ADDISON GALLERY OF AMERICAN ART TEACHER GUIDE FALL 2011

EXHIBITIONS:

Through January 2012

The Civil War: Unfolding Dialogues

Through 31 December 2011

80 @ 80

RFK Funeral Train Rediscovered: Photographs by Paul Fusco

Through 8 January 2012

Some Assembly Required

FRACTURED NARRATIVES: WORKS BY LORNA BIEBER

CLEARSTORY SQUARES AND UNITYCH VARIATIONS: Paintings by Christopher C. Cook

TEACHING THEMES:

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TEACHING RESOURCES:

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FREE GROUP VISITS BY APPT:
Tuesday–Friday 8am–4pm

FREE PUBLIC MUSEUM HOURS:
Tues–Sat 10am–5pm
& Sunday 1–5pm

FREE TEACHER WORKSHOPS & RESOURCES:
www.addisongallery.org

Addison Gallery of American Art
Phillips Academy, Andover, MA

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THE FALL 2011 EXHIBITIONS present opportunities to explore themes and events from multiple perspectives and in varying contexts to identify the ways that experiences, contexts, and intentions impact the creation of historical and personal narratives. This Teacher Guide offers connections among three themes - Commemoration, Perspective, Parts of a Whole - that run through the six varied fall exhibitions at the Addison. A visit to the museum and/or use of the exhibition images, along with the development of related classroom activities and projects, can integrate one or more of these themes into your specific grade, curriculum, interests, and teaching goals.

COMMEMORATION

What does it mean to “commemorate”? What do we commemorate? Why and how?

How are national events remembered?

One hundred and fifty years after the American Civil War, individuals, communities, and institutions are looking back and exploring the ways in which the narratives of this seminal event are remembered and retold. The Civil War: Unfolding Dialogues features historical and contemporary paintings, prints, photographs, and video drawn from the Addison's collection, exploring different points of view regarding this ever-evolving historical narrative.

The Civil War was among the first major military conflicts to be documented through photography. Mathew Brady's (1823-1896) photograph Fort Richardson, Defenses of Washington exemplifies the often posed and composed scenes captured, due to the unofficial status of photographers and the technological limitations of capturing motion. The documentation made by Brady's photography team and others were engraved as illustrations for Northern newspapers, which did not yet have the technology to reproduce photographs. Brady's photographic portrait of Abraham Lincoln on the day of Lincoln's Cooper Union speech, credited by Lincoln as influencing his presidential victory, was translated by illustrator Winslow Homer (1836-1910) for publication in Harper's Weekly to illustrate the story of Lincoln's stunning triumph in 1860.

One hundred years later, the continuing use of media images to garner political support and create public memory was seen during the Civil Rights Movement. On June 5, 1968, less than three months after the

COMMEMORATION ACTIVITY

How is commemoration an active remembering? How do we participate in the narrative?

What national events have you experienced? Research various ways in which an event was documented and has since been remembered or commemorated. Make note of who is telling the story and how their perspectives impact the narrative. How would YOU tell the story? Make a list of what is important for people to know. Then design a commemoration for your event. Consider what form would best communicate your message to your specified audience, and why - written narrative, visual images, a sculpture, music, a poem, a video, website, an event, a book, or some combination of these.

Attrib. to Mathew B. Brady, Fort Richardson, Defenses of Washington, 1862, 10 7/8 x 15 5/16 in., museum purchase, 1987.575b; Winslow Homer, Hon. Abraham Lincoln, Born in Kentucky, February 12, 1809, from Harper's Weekly, 1860, 10 1/8 x 8 7/16 in. wood engraving, purchased as the gift of Warren P. Snyder (PA 1938), 1990.4; All works from the collection of the Addison Gallery of American Art, Phillips Academy, Andover, MA
murder of Martin Luther King Jr., Robert F. Kennedy was assassinated as he campaigned for the presidential nomination. Following his funeral in New York City, RFK’s body was transported by train to Washington, D.C. for burial at Arlington National Cemetery. From inside the slow-moving train, LOOK magazine photographer Paul Fusco (b.1930) took 2000 photographs of the hundreds of thousands of mourners who lined the railway tracks to pay their final respects. The exhibition RFK Funeral Train Rediscovered: Photographs by Paul Fusco presents twenty of these images, selected to document the tragic loss felt by Americans across the social spectrum.

