AT A GLANCE

July 2011–June 2012

EXHIBITIONS
Traveling exhibitions organized ........................................... 2

PERMANENT COLLECTION
Number of works ...................................................................... 17,015
New acquisitions (gifts) ......................................................... 122
New acquisitions (purchases) .................................................. 14
Works lent to other institutions ............................................... 48

ATTENDANCE
General attendance .................................................................. 25,264
Students served ....................................................................... 6,499
Teachers served ....................................................................... 388

FRIENDS OF THE ADDISON
Support for the annual fund .................................................... $765,000
(new pledges and gifts for unrestricted use, exhibitions, and acquisitions)

Photo credits:
Above: Gil Talbot
Cover: top, Dave White; bottom, second from left, John F. Hurley; others, staff
Dear Friends,

With the completion of the Addison Gallery of American Art’s landmark renovation and addition, I am the very rare museum director who can write that all that needed to be replaced was replaced and that no one will have worries about infrastructure for many years. What a wonderful place to be! This achievement would not have been possible without the extraordinary contributions of two beloved collaborators, Oscar L. Tang, president of the Phillips Academy Board of Trustees, and Barbara Landis Chase, head of school, who both retired in June after exceptional tenures. The Addison is a stronger place for their leadership. I look forward to working with Peter L.S. Currie, Phillips Academy’s new board president, and new Head of School John G. Palfrey Jr. as we chart the Addison’s course over the years ahead.

As much as we have focused on infrastructure in recent years, the Addison’s impact extends well beyond our building on campus. This year we continued our long tradition of partnering with institutions throughout the country. Our beautiful Sheila Hicks: 50 Years show traveled to the Institute of Contemporary Art in Philadelphia and to the Mint Museum of Craft + Design in Charlotte, North Carolina. John Marin: Modernism at Midcentury, co-organized with Maine’s Portland Museum of Art, traveled to the Amon Carter Museum of American Art in Fort Worth, Texas, as did our historic American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942 show, which opened at the Neuberger Museum of Art in Purchase, New York. These collaborations continue to cement the Addison’s place as a force in American art scholarship nationally and internationally.

On November 3, 2011, the Addison celebrated both its 80th birthday and the completion of all construction with an elegant black-tie dinner for nearly 450 friends in an impressive tent in front of the museum. Many of us believe it was the first time Phillips Academy hosted a black-tie event, but we had something grand to celebrate, and for many the evening will be among their fondest memories of the Addison. Many thanks to Steven Horsch, Betsy Hunt (Class of 1974), and Barbara Robinson for chairing the gala committee, and to the dozens of other volunteers, Addison and Phillips Academy staff, our gala sponsors, and our guests for providing an excellent evening for all.

This year also marked the arrival of our new curator of education, Rebecca Hayes. Rebecca brings to the Addison 17 years of experience at such institutions as the Peabody Essex Museum, the Williams College Museum, and the Museum of Modern Art. Rebecca also brings a special appreciation for the Addison to the post, having discovered her love of museum education during her first job, as the education outreach coordinator here.

This has been another great year for acquisitions, with important and monumental paintings by Edwin Dickinson, Cameron Martin, and John Moore joining the collection, as well as many fine prints, drawings, and photographs. Most of these works come to us as gifts, enabling us to grow the collection to more than 17,000 objects.

With the building project done, our collection growing, and our shows traveling to great institutions, the Addison has never been in a better place. Many thanks again to our donors for helping us make this happen.

Very truly yours,

Brian T. Allen

The Mary Stripp and R. Crosby Kemper Director
Dear Friends,

The Addison Gallery of American Art’s November 2011 gala, marking the occasion of the museum’s 80th birthday, was a spectacular celebration of an institution that holds a singular place in the museum world. With a collection that would be the envy of many college and university art museums, the Addison sits on the campus of a secondary school and has been deeply committed since its founding to making great art accessible to young people. The museum’s educational mission has grown to embrace not only students from Phillips Academy, but students from the world beyond Andover and the general public. Every year, the Addison welcomes visitors free of charge to enjoy shows that range from ambitious traveling exhibitions like *American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942*, which opens at the Addison this fall, to shows such as *The Civil War: Unfolding Dialogues*, which used the Addison’s permanent collection to create a powerful experience for visitors.

All of this is made possible by generous gifts the museum receives from you, our friends and supporters. You are a diverse group, including people living in Andover and the Boston area who understand how a museum of the Addison’s caliber contributes to the richness of life in their community; friends from farther afield who have a serious interest in art and recognize the Addison’s place in the pantheon of American museums; and a wide network of Phillips Academy alumni—some living halfway around the world—who first fell in love with art at the Addison.

We are tremendously grateful to each of you for every gift. Thanks to you, we have exceeded our annual fund goal for the 2012 fiscal year, with $765,000 in gifts, and we have made great progress toward completing our $30 million capital campaign. With our $22 million building goal achieved in 2011, we are now well within reach of our $8 million endowment goal, with $1.6 million left to raise.

I would like to make special note of the time and treasure committed to this endeavor by members of the Addison’s Board of Governors, Development Committee, and Local Advisory Group. They have been instrumental in helping us to reach new audiences and ensuring that the Addison will continue to offer vital and adventurous exhibitions along with educational programming that nurtures young people’s sustained involvement with art.

As you read the Addison’s 2012 annual report, I hope you take as much pride in the museum’s accomplishments as I do. They would not have been possible without your help.

Sincerely yours,

Sidney R. Knafel
Chair, Board of Governors, Addison Gallery of American Art
The ADDISON at 80
3 NOVEMBER 2011

Dancing to the music of Alex Donner and his orchestra.

Head of School Barbara Landis Chase and Phillips Academy Board President Oscar L. Tang enjoy a dance (both retired from their positions in June 2012).

Jesse Bardo, Kanyi Maqubela, Martha Muña, Joisan Decker DeHaan, David Constantine, and Ashley Harmeling gather in the Addison Gallery rotunda.


Gala Committee co-chairs, from left, Barbara Robinson, Steven Horsch, and Betsy Evans Hunt.

Addison directors past and present, from left, Brian T. Allen, Christopher C. Cook, Jock Reynolds, and Adam D. Weinberg.

Londa Weisman and Sid Knafel enjoy a toast in front of The Toast, by John Koch, which was given to the Addison by Londa in honor of her husband Sid’s 80th birthday.

