Dualities & Discoveries

Light/Dark, White/Black
January 17 - July 31, 2015

Heaven and Earth
February 7 - April 5, 2015

Collection Intervention: Ellen Gallagher’s DeLuxe
February 7 - May 17, 2015
ABOUT THE EXHIBITION

Light/Dark, White/Black
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Beyond their effectiveness in depicting three-dimensionality and conveying light and shade to construct the illusion of space, black and white have long fascinated artists, as they are rich with symbolism, metaphor, and association. Comprised of challenging juxtapositions, harmonious ensembles, and unexpected pairings, this exhibition explores how artists use different formal elements and media to exploit the associative character of black and white and visually render conceptual themes. Through this lens, the work of artists such as Josef Albers, Roy DeCarava, Carroll Dunham, Sol LeWitt, Robert Mangold, Ray Metzker, Louise Nevelson, Dorothea Rockburne, Fred Sandback, Frank Stella, Ad Reinhardt—whose avant-garde treatise on this subject inspired the title of the exhibition—and others from the Addison’s permanent collection will come into focus.

**Curriculum Connections Can Include**
- minimalism in art and literature
- void and absence / negative and positive space
- symbolism of light and shadow
- rhythm and pattern
- contrast and juxtaposition
- experimentation with color and form
- symmetry and balance

**Questions for Observation, Reflection, and Discussion**
- What emotions and perceptions are commonly associated with the colors black and white?
- How can monochromatic artwork challenge the viewer to see things in new and unexpected ways?
- What inferences can you make to fill the void of negative spaces?
- How can limiting color help to distill a moment to its essence?
- How can contrast make the realistic abstract?

**Project and Activity Ideas**
- Discover what other pigments make up the color black by experimenting with the process of chromatography, the technique for separating mixtures, using black markers and paper coffee filters (visit https://www.exploratorium.edu/science_explorer/black_magic.html to learn more).
- Compare and contrast how artists like Carroll Dunham, Sol LeWitt, or Frank Stella create artworks that range in their use of color.
- Experiment with light and shadows through shadow puppets or silhouettes.
- Collect paint color samples or mix paint to create your own black and white color swatches. Use adjectives and descriptive words to name the many different shades of black and white.
- Use black and white as inspiration for creative writing. Include one color in every line, focus on just one color, or use comparisons to write poetry.
- Obscure the origin and narrative of everyday objects by focusing on textures and details through crayon rubbings, clay imprints, or by painting the objects black or white.

**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 addissongallery.org.

- **Gallery Talk** with exhibition curators Allison Kemmerer and Kelley Tialiou: Sunday, March 29, 2:00 pm
- **Black And White Film Series** exploring the aesthetics and symbolism of black and white in various genres of short and feature-length films: see website for dates, through May

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

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PROJECT SPOTLIGHT

Math and the Wall Drawings of Sol LeWitt

Curriculum Connections Can Include

- scale and ratio
- probability
- geometric forms
- equations of lines, slope, and perpendicularity

In conjunction with the presentation of the exhibition *Light/Dark, White/Black*, the Addison invited math teachers and their students to participate in the making of *Wall Drawing #716*, while also using the various mathematical principles inherent in LeWitt's work as a springboard for experimental, hands-on learning of applied mathematics.

In preparation for work on *Wall Drawing #716*, students in geometry, algebra, calculus, trigonometry, and statistics courses read about LeWitt and his work, examined *Wall Drawing #713* designed specifically for the Addison's vaulted ceiling, and explored cross-disciplinary modes of learning and thinking—appreciating art through math and math through art—with Addison Curator of Education Rebecca Hayes and Museum Learning Specialist Jamie Kaplowitz.

Following LeWitt's instructions for the wall drawing, students began by planning the spacing of the grid on the Elson Wall. They calculated the number of complete squares that would fit, then determined how to distribute the remaining space among the squares to cover the entire wall.

The certificate for *Wall Drawing #716* reads:

“A 12” (30 cm) grid covering the black wall. Within each 12” (30 cm) square, a straight vertical, horizontal, diagonal right or diagonal left line or an arc from one of the four corners bisecting the square. All squares must be filled by one of the 8 choices. The direction or kind of arc or line in each square is determined by assigning each possibility a number (1–8) and by having the drafts(wo)man pull those numbers 1–8 out of a hat. The drawing must begin with the upper left module, and end with the lower right.”

After some practice drawing, students pulled numbers from a hat to determine the type of line they would add to their individual square, then carefully drew their lines with assistance from Addison Curatorial Assistant Kelley Tialiou.

