL.4, CCSS.ELA-Literacy.CCRA.SL.5, CCSS.ELA-Literacy.CCRA.SL.6

**English Language Arts: College and Career Readiness Anchor Standards for Language**


**Mathematics: Standards for Mathematical Practice**


Don't forget: The Addison Gallery's Online Database (http://accessaddison.andover.edu/) features nearly all of the 17,000 works in the Addison collection and offers downloadable jpegs for class presentations and projects. You can search for images related to virtually any topic that you are studying in your classroom.