Photos by John F. Hurley and Gil Talbot
In a typical year, the Addison Gallery of American Art presents at least a dozen different shows, completely re-installing every gallery three times a year. Because the museum does not have permanently installed galleries, visitors often remark that each time they visit the Addison the experience is unique, and that the museum feels much larger than its actual size, at 39,000 square feet.

The 2011–2012 exhibition cycle was no exception. With an eye toward meeting the needs of students at Phillips Academy and the many area schools served by the museum—as well as engaging the Addison’s public audience—the curatorial staff planned a wide repertoire of exhibitions that included a range of media, both historic and contemporary works of art, one-person and group shows, exhibitions that brought together works from far-flung collections, and dynamic shows based entirely on the Addison’s own holdings. Always enlightening, many times accompanied by scholarly publications, the exhibition program is focused on thoughtful and notable explorations of American art with the aim of offering students and other visitors an opportunity to enjoy the richness of American art over time and across media.
Fall 2011

In celebration of the Addison’s 80th birthday, 80 @ 80 filled five second-floor galleries with 80 great works from the collection. Also on the second floor were two shows drawn from the Addison collection that looked anew at historical moments in American history, RFK Funeral Train Rediscovered: Photographs by Paul Fusco and The Civil War: Unfolding Dialogues. Downstairs, the work of two contemporary artists, Christopher C. Cook, who was director of the Addison from 1968 to 1989, and Edward E. Elson Artist-in-Residence Lorna Bieber, were presented. The first explored seriality in interrelated and interchangeable paintings and constructions produced over 28 years; the second revealed multilayered appropriation and reuse of popular mass media imagery. To add dimension and contrast to the Cook and Bieber shows, Some Assembly Required gathered contemporary works from the Addison collection that are composed of multiple parts and require assembly as they are installed.

Winter 2012

Winter started off with the Addison’s presentation of John Marin: Modernism at Midcentury, an impressive exhibition curated by independent scholar Debra Bricker Balken and jointly organized by the Addison and Maine’s Portland Museum of Art. A survey of Marin’s late watercolors and oils, it was accompanied by a publication produced by Yale University Press. To complement this exhibition, Addison Director Brian T. Allen curated Land, Sea, and Sky: Contemporary Art in Maine, a show comprised of contemporary works by Maine artists. As a way of bringing new eyes to the collection, the Addison invited Phillips Academy alumnus artist Carroll Dunham (Class of 1967) to organize a painting exhibition in which works from the permanent collection were presented in juxtaposition to the work of four contemporary painters. The result was Open Windows: Keltie Ferris, Jackie Saccoccio, Billy Sullivan, and Alexi Worth.

Facing page:
Members of the Andover Dance Group, under the direction of Phillips Academy instructor and choreographer Judith Wombwell, perform pieces inspired by the exhibition Clearstory Squares and Unitych Variations: Paintings by Christopher C. Cook in the galleries of the Addison.

Visitors tour the exhibition Lines of Action. Photo: John F. Hurley
Spring 2012

In the spring, independent curator Trevor Fairbrother organized *Making a Presence: F. Holland Day in Artistic Photography*, an exhibition of the remarkable early photographic work of F. Holland Day and his colleagues of the turn of the twentieth century. This traveling exhibition will be on view during 2012 and 2013 at the Bowdoin College Museum of Art in Brunswick, Maine, and the Sheldon Museum of Art at the University of Nebraska in Lincoln, and is accompanied by a fully illustrated catalogue authored by Fairbrother. As a complement to the Day exhibition, Allison Kemmerer, the Addison’s Mead Curator of Photography and Curator of Art after 1950, worked with Michelle Lamunière, the Harvard Art Museums’ John R. and Barbara Robinson Family Assistant Curator of Photography, to present the work of seven contemporary artists who, like Day, build on the tradition of performance and role play in photography in the exhibition *In Character: Artists’ Role Play in Photography and Video*. Likewise, two complementary exhibitions were mounted in the second-floor galleries. The first was *Life Lines: The Art of Elizabeth Enders*, a selection of paintings, drawings, and collages by contemporary alumna artist Elizabeth Enders (Class of 1957) that explored her use of line and mark-making; the second exhibition, *Lines of Action*, focused on the use of line in drawings, paintings, prints, and sculpture from the Addison collection.

While this provocative and engaging exhibition program was being presented in the museum’s galleries, the Addison’s curatorial and registrarial departments also were working on the organization of a ground-breaking traveling exhibition and scholarly publication. *American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942*, curated by noted scholars William C. Agee (Class of 1955), Irving Sandler, and Karen Wilkin, opened to critical acclaim at the Neuberger Museum of Art, State University of New York at Purchase. After its showing in Fort Worth, Texas, at the Amon Carter Museum of American Art, the exhibition traveled to the Addison for its final presentation in the fall of 2012.
HIGHLIGHTS OF 2012 — 2013 EXHIBITIONS

Fall 2012

American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942

Pekupatikut Innuat Akunikana/Pictures Woke the People Up: An Innu Project with Wendy Ewald and Eric Gottesman

People, Places, Things: Symbols of American Culture

Winter 2013

Stone, Wood, Metal, Mesh: Prints and Printmaking

Frame by Frame: Photographic Series and Portfolios

Spring 2013

For All the World to See: Visual Culture and the Struggle for Civil Rights

Eye on the Collection: A Tribute to Paul Monette, Class of 1963

John Graham, *Table Top Still Life with Bird*, 1929, oil on canvas, Collection of Tommy and Gill LiPuma, New York

Edward Hopper, *The Cat Boat*, 1922, etching, bequest of A.G. Heidrich Jr., Class of 1939, in memory of his father Arthur, Class of 1905

During the 2011–2012 academic year, the Addison Gallery of American Art’s education department maintained its longtime commitment to working with students both from Phillips Academy and from many area public schools. Over the course of the year, the museum welcomed 6,499 students ranging from pre-school to high school for 1,094 museum and classroom visits. Many of these visits were part of year-long collaborative programs between Addison education staff, students, and teachers. The Addison also continued its tradition of working with classes in a wide range of disciplines, from art and art history to English, U.S. and world history, social science, biology, and dance. The exhibitions *The Civil War: Unfolding Dialogues* and *RFK Funeral Train Rediscovered: Photographs by Paul Fusco* were particularly well suited to in-depth explorations by history and social science classes.