Why and how do we participate in historical narratives?
Commemorating an historic period or event invites us to participate in history by reflecting on actions, perspectives, intentions, and repercussions. Souvenir II, a 1997 painting by Kerry James Marshall (b.1955), evokes layers of memory and history as it pictures a family member’s home featuring the commemorative felt banner popular in the late 1960s honoring slain leaders John F. Kennedy, Martin Luther King Jr., and Robert F. Kennedy. Featured in the Addison’s exhibition 80 @ 80, this monumental painting expands the commemoration in the ubiquitous “We Mourn Our Loss” banners to include the ordinary citizens who also lost their lives. Although not as emblazoned in popular memory as the political trinity, angelic representations of civil rights workers and young people killed during the Civil Rights Movement float across the top of the painting and pervade this suburban home.

How do place and time impact the narrative of memory?
Even before the Civil War had ended, Americans were seeking ways to understand the conflict and its impact. This reflection took many forms, such as books, monuments, cemeteries, and art works. As time passes, the memories and historical narratives continue to evolve, changing the ways in which we remember and commemorate the Civil War.

While serving as a captain’s clerk aboard a Union Quartermaster’s supply transport during the Civil War, artist Edward Lamson Henry (1841-1919) documented the non-combat side of the war. From 1865 to 1873 he combined numerous sketches made on site to create the panoramic painting, City Point, Virginia, Headquarters of General Grant. Completed during Reconstruction, this large, complex composition emphasizes the importance of this bustling supply base and transportation network during the war as a new basis for national military identity after the war.
Immediately following the Civil War, photographer Alexander Gardner (1821-1882) published one hundred of the photographs taken by his team in the form of two bound albums published in 1865 and 1866, which he entitled *Gardner’s Photographic Sketch Book of the War*. The individually set and printed text panels narrate Gardner’s retrospective commentary on each photograph, lending his unique perspective on the importance of each scene. Also published in 1866 was *Harper’s Pictorial History of the Civil War*, a compilation of *Harper’s Weekly* war-time stories and illustrations complemented by military portraits, as well as maps and diagrams of major battles. The publication of these compendiums and others offered popular narratives available to the northern public as commemorative documents.

In the case of Paul Fusco’s RFK funeral train photographs from 1968, it would take forty years for the emergence of a comprehensive, commemorative publication lending renewed meaning to this major event of the Civil Rights Movement. Because *LOOK* magazine’s biweekly was scheduled to be published a week after RFK’s assassination, the editors chose to publish images celebrating RFK’s life, rather than compete with the weeklies that were documenting his death. Paul Fusco’s thousands of photographs were relegated to file drawers and then archived at the Library of Congress when *LOOK* folded in 1971. The twenty moving photographs in the exhibition *RFK Funeral Train Rediscovered: Photographs by Paul Fusco* comprise a portfolio published in 2008 to commemorate the fortieth anniversary of Kennedy’s assassination. A book published by Aperture Foundation the same year featured these twenty images along with others Fusco took that day from the train, along with those taken at the funeral and burial. The portfolio and book offer a poignant retrospective tribute to RFK and others who were killed during that turbulent time as a parallel to the ascendency of the first African American president of the United States.

**COMMEMORATION ACTIVITY**

*How does commemoration of an event evolve over time? How does public participation shape the changing narrative?*

Research the ways the Civil War has been commemorated during Reconstruction, for the centennial, and now at the sesquicentennial. How has the narrative of the war evolved, and why? What new voices are included in the contemporary narratives? And, how does this impact our understanding of history?

Trace the history of the commemoration of an historic person, event, or time period—perhaps an event in your own community—or one that connects to a personal cause.

*Alexander Gardner, What do I want, John Henry?—scene near Warrenton, November, 1862, 6 13/16 in. x 8 13/16 in., 1989.84.27 & Timothy O’Sullivan, A Harvest of Death, Battle-field of Gettysburg, July, 1863, 6 7/8 in. x 8 13/16 in., 1989.84.36; both albumen prints from Gardner's Photographic Sketch Book of the War, museum purchase, Collection Care and Enhancement Fund; Paul Fusco, Untitled from RFK Funeral Train Rediscovered, from the portfolio of twenty cibachrome prints, 1968, 21 in. x 30 in., purchased as the gift of Stephen C. Sherrill (PA 1971), 2008.119.19; All works from the collection of the Addison Gallery of American Art, Phillips Academy, Andover, MA*
How do multiple voices expand a national narrative?