Follow-up projects in the classroom will include calculating angles and plotting points, lines, and equations on graphs. Algebra classes are discussing functions, in which the domain is the set of possible inputs (the numbers 1–8), and the range is the set of possible outputs (the set of eight possible lines). Statistics classes are exploring probabilities, such as determining the probability of pulling numbers from the hat that create a complete circle by connecting adjacent squares.

Visit the Addison's YouTube channel (http://bit.ly/LeWitt716) to view a time-lapse video of the students creating *Wall Drawing #716*.

Similar projects can be completed on gridded cardboard, on a whiteboard, or even on the pavement squares of the sidewalk. Contact us to brainstorm ways to modify this project for your classroom!

“We got to apply our knowledge of algebra to make art. In those five minutes, we were the artists. We created that line or arc. We figured out the best way to make LeWitt’s instructions come to life.”

—Math student
ABOUT THE EXHIBITION

Heaven and Earth
February 7 – April 5, 2015

Sky, sea, and land have long served as alluring subjects for artists who wish to challenge themselves with fleeting effects of atmosphere, light, and motion: churning rapids, wind-blown trees, dark thunderheads, gossamer mists. Nineteenth-century artists often depicted a nature either harmoniously idyllic or terrifyingly awesome—sometimes both at once. While many of the works in this exhibition present the landscape as a kind of fantasy, others explore the ways in which artists—both past and present—have expressed their wonder at nature’s invisible or intangible properties, as well as exercised their imaginations to depict the unknown.

Curriculum Connections Can Include
• visual representations of the unknown
• abstraction and realism
• the finite and the infinite
• the spiritual in nature
• Manifest Destiny and Westward Expansion
• Transcendentalism and Romanticism
• perspectives on nature
• representation of land

Questions for Observation, Reflection, and Discussion
• How can artists use their work to broaden the oftentimes limiting definitions of the natural world?
• How can artists capture the invisible or the unknown and make it into something more concrete?
• What role do images play in shaping our relationship to the land and environment?
• How do representational and abstracted landscapes reflect artists’ inspirations and intentions?

Project and Activity Ideas
• Challenge yourself to visually represent intangible concepts such as taste, sound, emotion, or time.
• Create a landscape based on your favorite place and transform it to reflect a heavenly or fantasy-like quality that shows your feelings and attitudes towards that place.

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 Heaven and Earth with Judith F. Dolkart, Addison Director and exhibition curator:
  Sunday, March 15, 2:00pm

Abbott Handerson Thayer, Monadnock Angel, 1920–21, oil on canvas, 91 ¼ x 60 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, gift of anonymous donor, 1930.17

Georgia O’Keeffe, Wave, Night, 1928, oil on canvas, 30 x 36 in., Addison Gallery of American Art, Phillips Academy, Andover, MA, purchased as the gift of Charles L. Stillman (PA 1922), 1947.33
ABOUT THE EXHIBITION

Collection Intervention: Ellen Gallagher’s DeLuxe
February 7 - May 17, 2015

Clockwise from upper left:
Ellen Gallagher, Dixie Peach, Wiglette, Valmor, and Mr. Terrific from DeLuxe, 2004–2005 portfolio of sixty with photogravure, etching, aquatint and drypoint with lithography, screenprint, embossing, tattoo machine engraving, laser cutting and chine collé, 13 x 10 1/2 in., courtesy Two Palms, New York
Making a guest appearance in this exhibition, Ellen Gallagher’s seminal print portfolio *DeLuxe* takes center stage and serves as inspiration for groupings of works chosen from the Addison’s permanent collection that explore the multiple layers of material and meaning revealed in this work. Gallagher created her remarkable series of sixty prints using hair and beauty product advertisements drawn from vintage African American magazines as raw material which she then transformed via printing techniques ranging from aquatint, drypoint, and silkscreen to laser-cutting, mold-making, and digital technology. Further subverting and recontextualizing the original ads, the artist added plasticine, paint, coconut oil, toy eyeballs, and glitter to each of the printed surfaces. A technical tour-de-force, in which printmaking, drawing, collage, and painting are seamlessly fused, this playful and provocative series of gridded prints offers sly and insightful commentary on modernism, mass media, fashion, identity, and race in mid-century America.

*DeLuxe* is presented within the context of other contemporary print series and portfolios that variously deal with aspects of identity through works from the Addison’s collection that explore artistic and cultural themes found in Gallagher’s portfolio. Within these broad groupings, individual objects reference additional issues such as race, gender, and consumer culture—all topics that are examined in *DeLuxe* and permeate contemporary American culture.