Also this year, the Addison welcomed Rebecca Hayes as its new curator of education. Hayes brings more than 17 years of experience in museum education to the Addison post, including expertise in working with students of all ages to develop visual and critical thinking skills, and an ability to build partnerships with teachers and administrators from a wide range of community organizations. She follows Julie Bernson, who accepted the position of deputy director for learning and engagement at the deCordova Sculpture Park and Museum in Lincoln, Massachusetts, in March, after a 17-year tenure at the Addison.
The following programs are representative of the education department’s work during the course of the year:

**Connections and Collaborations for Phillips Academy Classes through the Edward E. Elson Artist-in-Residence Program**

In addition to exploring exhibitions and collections to support a wide range of academic courses, Phillips Academy students strengthened their studies through the Addison’s Edward E. Elson Artist-in-Residence program, which continues to bring the museum to life as a comprehensive, integrated experience.

The evolving fall exhibition, *Clearstory Squares and Unitych Variations: Paintings by Christopher C. Cook*, inspired a multitude of collaborations and connections, including a series of student performances in the galleries by the Andover Dance Group, choreographed by Phillips Academy instructor Judith Wombwell in response to the different physical configurations of Cook’s work during its presentation. Cook also met with art classes, engaging students in discussions about both his and their art-making process and the evolution of ideas and perspective. Also in residence during the fall, *Open Windows* artist Jackie Saccoccio worked with Phillips Academy art students and created an exquisite site-specific wall drawing at the entrance to the Museum Learning Center.

During her spring residency, Laurel Nakadate, whose work was included in the exhibition *In Character: Artists’ Role Play in Photography and Video*, provided students with the opportunity to learn about her art-making process by participating in the creation of new work, as they were invited to model for an ongoing portraiture project and perform for a new video project. Photography classes from...
both Phillips Academy and Lawrence High School shared and discussed their work with Nakadate, learning from her experience and professional eye. Nakadate also consulted with Phillips Academy’s Art 300 class, in which students curated an exhibition in the Museum Learning Center from works in the Addison’s permanent collection. This year’s exhibition, *Pressure Points*, took its inspiration from *In Character* to explore issues of how individuals form and present a public identity.

Students from Andover’s Wood Hill Middle School Explore the Natural and Constructed Landscape

Inspired by the seascapes of *John Marin: Modernism at Midcentury* as well as the work of nine artists featured in *Land, Sea, Sky: Contemporary Artists in Maine*, sixth-grade students from Wood Hill Middle School in Andover explored their own environment and the ways in which nature meets the man-made. Students visited the galleries in March, closely examining how painters might work to represent the natural world. Armed with their own digital cameras, students learned how to make photographs on the grounds of Phillips Academy. They then had an opportunity to re-shoot and make photographs that uniquely represented their relationship with their community and town. With guidance from Katherine Ziskin, Addison education fellow for school and community collaborations, students critiqued and edited their photographs alongside images from the Addison’s permanent collection of photography. The project culminated in a gallery night at the school featuring the photography alongside “found poetry” written by the students.
A Year-Long Collaboration with Lawrence’s Henry K. Oliver School

This past year the Addison Gallery collaborated with first-grade teacher Mary Guererro and her students at the Henry K. Oliver School to conduct a year-long investigation exploring the question “What can art be?” and reflecting on what types of objects and mediums can be considered art based on both their aesthetic and functional qualities. Students visited the Addison to examine and discuss a variety of works, such as an Alexander Calder mobile, Hudson River School paintings, the seascapes of John Marin, drawings and writings by Elizabeth Enders, and the sculptures by Dale Chihuly on the Addison’s green roof. They created works of art by attaching written memories to and twining colorful yarn around sticks collected in their local landscape, painting rocks with fantastic shades of color, and designing elaborate mobiles. Each week in May and June, they traveled to a new location in their community to curate and install their artwork in a temporary exhibition. Students used day books to create detailed maps for each of their journeys from the school to exhibition sites and wrote about curating their artwork in each new location. Exhibition sites included the Lawrence Public Library, the steps of the Lawrence Heritage State Park, the basketball court near the Oliver School, and the grounds at the deCordova Sculpture Park and Museum in Lincoln, Massachusetts, where they explored the whimsical sculptures of artist Gary Webb. The project culminated with a book detailing students’ artwork and writing, created collaboratively by Mary Guererro and Katherine Ziskin.

Facing page:
As Edward E. Elson Artist-in-Residence in the winter of 2012, Jackie Saccoccio created a wall drawing outside the entrance to the Addison’s Sidney R. Knafel Wing.

Education Fellow for School and Community Collaboration Katherine Ziskin leads a group of first-grade students from Lawrence Family Development Charter School in a discussion of In Character: Artists’ Role Play in Photography and Video.

This page:
Rebecca Hayes, curator of education, explores the work of artist Elizabeth Enders with first-graders from the Lawrence Family Development Charter School.
OPENING RECEPTION for the fall exhibitions and 80th birthday celebration  
14 October 2011

FRIENDS OF THE ADDISON CHAMPAGNE RECEPTION  
with Brian T. Allen, The Mary Stripp and R. Crosby Kemper Director  
14 October 2011

GALLERY TALK for 80 @ 80, given by Jaime DeSimone, assistant curator 
23 October 2011

THE ADDISON AT 80 BLACK-TIE GALA in celebration of the Addison’s 80th birthday 
3 November 2011

GALLERY TALK for The Civil War: Unfolding Dialogues 
with Christopher L. Jones, Phillips Academy instructor in history and social science, and Jaime DeSimone, assistant curator 
15 November 2011

GALLERY TALK with artist Lorna Bieber on Fractured Narratives: Works by Lorna Bieber 
4 December 2011

GALLERY CONCERT of experimental music for voice, harpsichord, and handmade electronics, by Lesley Flanigan and Tristan Perich (Class of 2000) 
25 January 2012

OPENING RECEPTION for the winter exhibitions 
27 January 2012

GALLERY TALK for Open Windows: Keltie Ferris, Jackie Saccoccio, Billy Sullivan, and Alexi Worth, with guest curator Carroll Dunham (Class of 1967) and the exhibiting artists 
28 January 2012