In 1855, the former manager of the engraving department of the *Illustrated London News* founded *Frank Leslie’s Illustrated Newspaper*, America’s first weekly illustrated newspaper. Two years later, Fletcher Harper established his illustrated journal, *Harper’s Weekly: A Journal of Civilization*. Because photographic reproduction was not yet practical for mass printing during the Civil War, newspapers relied on “special artists” to provide images for the increasingly popular illustrated weeklies of the North. Because of the cumbersome and limiting photographic technology of the time, the drawings sketched on the battlefields or in the camps and the etchings printed from them were viewed as accurate representations of media events.

**Winslow Homer** (1836–1910) was one of Harper’s most noted illustrators, creating news images from the front lines of the Civil War. His dynamic scenes of battle that could never have been captured by a camera were complemented by his depictions of leisure time and camp life, as well as his views of the industrious lives of the women left at home. Working for the competition, *Frank Leslie’s Illustrated Newspaper*, **Edwin Forbes** (1839–1895) documented in drawings the movements of the Army of the Potomac. After returning to New York, Forbes refined his wartime sketches to market a suite of forty etchings published in 1876 as *Life Studies of the Great Army*. His illustration *Newspapers in Camp* emphasizes the important role of the newspaper during war, the credibility of news reporting, and the cooperative relationships between generals and the media.

Accommodating himself both to the limitations and the power of wet glass plate photography, **Alexander Gardner** carefully composed his pictures to show the devastating aftermath of battle and the less pressured moments in the lives of Union soldiers and generals. *What Do I Want, John Henry?* (image page 4) appears at first to be a moment of leisure among comrades. Upon closer inspection of the image and reading of the accompanying text, Gardner’s condescension toward the “African” servant to the Quartermaster at Warrenton, Virginia, in 1862 becomes the overriding sentiment of the scene.

While the Civil War-era artists and photographers have become the eyes of the war years, contemporary artists such as **Kara Walker** (b.1969) present new perspectives that have not been a regular part of the public discourse on the war. One such narrative can be found in the archives of the Freedmen’s Bureau, established by Congress in 1865 to provide support to former slaves. Walker’s video, subtitled *Bureau of Refugees, Freedmen and Abandoned Lands: Six Miles from Springfield on the Franklin Road*, uses her trademark cut-paper silhouettes as shadow puppets to animate a disturbing story of racial violence perpetrated by southern whites. Though rooted in a nineteenth-century archived narrative, the provocative story calls into question the continuation of violence based on racial hierarchies – and the viewer’s role in that dynamic.
Thanks to the death of my father I learned to value independence, hard work, and maturity. This is my blessing. Thanks to the death of my father I grew up much too fast and never learned how to ask anyone for help. I carry my own burdens... alone. This is my curse.

PERSPECTIVE ACTIVITY

How do war narratives from opposing sides compare?
How do war narratives in different media compare?

Research multiple Civil War narratives from different media and artistic sources and from the northern and southern perspectives. What message does each source communicate, and why?

Select several media sources (print and electronic, from varying political sides) to track how a current event is being reported. How and why does each source report on the event? What can you learn about the journalist/editor/media owner’s intentions in their selection of stories and content.

Kara Walker, Exodus of Confederates from Atlanta, from the series of fifteen prints Harper’s Pictorial History of the Civil War (Annotated), 2005, 9 in. x 53 in., offset lithograph with screenprint, purchased as the gift of Katherine and Stephen C. Sherrill (PA 1971), 2006.70.15; Glenn Ligon, Untitled, from the series of ten lithographs Runaways, 1993, 16 in. x 22 in., museum purchase, 2011.34.1; Dawoud Bey, Kevin, 2005, 40 in. x 32 in., pigment print, gift of the artist, 2011.28; All works from the collection of the Addison Gallery of American Art, Phillips Academy, Andover, MA.
How do multiple perspectives create an evolving identity?