**Curriculum Connections Can Include**
- standards, definitions, and perceptions of beauty
- the history of gender and racial identity in America
- the grid as a compositional tool
- the intersection of word and image
- appropriation and transformation of found material and imagery
- media and visual literacy through advertisements
- printmaking and mixed media

**Questions for Observation, Reflection, and Discussion**
- How do the products shown in the advertisements in *DeLuxe* reflect some of the cultural expectations placed onto African American culture at the time? How does Gallagher’s reappropriation counter or reinforce these expectations? What assumptions do companies have about the needs of specific demographics today?
- What are some of the different ways that artists use images and words? How would it be different if you only saw the picture or only read the words?
- In your opinion, where does the art and authorship in printmaking lie? How does collaboration with the printmaker change the role and capabilities of the artist?

**Project and Activity Ideas**
- Use the prompt “I used to be... / But now I am...” to write from the point of view of a character in one of the magazine advertisements seen in *DeLuxe*. Consider different interpretations and perspectives as the character experiences transformation either through the beauty products or through Gallagher’s transformation of the original image.
- Construct a collage from a self-portrait and existing magazines to create an advertisement that “sells” your best inner qualities or shows a version of yourself that is different from how others might see you.
- Seek inspiration from the language of advertisements by creating artwork and writing poems using words and phrases pulled from magazines and newspapers.

Generous support for this exhibition has been provided by the Mollie Bennett Lupe & Garland M. Lasater Exhibitions Fund.
**Light/Dark, White/Black**
A good example of minimalism in art and literature.

Children's book of photograms (images created through cameraless photography) using everyday objects.

An interactive book with cutouts on each page allowing for light to shine through and cast interesting shadows on the wall.

An in-depth look at Stella's Black Paintings through sketches, photographs, and essays.

A glimpse into artist Ad Reinhardt's notes and essays about his work, views on art, his best known black paintings.

**Collection Intervention: Ellen Gallagher's DeLuxe**
A summary and analysis of DeLuxe from the Tate.

SEGMENT: Ellen Gallagher in "Play" (http://www.pbs.org/art21/watch-now/segment-ellen-gallagher-in-play)
Hear artist Ellen Gallagher talk about her work and see how her intricate pieces in DeLuxe were made and printed.

**Related Teacher Exhibition Guides**
- Chuck Close Prints: Process and Collaboration (Fall 2005)
- Jennifer Bartlett: Early Plate Work (Fall 2006)
- Models and Muse, Kara Walker, and Wheeler Survey (Winter 2007)
- Carroll Dunham Prints: A Survey (Spring 2008)
- Eadweard Muybridge, Harold Edgerton, and Beyond: A Study of Motion and Time (Winter 2009: Part One / Part Two)
- Identity, Role Play, and Expression (Spring 2012)

**Related Museum Learning Center Portfolio Guides**
- American Identity
- Race and Otherness
- Images and the Media
- Photographic Technologies

**Heaven and Earth**
A catalogue of the Addison's permanent collection including over 300 works.

**Related Teacher Exhibition Guides**
- Alexis Rockman: Manifest Destiny (Winter 2005)
- Reality and Representation: An Exploration into Intention, Perception, and History (Spring 2009)
- Artists and Place (Winter 2012)

**Related Museum Learning Center Portfolio Guides**
- Representing the Land
- Visualizing Science

* The Addison's Teacher Exhibition Guides and thematic Museum Learning Center Portfolio Guides are available for download at addisongallery.org, by email request, and at our seasonal Educators' Evenings.
Considered the most accomplished American artist to adopt Fauvism, Alfred Maurer (1868–1932) tirelessly explored the boundaries of artistic expression throughout his career. From his cross-fertilization of Fauvism between French and American circles to his channeling of abstraction in his late radical works, Maurer proved to be a formidable creative force in expanding the potential for artistic expression in American art.

Consisting of over 70 master works, *Alfred Maurer: At the Vanguard of Modernism*, a major traveling exhibition organized by the Addison Gallery, assesses Maurer’s singular accomplishments and contributions to American painting in the early decades of the twentieth century. Tracing themes that run throughout the full scope of his work, the exhibition illustrates the invaluable contributions this progressive artist made to the development of modernism in America.

While Maurer is often characterized as a painter of divergent, seemingly contradictory aesthetics, careful study of his oeuvre reveals steady interest in thematic ideas as well as formal experimentation with color, form, and abstraction, all of which will be revealed in this significant exhibition.

**Curriculum Connections Can Include**

- artistic and literary modernism
- experimentation with color, form, and abstraction
- the intellectual shift from 19th to 20th century America
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, 9:00 am - 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 creative, cross-disciplinary projects that meet multiple social and academic objectives.

Connections to the Common Core

Due to the customized nature of each group visit and the activities surrounding each class, the standards addressed will always vary. Class visits to the museum will always include actively looking at and discussing art at the Addison 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.