GALLERY TALK for John Marin: Modernism at Midcentury, with guest curator Debra Bricker Balken 
12 February 2012

FRIENDS OF THE ADDISON EVENT: Behind the Scenes at an Exhibition, presenting an insider’s look at how exhibitions are created at the Addison, with Brian T. Allen, director; Leslie Maloney, chief preparator; and Denise Johnson, registrar 
15 February 2012
LECTURE with Brian T. Allen, the Addison’s director, on Maine as an enduring subject in American art in conjunction with the exhibition *Land, Sea, and Sky: Contemporary Art in Maine* 18 March 2012

GALLERY TALK for *Making a Presence: F. Holland Day in Artistic Photography*, with guest curator Trevor Fairbrother 22 April 2012

COMMUNITY CONVERSATION: *Exploring Color in Art and Literature*, in collaboration with *Andover Reads* at Memorial Hall Library, led by Katherine Ziskin, education fellow for school and community collaborations 25 April 2012

OPENING RECEPTION for the spring exhibitions 28 April 2012

DIRECTOR’S CIRCLE tour of Cindy Sherman at New York’s Museum of Modern Art, with exhibition curator Eva Respini 1 May 2012

GALLERY TALK for *In Character: Artists’ Role Play in Photography and Video*, with Allison Kemmerer, the Addison’s Mead Curator of Photography and Curator of Art after 1950, and Michelle Lamunière, the John R. and Barbara Robinson Family Assistant Curator of Photography at the Harvard Art Museums. 20 May 2012

Facing page:
As part of a program for Friends of the Addison, Chief Preparator Leslie Maloney explains how the Addison prepares works of art to ship to other museums.

This page:
Artist Lorna Bieber gives a gallery talk with Addison Curator Allison Kemmerer on *Fractured Narratives: Works by Lorna Bieber.*

Jaime DeSimone, assistant curator, and Christopher L. Jones, Phillips Academy Instructor in history and social science, lead a discussion of *The Civil War: Unfolding Dialogues.*
The Addison Gallery of American Art holds one of the most important collections of American art in the country. When alumnus and trustee Thomas Cochran (Class of 1890) made his magnificent gift of the Addison Gallery to Phillips Academy in 1931, it included endowments for operations and acquisitions and a core collection of 423 objects. Given to and purchased for the museum by Cochran and his close friends and consultants, the collection included works by such artists as Benjamin West, James MacNeill Whistler, George Inness, Winslow Homer, Thomas Eakins, John Singer Sargent, and John Twachtman, among others. The quality of this remarkable assembly of objects has set the standard for acquisitions to the collection ever since, whether by gift or purchase.

This year, generous gifts from alumni, including six John James Audubon mammal lithographs from Emerson M. Wickwire (Class of 1962), a Cameron Martin painting from Sally and John Van Doren (Class of 1980), a Miru Kim photograph from Drew Chin and Emily D. Griset (both Class of 2000), and a Nick Cave video and a painting by Jackie Saccoccio from Katherine D. and Stephen C. Sherrill (Class of 1971), joined gifts from Addison friends that included a painting by John Moore from Anne and Arthur Goldstein; the 21-panel Clearstory Squares by Christopher C. Cook, given by the artist and his family; and a considerable collection of 19th-century prints and drawings from David W. and Barbara Landis Chase. Notable among purchases made this year are photographs by Nan Goldin and Shellburne Thurber, and a mixed-media work by Kathleen Gilje. All of these acquisitions have expanded the scope of the Addison’s collection and assured its continuing significance in the future.
L. Alman
*Photo of Newport*
albumen print
gift of David W. and Barbara Landis Chase 2012.22

*Photo of Newport*
albumen print
gift of David W. and Barbara Landis Chase 2012.23

*Photo of Newport*
albumen print
gift of David W. and Barbara Landis Chase 2012.24

*Photo of Newport*
albumen print
gift of David W. and Barbara Landis Chase 2012.25

*Photo of Newport*
albumen print
gift of David W. and Barbara Landis Chase 2012.26

**Anonymous**
*Tall Case Clock*, 18th century
mahogany, mahogany veneer, brass
gift of Jonathan B. Weisbuch, MD (Class of 1955) and Mary Ellen Bradshaw in honor of Barbara Landis Chase, Phillips Academy Head of School, 1994–2012 2011.50

*Looking Glass*, 1790–1810
mahogany veneer, gold leaf
gift of the Estate of Thomas B. Weisbuch (Class of 1957) 2011.51

**Box**
painted wood
gift of David W. and Barbara Landis Chase 2012.27

**John James Audubon**
*Plate 33. Putoris Vison, Linn. Mink, 1845*
lithograph
gift of Emerson M. Wickwire (Class of 1962) 2012.1

*Plate 41. Mustela Canadensis, Linn. Pennants Marten, or Fisher, 1845*
lithograph
gift of Emerson M. Wickwire (Class of 1962) 2012.2

*Plate 51. Lutra Canadensis, Sabine. Canada Otter, 1846*
lithograph
gift of Emerson M. Wickwire (Class of 1962) 2012.3

*Plate 87. Vulpes Fulvus, Desm. American Red Fox, 1846*
lithograph
gift of Emerson M. Wickwire (Class of 1962) 2012.4

*Plate 106. Cervus Richardsonii, Aud & Bach. Columbian Black-Tailed Deer, 1848*
lithograph
gift of Emerson M. Wickwire (Class of 1962) 2012.5

*Plate 111. Ovibus Moschatus, Gmel. Musk Ox, 1848*
lithograph
gift of Emerson M. Wickwire (Class of 1962) 2012.6

**Tad Beck**
*Palimpsest Four*, 2009,
printed 2011
lightjet print
gift of classmates of the artist (Class of 1986) 2011.46

*Palimpsest Eight*, 2009
lightjet print
gift of the artist (Class of 1986) 2011.47

**Alexander A. Blum**
The Old Curiosity Shop, c. 1935
etching
gift of David W. and Barbara Landis Chase 2012.28

**Katherine Bradford**
*Island Ferry*, 2011
oil on canvas
gift of Arthur Bradford (Class of 1988) 2012.29

**Nick Cave**
*Drive-by*, 2011
Blu-ray disc

**Nick Cave**
*Drive-by*, 2011
Blu-ray disc

**Nick Cave**
*Drive-by*, 2011
Blu-ray disc
Christopher Churchill
Visitors at the Grand Canyon, AZ, 2007
gelatin silver print
gift of Jeanne and Richard S. Press
2011.52