Edwin Forbes’s etching from his wartime sketch *A Halt in the Line of Battle* visualizes the organizations of troops on the battlefield, while simultaneously illuminating the realities of war through the depiction of fallen soldiers. In the twenty-first century, Sally Mann (b. 1951) created photographs of *Civil War* battlefields such as Antietam, the site of the bloodiest battle on American soil, using the same wet collodion glass plate photographic process as Mathew Brady and Alexander Gardner and their teams. By allowing the complex chemical processes to interact with the devastation that remains etched into the landscape nearly one hundred fifty years later, the somber image becomes a manifestation of death and decay. Mann’s abstracted, ghostly landscape invites contemplation of the scars left on land by the war and the enduring impact of this national conflict.

As historical and art historical narratives evolve, the Addison’s American art collection is continually reconsidered and recontextualized as time passes and objects are acquired. The *80 @ 80* exhibition presents works by eighty artists from the collection that started in 1931 with just over four hundred objects and has grown in eighty years to nearly 17,000 objects. As the Addison’s ever-changing collection exhibitions speak to the backgrounds and ideologies of the museum’s founders and current keepers, images in the interiors-themed gallery of *80 @ 80* reflect the identities of their inhabitants. The home featured in Kerry James Marshall’s *Souvenir II* (image page 3) features a banner of slain Civil Rights leaders and copies of *Ebony* and *Jet* magazine reinforcing the cultural and class experiences of its suburban inhabitants. Danny Lyon’s (b. 1942) photograph *Corky at Home*, from the *The Bikeriders* series, made while traveling with the Chicago Outlaws Motorcycle Club, pictures a modest home in which the Confederate flag suggests an allegiance to the secessionist cause.

Whether telling a national, cultural, or personal story, the points of view of the artist, the particularities of the medium, the historical moment, and the viewing context impact how artists communicate their ideas and how viewers receive their messages.

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**Perspective Activity**

*How do the narratives of art and history museums differ? Where do museum narratives come from?*

Explore the collections, exhibitions, and programs of several museums to determine: what stories are being told, through what means, by whom, and for which audiences.

*Compare the narratives of two types of museums or exhibitions addressing the same topic. What are the intentions of each? What is the responsibility of the curator for each? What perspectives are offered? What are the advantages/disadvantages to presenting the topic in each type of museum?*
How do individual perspectives, components, or parts form a more complete whole?
How does “curators” impact meaning?

How can selecting and sequencing images create complex narratives and new connections?

Featuring paintings, photographs, drawings, and sculpture from the eighteenth century through the present, the exhibition 80 @ 80 highlights themes that arise from selecting distinct groupings from the Addison's 17,000-object collection. People, Interiors, Landscapes, and Minimal Art are four such groupings that the curator gleaned from the entirety of the Addison's holdings collected over its eighty-year history.

Representations of people and personalities by various artists working in different mediums and time periods speak to multiple modes of expression and the ways we see others. Dawoud Bey's Kevin (image page 6) juxtaposes Bey's portrait of a high school student with a personal statement written by Kevin, asking that viewers contemplate what we can and can not learn about someone through image and through text. Although carefully composed, Bey considers the teenagers in his portraits to be “performing themselves,” while Sally Mann’s photograph of her daughters The New Mothers asks who the children are performing, for whom, and why. When viewed together in the 80 @ 80 exhibition, how and why identities are constructed, composed, and consumed comes into question.

Like portraits, images of domestic interiors suggest ideas about the identities and personalities of their inhabitants. Laurie Simmons’s (b.1949) photographic series features characters of a doll house world as stand-ins for the roles that society assigns in family life. While Simmons's black and white photographs appear to be timeless and fixed, Shellburne Thurber’s (b.1949) southern Abandoned Mill House photograph prompts the imagination to consider the original use of this building, the history of its various inhabitants, and what its deterioration symbolizes in the present.

Select a room with which you are very familiar - a room in your house, a classroom, a public space you visit frequently, etc. Describe the architecture and contents of the room. What do these indicate about the intended and actual use of the space? What do they tell you about the people who have inhabited the space? Write a biography of the room based on the compilation of its individual components, characteristics, and histories.