Minister Rodney Muhammad and Laycolah Muhammad, Dorchester, MA, 2006
gelatin silver print
gift of Jeanne and Richard S. Press
2011.53

Thomas Putman and Thomas Putman Jr., Ponca City, OK, 2009
gelatin silver print
gift of Jeanne and Richard S. Press
2011.54

Private Greg Melendez, Acoma, NM, 2007
gelatin silver print
gift of Jeanne and Richard S. Press
2011.55

Suad Moaw, Brookline, MA, 2006
gelatin silver print
gift of Jeanne and Richard S. Press
2011.56

Espresso Church, Lumi Island, WA, 2007
gelatin silver print
gift of Jeanne and Richard S. Press
2011.57

Television at Service, Chokoloskee Island, FL, 2005
gelatin silver print
gift of Jeanne and Richard S. Press
2011.58

Rail Road Tracks and Church, Welch, WV, 2004
gelatin silver print
gift of Jeanne and Richard S. Press
2011.59

Breakfast Room at a Holiday Inn, Demming, NM, 2007
gelatin silver print
gift of Jeanne and Richard S. Press
2011.60

Santa Monica Sunset, Los Angeles, CA, 2007
gelatin silver print
gift of Jeanne and Richard S. Press
2011.61

Potato Processing Plant, Mount Vernon, WA, 2007
gelatin silver print
gift of Kira and Carl Cafaro
2011.63

Bellevue Baptist Church, Cordova, TN, 2009
gelatin silver print
gift of Kira and Carl Cafaro
2011.64

Prestonwood, Baptist Church, Plano, TX, 2008
gelatin silver print
gift of Kira and Carl Cafaro
2011.65

Craig Sergeant Neubury, Conway, WA, 2007
gelatin silver print
gift of Kira and Carl Cafaro
2011.66

Edwin Dickinson, Frances Foley, 1927, to be accessioned
John Collins
*The Reefs. Residence of the Late Christopher Wolfe*, 1857
hand-colored lithograph
gift of David W. and Barbara Landis Chase
2012.31

Christopher Cook
*Clearstory Squares*, 1985
seven triptychs comprised of three panels each; acrylic on masonite
gift of Christopher C. and Julia N. Cook and family
2012.32.1–21

Currier and Ives
*Adeline*, c. 1875
hand-colored lithograph
gift of David W. and Barbara Landis Chase
2012.33

*The Little Sisters*, c. 1875
hand-colored lithograph
gift of David W. and Barbara Landis Chase
2012.34

*The Little Brothers*, 1863
hand-colored lithograph
gift of David W. and Barbara Landis Chase
2012.35

*The Little Alms-Giver*, c. 1863
lithograph
gift of David W. and Barbara Landis Chase
2012.36

Reading the Scriptures,
c. 1838–56
hand-colored lithograph
gift of David W. and Barbara Landis Chase
2012.38

*Kathleen Gilje*
*Susanna and the Elders, Restored*, 1998
oil on linen and fifteen sheets of x-ray film mounted on plexiglass
museum purchase
2011.49a,b

Nan Goldin
*Gina at Bruce’s Dinner Party, NYC, 1991*, 2012.8

cibachrome print
museum purchase
2012.8

William E. Dassonville
*The Condensing Tower*, c. 1925
gelatin silver print
museum purchase
2012.7

Nan Goldin
*Gina at Bruce’s Dinner Party, NYC, 1991*, 2012.8

cibachrome print
museum purchase
2012.8

Currier and Ives, *Adeline*, 2012.33


Nathaniel Currier
*Washington’s Reception by the Ladies, on passing the Bridge at Trenton, N.J. April 1789. On his way to New York to be inaugurated first President of the United States*, 1845
hand-colored lithograph
gift of David W. and Barbara Landis Chase
2012.37

Edwin Dickinson
*Frances Foley*, 1927
oil on board
gift of N. J. Nicholas Jr. (Class of 1958) and Llewellyn J. Nicholas
to be accessioned
Jimmy Paulette and Tabboo!
Undressing, NYC, 1991
cibachrome print
museum purchase 2012.9

Joseph Goldyne
Three Potatoes, 1985
aquatint and drypoint
gift of Lewis A. Shepard 2012.40

Anne at her Window, 1985
aquatint and drypoint
gift of Lewis A. Shepard 2012.41

Anne at her Window, 1985
daquint and drypoint
gift of Lewis A. Shepard 2012.42

Anne at her Window, 1985
drypoint
gift of Lewis A. Shepard 2012.43

Charles Harbutt
Aboard le Mistral, France, 1975
gelatin silver print
gift of Andrea Stern 2012.10

Car in Alley, Leadville, CO, negative 1971, printed 1992
gelatin silver print
gift of Andrea Stern 2012.11

Greg Heins
A Tree in Revere, 2008
inkjet digital print
museum purchase 2012.12

Waterlines, 2006
inkjet digital print
museum purchase 2012.13

Lewis Wickes Hine
Women at Ellis Island, c. 1910
gelatin silver print
museum purchase 2012.14

William Henry Jackson
Ancient Ruins in the Canyon of the Mancos, September 7, 1874
albumen print
gift of Charles Isaacs 2011.48

Miru Kim
NY 1, 2010
digital c-print
gift of Drew Chin (Class of 2000) and Emily D. Griset (Class of 2000) 2012.44

Louis Aston Knight
The Orchard by the River
oil on canvas
gift of Judith Tyler Davis 2012.15

John Koch
The Toast, 1964
oil on canvas
purchased as the gift of Londa Weisman in honor of the 80th birthday of her husband, Sidney R. Knafel (Class of 1948) 2011.38

Study for ‘Summer Night’, 1965
graphite and white chalk on paper
gift of Kraushaar Galleries, New York 2011.39

The Visitors, Early Version, c. 1970
graphite on paper
gift of Kraushaar Galleries, New York 2011.40

Seated Couple, c. 1960
graphite on paper
gift of Kraushaar Galleries, New York 2011.41

Cameron Martin
Fist and Fingers, 2005, 2012.16
Angela S. Lorenz  
*Colors of Bologna*, 1992  
watercolor on paper  
gift of David W. and Barbara Landis Chase  
2012.45

Cameron Martin  
*Fist and Fingers*, 2005  
acrylic on canvas  
gift of Sally and John Van Doren (Class of 1980)  
2012.16

Andrew Melrose  
*A View of the Battery, Castle Garden, and the Statue of Liberty Beyond*, c. 1887  
chromolithograph  
gift of David W. and Barbara Landis Chase  
2012.47

John Moore  
*Dutch Pink and Italian Blue*, 1993  
oil on canvas  
gift of Anne and Arthur Goldstein  
2011.62

Multiple artists  
*Novum Organum VII*, May 15, 1969  
poster  
gift of Stuart Wrede (Class of 1961) in honor of Gerald Shertzer  
2011.42

George E. Niles  
*Newport—Five Pages from an Artist’s Sketchbook*, 1880  
graphite on paper  
gift of David W. and Barbara Landis Chase  
2012.48.1–5

Wallace Nutting  
*Judge Paddock Mansion, St. Johnsbury, Vermont*  
gelatin silver print  
gift of David W. and Barbara Landis Chase  
2012.49

Betty Parsons  
*Untitled*, 1968  
acrylic on weathered wood  
gift of Mark Rudkin (Class of 1947)  
2012.50

Indian Eye, 1977  
acrylic on weathered wood  
gift of Mark Rudkin (Class of 1947)  
2012.51

Dennis Pinette  
*Burning Complex*, 1999  
oil on rag, mounted on linen  
gift of John David Foskett (Class of 1937) and Maggie Foskett in honor of Barbara Landis Chase on the occasion of her retirement as Head of School at Phillips Academy  
2012.52

John Moore, *Dutch Pink and Italian Blue*, 1993, 2011.62

Louis Aston Knight, *The Orchard by the River*, 2012.15
Kurt Ferdinand Roesch
*Untitled*
charcoal and pastel on paper
gift of Edwin and Lee Kramer
2011.36

Judith Rothschild
*Untitled*
paint, ink on paperboard, three parts
gift of Edwin and Lee Kramer
2011.37a–c

Jackie Saccoccio
*Jaff*, 2011
oil, mica, and ink on linen
2012.53

Paul Starrett Sample
*The Hunters*, 1944
gelatone facsimile
gift of Mary and Keith Kauppila
2011.43

George Segal
*Woman Brushing Hair*, 1964
serigraph
gift of David W. and Barbara Landis Chase
2012.54

Frank Hill Smith
*Landscape*, December 1868
charcoal on paper
gift of David W. and Barbara Landis Chase
2012.55

Elaine Spatz-Rabinowitz
*Bermuda*, 1996
oil on cast, pigmented, and plasticized Hydrocal
gift of Gerald F. and Linda Rath
2012.17

Ralph Steiner
*Portfolio III: Twenty-Two Little Contact Prints from 1921–1929*, printed 1981
gelatin silver prints
gift of Mr. and Mrs. Robert Levine, transferred from the Smith College Museum of Art
2012.57.1–22

Seneca Ray Stoddard
*“Killoquah” at Foot of Raquette Lake*, c. 1880s or 1890s
albumen print
gift of Paula and Mack Lee
2011.44
Sarah Sze
Screen, 2004
silkscreen and photolithograph
gift of anonymous donor
2012.18

Shellburne Thurber
Abandoned Mill House: Room with Fireplace and Disintegrating Brick Walls, 1998
inkjet print
museum purchase
2011.35

Mark Tobey
Tokyo, 1934
watercolor on Japanese paper
gift of John Copland in memory of Irma Brown Gautier
2012.19

Adam Van Doren
The Frick, 1991
watercolor over graphite on paper
gift of the artist
2012.20

John and Ruth Vassos
Contempo, 1929
book
gift of David W. and Barbara Landis Chase
2012.58

Whitehurst Studios
Mary Zulette Waterhouse, Richmond, Va., Age About Two, and her Unnamed Companion, 1850s
sixth plate daguerreotype
museum purchase
2012.21

David Wojnarowicz
A Fire In My Belly (Film In Progress) and A Fire In My Belly Excerpt, 1986–87
Super 8mm film transferred to DVD, black and white and color, silent
purchased as the gift of Louis Wiley Jr. (Class of 1963)
2012.59
The Addison Gallery of American Art’s superb collection is world-renowned. Every year the museum receives numerous requests to borrow works of art from the collection. We are pleased to share this remarkable resource with the world outside of Andover.

**Youth and Beauty: Art of the American Twenties**
*Brooklyn Museum, New York*

**Dallas Museum of Art, Texas**

**The Cleveland Museum of Art, Ohio**
7/1/2012–9/16/2012

**Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts**
9/21/2012–12/30/2012

**Brooklyn Bridge, c. 1929**
gelatin silver print
gift of Arnold H. Crane
1985.46.97

**Untitled (New York Skyscrapers)**
gelatin silver print
gift of Arnold H. Crane
1985.46.69

**Brooklyn Museum, New York**
11/18/2011–2/18/2012

**Hide/Seek: Difference and Desire in American Portraiture**

**Brooklyn Museum, New York**
3/17/2012–6/10/2012

**American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942**
*Neuberger Museum of Art, Purchase College, State University of New York*
1/29/2012–4/28/2012

**Amon Carter Museum of American Art, Fort Worth, Texas**
6/9/2012–8/19/2012

**Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts**
9/21/2012–12/30/2012

**Stuart Davis**
*Red Cart, 1932*
oil on canvas
museum purchase
1946.15

**Hans Namuth**
*Jackson and Lee Pollock, 1950*
gelatin silver print
gift of Cleve (Class of 1936) and Francine duPlessix Gray, Addison Art Drive
1991.61

**David Smith**
*Structure of Arches, 1939*
steel with zinc and copper plating
purchased as the gift of Mr. and Mrs. R. Crosby Kemper (Class of 1945)
1982.162
This Will Have Been: Art, Love, and Politics in the 1980s
Museum of Contemporary Art, Chicago, Illinois
2/1/2012–5/1/2012