Sally Mann, The New Mothers, 1989, 8 in. x 10 in., gelatin silver print, museum purchase, 1990.58; Laurie Simmons, Woman/Kitchen/Sitting on Sink, 1976, 8 in. x 10 in., gelatin silver print, gift of Sybil and Kelly Wise, by exchange, 2011.8; Shellburne Thurber, Abandoned Mill House: Room with Fireplace and Disintegrated Brick Walls, 1998, museum purchase, 2011.35; All works from the collection of the Addison Gallery of American Art, Phillips Academy, Andover, MA
Just as Alexander Gardner carefully selected and sequenced the one hundred photographs included in his two-album Gardner’s Photographic Sketch Book of the War from among thousands made by his photographic team during the Civil War, the photographs included in RFK Funeral Train Rediscovered: Photographs by Paul Fusco were drawn from two thousand photographs Paul Fusco made on June 8, 1968. While each image in Fusco’s series tells an individual story of one family’s or neighborhood’s loss, as a series the compilation speaks to a common narrative of mourning across gender, race, class, and geographic location.

The whole as being a series of parts is the foundation for the collection exhibition Some Assembly Required, which brings together a selection of contemporary works consisting of multiple components that must be constructed each time the works are exhibited. A sequence of twenty photographs of identical wedding-style cakes, Hollis Frampton (1936-1984) and Marion Faller’s (b.1941) series Rites of Passage explores the representation of time through life’s inevitable cycle. Atop the cakes, institutional portals, baby carriages, and rocking chairs punctuate the passage of life through a series of celebratory moments. The individual components of the series are intended to be viewed in order to be understood as a lifetime, from the initial first bare cake top leading to the next cake with a stork symbol, through the car and the wedding cake, through to the final symbol of an urn preceding the last bare cake mirroring the first. While each successive cake offers a commemorated life moment about which to reminisce, the starkness and literalness of the entire sequence prompts reflection on life’s choices, opportunities, and expectations.

**Parts of a Whole Activity**

*How are the meanings of images and objects affected when you curate - select and sequence - them?*

Collect and investigate a group of images (family photographs, pictures from newspapers or magazines, images from your community or from history, etc.) or objects (toys, books, the contents of your pockets or purse, etc.). Arrange the items in different sequences and write about the varying interpretations that result.

Choose a story to tell – about yourself, your family, your community, about history, or current events - and select images to complement your writing that together narrate your unique perspective on your topic.
PARTS OF A WHOLE

How does the alteration and sequencing of images affect their meaning?
In contrast to the predetermined sequence of Hollis Frampton and Marion Faller's series Rites of Passage (images page 9), other artists make the unexpected surprises of arranging and rearranging the focus of their work.

Artist Lorna Bieber begins with ordinary pictures and illustrations found in books, newspapers, and magazines and then re-interprets them through a range of manipulations that includes photocopying, enlarging, reducing, cropping, drawing, and ultimately re-photographing. Fractured Narratives: Works by Lorna Bieber reveals both the processes involved in creating her large-scale photographs and wall-sized, gridded montages and the multitudes of meanings that can be derived from a series of related images. Teasing out unnoticed and seemingly banal details, Bieber creates new worlds and narratives that are nonetheless “fractured” by their discontinuities provoking a wide range of interpretations and ideas.

Just as Lorna Bieber’s montages resist the possibility of conveying a continuous narrative, the works in the exhibition Clearstory Squares and Unitych Variations: Paintings by Christopher C. Cook speak to the possibilities of an ever-shifting narrative. Christopher C. Cook’s (b.1932) room-size, modular painting Clearstory Squares is a living installation as the panels will be rearranged every three weeks throughout the course of the exhibition. This monumental work can be displayed as one related yet disjointed narrative, as it will be when the exhibition opens (bottom image). As seen in photographic documentation from the 1980s (right), the eighteen panels can also be organized into six triptychs, each with a continuous scene from Andover, Lawrence, or Boston. And, surprising new arrangements will emerge as panels from Clearstory Squares begin to migrate into other galleries at the end of October responding to the varied architectural and artistic contexts offered by the Addison.
Civil War Archives & Publications

A facsimile of the compendium of Civil War articles, maps, and illustrations printed by *Harper's Weekly* in 1866.

Online article about artists working during and after the Civil War, including Winslow Homer, Thomas Eakins, and Edward Lamson Henry.

A one-volume book-printing of Gardner's complete two albums of photographs and accompanying texts.

George Eastman House International Museum of Photography and Film

Library of Congress
- Selected Civil War Photographs - http://memory.loc.gov/ammem/cwphtml/cwphome.html
The site contains over 1000 images made under Mathew Brady's supervision including scenes of military personnel, preparations for battle and battle after-effects, and portraits of Confederate officers, Union officers, and enlisted men.
Extended lesson plan where students become reporters and write newspaper articles using Mathew Brady photographs.

http://www.archives.gov/exhibits/civil-war/
Book and online exhibition offering a thematic exploration of the war through letters, photographs, maps, illustrations, and government documents. Great classroom resource for researching and understanding history through primary source documents.