Walker Art Center, Minneapolis, Minnesota
6/30/2012–9/30/2012

The Institute of Contemporary Art/Boston, Massachusetts
11/16/2012–3/3/2013

Peter Halley
Prison with Conduit, 1981
acrylic, Day-Glo acrylic and Roll-a-Tex on canvas (two parts)
gift of the artist (Class of 1971), Addison Art Drive
1991.12

A New Vision: Modernist Photography
Currier Museum of Art, Manchester, New Hampshire
2/4/2012–5/13/2012

Berenice Abbott
Theoline, print 1979
gelatin silver print
gift of Robert Feldman (Class of 1954) in memory of Beth Lisa Feldman
1979.50.1

Lewis Baltz
North West Wall Unoccupied Industrial Sales, 17875 C&D Sky Park Circle, Irvine, 1974
gelatin silver print
museum purchase 1976.35

South Corner, Riccar American Company, 3184 Pullman, Costa Mesa, 1974
gelatin silver print
museum purchase 1976.33

Ralston Crawford
Study for “Wharf Objects at Santa Barbara,” c. 1947
pen and ink on paper
museum purchase 1995.39.1

Study for “Wharf Objects at Santa Barbara,” c. 1947
pen and ink on paper
museum purchase 1995.39.2

Andreas Feininger
Dandelion Seeds, c. 1937
gelatin silver print
museum purchase 1948.36

Traf on Fifth Avenue, c. 1946
gelatin silver print
museum purchase 1962.29

Berenice Abbott, Theoline, print 1979, 1979.50.1
Jeffrey D. Mathias
*Gate Mechanism, North Canal, Lawrence*, 1986
platinum palladium print
museum purchase
1986.21

*Stacks, Pacific Print Works, Lawrence*, 1986
platinum palladium print
museum purchase
1986.23

James Welling
*Atelier de mécanique*, 1993
toned gelatin silver print
gift of Stephanie Theodore
2003.74

**Seeing the World Within: Charles Seliger in the 1940s**
*Mint Museum of Art*, Charlotte, North Carolina
2/11/2012–5/12/2012

**Peggy Guggenheim Collection**, Venice, Italy
6/9/2012–8/12/2012

**Munson-Williams-Proctor Institute Museum of Art**, Utica, New York
10/20/2012–1/20/2013

Charles Seliger
*Subterranean Excavation, Sky and Air*, 1947
oil on canvas
gift of Elaine Graham Weitzen and Dr. Hyman G. Weitzen
2003.8

**The Sabbath of History**
*Knights of Columbus Museum*, New Haven, Connecticut
2/22/2012–9/16/2012

William Grosvenor Congdon
*Destroyed City*, 1949
oil on masonite
gift of Robert G. Gardner
1956.3

**John Chamberlain: Choices**
*Solomon R. Guggenheim Museum*, New York, New York
2/24/2012–5/9/2012

John Chamberlain
*Belvo-Violet*, 1962
painted welded steel
gift of Frank Stella (Class of 1954), Addison Art Drive
1991.41

**Americans in Florence: Sargent and the American Impressionists**
*Pondazione Palazzo Strozzi*, Florence, Italy
3/2/2012–7/15/2012

Arthur Bowen Davies
*Fiesole from Ceceri*, 1927
ink, watercolor, and graphite on dark green colored-paper
gift of anonymous donor
1928.9

George Inness
*The Monk*, 1873
oil on canvas
gift of Stephen C. Clark in recognition of the 25th Anniversary of the Addison Gallery
1956.6

Charles Seliger,
*Subterranean Excavation, Sky and Air*, 1947, 2003.8

Arthur Bowen Davies,
*Fiesole from Ceceri*, 1927, 1928.9
Julian Alden Weir
Roses, c. 1880–90
oil on canvas
gift of anonymous donor
1931.18

Hollis Frampton
Nostalgia, 1984
thirteen gelatin silver prints with accompanying texts
gift of Marion Faller
1991.55.1–13

Wish You Were Here: The Buffalo Avant-Garde in the 1970s
Albright-Knox Art Gallery,
Buffalo, New York
3/30/2012–7/8/2012

Hollis Frampton
Nostalgia, 1984

The Olympic Games: Art, Culture and Sport
Bruce Museum,
Greenwich, Connecticut
5/12/2012–9/2/2012

Eadweard J. Muybridge
Plate 62. Running at Full Speed, 1872–85
collotype
gift of the Edwin J. Beinecke Trust
1984.6.14

Plate 307. Throwing An Iron Disk, 1872–85
collotype
gift of the Edwin J. Beinecke Trust
1984.6.75

Plate 333. Boxing; 53 Knocking 52 Down (Shoes), 1872–85
collotype
gift of the Edwin J. Beinecke Trust
1984.6.339

Galeries Nationales du Grand Palais,
Paris, France
10/5/2012–1/28/2013

Edward Hopper
Freight Cars, Gloucester, 1928
oil on canvas
gift of Edward Wales Root in recognition of the 25th Anniversary of the Addison Gallery
1956.7

Manhattan Bridge Loop, 1928
oil on canvas
gift of Stephen C. Clark, Esq.
1932.17

Edward Hopper
Museo Thyssen-Bornemisza,
Madrid, Spain
6/12/2012–9/16/2012

Hopper
Museo Thyssen-Bornemisza,
Madrid, Spain
6/12/2012–9/16/2012

Plate 347. Wrestling, Graeco-Roman, 1885
collotype
gift of the Edwin J. Beinecke Trust
1984.6.93

Plate 360. Throwing a Spear, 1872–85
collotype
gift of the Edwin J. Beinecke Trust
1984.6.360

Plate 347. Wrestling, Graeco-Roman, 1885, 1984.6.93
Plate 360. Throwing a Spear, 1872–85, 1984.6.360