Researching the Civil War In Your Community

Andover Historical Society. *Andover in the Civil War Blog* - http://andoverhistorical.org/omeka/exhibits/show/andover---civil-war
AHS holds documents and letters from Andover residents involved in the war. Contact Debbie DeSmet: ddesmet@andoverhistorical.org

Lawrence Public Library. *Civil War* - http://queencityma.wordpress.com/2009/10/16/civil-war/
A blog entry about LPL's Civil War collections. Additional entries detail moments and people in Lawrence's Civil War history. The collections are accessible for class visits and research through Special Collections Manager Louise Sandberg: lsandberg@cityoflawrence.com

Boston Public Library.
- *Torn in Two* exhibition through 12/31/11 at The Norman B. Leventhal Map Center at the BPL Copley Square - http://tornintwo.org/
- *Torn in Two* Curriculum Guides for all grades - http://tornintwo.org/teacher-resources/curriculum-guides
- *Home Front: Boston and the Civil War* exhibition through 12/31/11 in lobby at BPL Copley Square
- Sesquicentennial lectures, films, performances, etc. - http://www.bpl.org/news/civilwar.htm

Massachusetts Historical Society. *Massachusetts Historical Society Commemorates the Civil War.*
This monthly feature showcases Civil War-era materials from MHS's rich collections. Visit monthly to examine changing selections of unique manuscripts and visual materials that conveys how the people of Massachusetts experienced the war in that month 150 years ago.

PBS. *The Civil War: A Film by Ken Burns* - http://www.pbs.org/civilwar/ (book also available)
Site for the 660-minute documentary film includes archival images, music, and lesson plans including
For Explorations of Commemoration

An exploration of both northern and southern plans for and photographs of Civil War monuments and memorials.

Charleston Magazine article – http://www.charlestonmag.com/charleston_magazine/feature/a_civil_discourse
Explores the experiences and sentiments of Charleston, SC, residents as they look back on what the Civil War has meant in their lifetimes.

An Enduring Union: Arkansas in the Civil War is a physical and online exhibition exploring the developments of why and how Arkansas has commemorated the Civil War from the Confederate and Union perspectives over the course of 150 years.

New York Times article – http://www.nytimes.com/2011/03/17/arts/design/in-the-south-civil-war-has-not-been-forgotten.html?_r=1
Report on the differences in how northern and southern museums are understanding and interpreting the Civil War and its causes.

For Explorations of Robert F. Kennedy's Funeral Train, Civil Rights Imagery, and Civil Action

Examination of the impact of photography, television, film, magazines, newspapers, and advertising on the Civil Rights Movement.

Published in 2008 to commemorate the fortieth anniversary of Robert F. Kennedy's assassination, this publication features 120 of Paul Fusco's RFK funeral train photographs, with essays by Senator Edward M. Kennedy, Vicki Goldberg, Norman Mailer, and Evan Thomas.

Website for the current HBO documentary generated by Paul Fusco's photographs of RFK's funeral train. The film features contemporary interviews with Fusco and his subjects from forty-three years ago and addresses the ongoing impact of RFK's assassination.

Explores the experiences of human rights defenders from around the world. Issues range from slavery and environmental activism to political participation. Online curriculum includes personal stories of defenders, lesson plans, education standards, and contests.

Artist Websites

Art21 - The website that accompanies episodes of PBS's Art21 program, including biographies, interviews, and images as multimedia resources exploring inspiration, process, and impact.
  Kara Walker – http://www.pbs.org/art21/artists/walker/
  Sally Mann – http://www.pbs.org/art21/artists/mann/index.html


Lorna Bieber - www.lornabieber.com - includes images of Bieber's large photomurals and multi-image montages.

Addison Collection Resources

JPEGs of the works in the Addison's collection can be accessed through the online database – http://accessaddison.andover.edu/

The Addison's Portfolio Guides – www.addisongallery.org, click “Education,” click “Museum Learning Center,” and then click “Museum Learning Center Portfolios.”
Thematic explorations of works in the museum's collection, many of which are connected to themes represented in this Teacher Guide, can be downloaded from the Addison's website.