**TRIBUTES**

**In Honor**

David S. Babin, MD, in honor of Barbara Landis Chase  
Kaitlin M. Gaiss in honor of Kathryn A. Dolan  
Caithlin Ford Henningsen in honor of Ruth F. Quattlebaum  
Victor Henningsen and Susan R. McCaslin in honor of Brian T. Allen and Steven Horsch  
Anna S.G. Ho in honor of Steven T. Ho (Class of 1974)  
Zareen Taj Mirza in honor of Josephine W. Detmer (Class of 1948) and Humayun Mirza  
Elizabeth and David Powell in honor of Sidney R. Knafel (Class of 1948) and Stephen C. Sherrill (Class of 1971)  
Paull M. Randt in honor of Edwin G. Quattlebaum (Class of 1960) and Ruth F. Quattlebaum  
Mary Margaret Roberts in honor of Mr. and Mrs. William E. Roberts III  
Mr. Don Rothfeld and Ms. Susan Merker in honor of Sara Merker (Class of 2015)  
Nicholas A. Smith Wang in honor of Clyfe G. Beckwith  
Jungmin C. Son in honor of Peter D. Washburn and Elizabeth E. Washburn  
Mr. and Mrs. Michael St. Peter in honor of Mitchell G. St. Peter (Class of 2002)  
Ann M. Stack in honor of Abbot Class of 1959

**In Memory**

John P. Cronin in memory of the Honorable Paul W. Cronin  
Ms. Carmen Fields in memory of Charles J. Beard (Class of 1962)  
Ray P. Foote Jr. in memory of Patrick Morgan  
Nancy S. Gump in memory of Honey Kreiner  
Mr. Walter Kaiser in memory of Maud Morgan, Dudley Fitts, and Wilfred Freeman  
Mr. David O. Nelson and Ms. Katherine K. O’Neil in memory of Helen Walsh Nelson  
Lauren Nagel Richardson in memory of Barbara P. Bamford (Class of 1962)  
Christopher P. Rokous in memory of Joshua L. Miner III  
Mr. and Mrs. Michael St. Peter in memory of Mitch Millias and Nike Millias  
Louis Wiley Jr. in memory of Paul L. Monette (Class of 1953)
BECOME A FRIEND OF THE ADDISON!

Home to one of the most comprehensive collections of American art in the world, the Addison Gallery is a vital cultural resource, drawing visitors from the Boston area and well beyond for wide-ranging and adventurous exhibitions and programs. The Addison offers free admission to all and an innovative education outreach program that serves hundreds of public school students each year.

When you support the Addison, you help to ensure that the museum will remain a vibrant cultural institution for all to enjoy. The museum is almost completely financially independent of Phillips Academy, receiving less than two percent of its income from the school. Annual gifts from friends account for 22 percent of the Addison’s annual budget.

Friends of the Addison Benefits

- Invitations to members-only special receptions
- A 10 percent discount at the Addison museum shop
- A 10 percent discount at Samuel’s Restaurant at the Andover Inn with a current Addison membership card
- Recognition in the Addison’s annual report
- Membership in the North American Reciprocal Museum (NARM) program, with a gift of $100 or more

I would like to join Friends of the Addison. Enclosed is my donation of: $50 | $100 | $250 | $500 | $750 | Other $_______

Director’s Circle Benefits

The Director’s Circle recognizes those friends who provide annual leadership support of $1,000 or more, enabling the Addison to develop a renowned and engaging exhibitions program and to expand and care for its collection.

Members of The Director’s Circle enjoy the same benefits as Friends of the Addison, as well as:

- Invitations to special programs with Addison Director Brian Allen, including tours of private collections, auction previews, and events
- Complimentary exhibition catalogues
- A 25 percent discount when hosting a private event at the Addison

Please welcome me to The Director’s Circle: $1,000 | $2,500 | $5,000 | $10,000 | Other $_______

I would like to make a commitment to support the Addison for the next five years, with a five-year pledge of $_______

I have enclosed $_______ as the first pledge payment. Please remind me of my pledge on an annual basis.

Name (as you would like to be listed in publications)  Mr. | Ms. | Mrs. | Mr. & Mrs. | Dr. | Drs.

Street Address

City  State  Zip

Telephone Number  E-mail Address  Date

Please make checks payable to Addison Gallery of American Art.

Please charge my:  Visa | Mastercard | American Express

Account Number  Expiration Date

Signature
The general operations of the Addison Gallery of American Art are supported by an endowment established by Thomas Cochran upon the museum’s opening in 1931 and by additional endowment funds established by other individuals since that time. This support is supplemented by restricted-use funds given to address particular needs (e.g., symposia and visiting lecturers, conservation, art acquisition) and is further underwritten by annual gifts from friends of the museum. The Addison establishes a general operating budget within the Phillips Academy overall budget.

The figures to the right reflect gifts allocated to FY12, not gifts actually received in FY12. The figures are rounded to the nearest dollar and have not been prepared by an accountant. Per accepted standards of the museum profession, the art collection is not listed as a financial asset. Expenditures in FY12 decreased by 11 percent from FY11 due to realized efficiencies in building operations, reduced art acquisitions, and transfer of the museum shop inventory to the balance sheet.

**Funds**

Earned Income .................................................. $ 514,968
includes visitor donations, gift shop sales, loan fees, event fees, royalties, and photo reproduction fees

State Grants ..................................................... 9,740

Gifts ............................................................... 940,013
includes art acquisitions funds, membership gifts, and gifts for special projects

Endowment ..................................................... 1,867,573

Phillips Academy Allocation.............................. 60,000

TOTAL .............................................................. $ 3,392,294

**Expenditures**

Programs .......................................................... $ 1,810,569
includes exhibitions, artist-in-residence, education, administration, development, public programming, public relations and advertising, gift shop, preparation, building, and security

Salary ............................................................. 1,149,767

Benefits .......................................................... 280,700

Art Acquisition .................................................. 151,258

TOTAL .............................................................. $ 3,392,294

**MISSION STATEMENT**

The Addison Gallery of American Art, as a department of Phillips Academy, Andover, Massachusetts, is an academic art museum dedicated to the collection of American art. The museum’s purpose is to acquire, preserve, interpret, and exhibit works of art for the education and enjoyment of local, regional, national, and international audiences, including the students, faculty, and community of Phillips Academy, and other students, teachers, scholars, and the general public.
As of July 2012

VISIT

The Addison Gallery of American Art is located on the campus of Phillips Academy at the corner of Route 28 (Main Street) and Chapel Avenue in Andover, Massachusetts, a 30-minute drive from Boston. The museum is free of charge and is open to the public.

HOURS:
Tuesday through Saturday, 10 a.m.–5 p.m. Sunday, 1–5 p.m. The museum is closed Mondays, national holidays, December 24, and the month of August.

The museum is wheelchair accessible. For more information, including parking and directions, visit www.addisongallery.org and click “Visit Us.”

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