At a Glance

July 2012–June 2013

PERMANENT COLLECTION
Number of works ........................................... 17,352
New acquisitions (gifts) ................................ 107
New acquisitions (purchases) .......................... 135
Works lent to other institutions ...................... 23

ATTENDANCE
General attendance........................................ 26,304
Students served ............................................ 5,923
Teachers served ............................................. 249

FRIENDS OF THE ADDISON
Support for the annual fund ......................... $ 1,015,158
(new pledges and gifts for unrestricted use, exhibitions, and acquisitions)

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Cover images:
Top left: Benedict (Kauten Takust) Michel and Mary Ann Penashue, Untitled, banner, 2009, courtesy of the artists
Bottom center: Cindy Sherman, the press from Murder Mystery People, 1976/2000, gelatin silver print, purchased as the gift of Katherine D. and Stephen C. Sherrill (Class of 1971, and Parents 2005, 2007, 2010), Sidney Knafel (Class of 1948), Scott Mead (Class of 1973), Michael Schmertzler (Class of 1970), Drew Chin (Class of 2000) and Emily D. Griset (Class of 2000), and Amy Falls (Class of 1982), and museum purchase, 2013.58.1
Bottom right: John Graham, Table Top Still Life with Bird, 1929, oil on canvas, collection of Tommy and Gill LiPuma, New York
Dear Friends,

This December, the Addison will bid farewell to Brian Allen, the museum’s Mary Stripp and R. Crosby Kemper Director, who leaves to join the New-York Historical Society as Vice President and Director of the Museum. As Brian prepares for his new challenge, we have cause to reflect on the milestone achievements the Addison has realized during his tenure, which began in 2004.

The most heralded accomplishment, of course, was the Addison’s 2008–2010 renovation and expansion. The focal point of the expansion—a new Museum Learning Center—is a testament to the Addison’s deep commitment to providing educational resources for students from Phillips Academy and many area schools as well. During a typical year, about 25% of the Addison’s visitors are young people who come to the museum for programs that enrich and broaden their learning in the classroom. The Museum Learning Center complements the educational programs that take place in the galleries, offering a flexible space to explore works of art in the Addison’s collection that are not on view in exhibitions.

The Addison’s exhibition program also has seen remarkable achievements under Brian’s leadership, with shows that have forged partnerships with peer museums nationally and internationally, and received accolades from critics, art historians, and the public. After debuting in Andover in 2006, Coming of Age: American Art, 1850s to 1950s, featuring masterpieces from the Addison’s collection, traveled to Dallas, London, Venice, Fort Lauderdale, and Quebec City. The show, which was seen by more than 500,000 people, enabled the Addison to maintain a presence in the museum world during its renovation. More recently, American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942, was recognized as the best show of 2012 by Sebastian Smee, the Boston Globe’s Pulitzer Prize–winning art critic.

Of equal importance, Brian has overseen the growth of a significant and diverse collection of American art. Since 2004, more than 2,500 objects have been added to the collection, including Jacob Hurd’s Teapot (created specifically for the family of Phoebe Foxcroft Phillips), Dale Chihuly’s Black Niijima Floats, an important video by Kara Walker, Carroll Dunham’s print archive, and numerous paintings, photographs, and works in other media by artists as diverse as John James Audubon, Mark Bradford, Patrick Henry Bruce, Bruce Davidson, Edwin Dickinson, Arthur Wesley Dow, Rackstraw Downes, John Graham, Sheila Hicks, John Marin, Barnett Newman, and Cindy Sherman.

Brian Allen and the entire Addison staff are to be commended for these achievements. Now, as we embark on our search for a new leader for the Addison, I am confident that we will identify a director who recognizes the Addison’s vast potential, both as a museum whose extraordinary collection and exhibition program have earned it a place of national importance, and as a home for innovation in museum education and interpretation. The Addison will be well positioned to succeed in a changing landscape as museums increasingly embrace new audiences and technologies.

This comes, as always, with my sincere thanks to you, the Addison’s patrons and friends. Sustaining the Addison’s admirable stature would not be possible without your generous support.

Sincerely yours,

Sidney R. Knafel
Chair, Board of Governors, Addison Gallery of American Art
Dear Friends,

As most of you know, I write this in the final months of my time at the Addison. Last spring, the distinguished New-York Historical Society asked me to lead its museum division. The choice between serving as director for the rest of my career in one great institution or making a new mark on another was extraordinarily difficult. I will miss working with the staff of the Addison as well as with Phillips Academy’s students, faculty, staff, and alumni. One consolation among many joys this year is that so many of the alumni live in the New York area, so my relationships with them can easily continue.

As director of the Addison for almost ten years, I have led the museum and its staff through 30 cycles of exhibitions, many traveling throughout the country and the world and many having scholarly catalogues. We finished a respectful renovation of our great 1931 Charles Platt building as well as an addition providing essential new space for our students and for our everyday operations, the Addison’s first new space since it opened. The collection has grown by thousands of objects. We observed our 75th and 80th anniversaries to grand and elegant effect. Some $40 million dollars was raised for our building needs, our programs, and new acquisitions. Almost every infrastructure need is addressed, the gallery is in good financial condition, and a great exhibition program is in place for the next two years.

As you will read in the following pages, this past year has been extraordinary for the Addison. Our American Vanguards show, which was selected as the best Boston-area show of 2012 by the Boston Globe, was conceived early in my time as director, and though these things always take years, the wait was well worth it. It was an amazing, important show. We mounted a retrospective of the Addison’s little-known but outstanding print collection with Stone, Wood, Metal, Mesh. Frame by Frame showcased photography portfolio masterpieces, almost all of which came into the collection in the last few years and had not yet been displayed at the Addison. Secrets, Loss, Memory, and Courage honored the memory of the gay writer and Andover alumnus Paul Monette (Class of 1963) on the occasion of his 50th reunion, anchored by impressive gifts of art purchased by his classmates and others for the permanent collection. Pekupatikut Innuat Akunikana/Pictures Woke the People Up, a collaboration between Andover alumni Wendy Ewald (Class of 1969) and Eric Gottesman (Class of 1994), centered on the Innu reservation in Labrador in Canada and that community’s evolution over the decades. And For All the World to See, a show exploring the power of visual images in shaping the struggle for civil rights, closed on the eve of another milestone, the 50th anniversary of Martin Luther King Jr.’s “I Have a Dream” speech. Of course, our extraordinary collection of paintings continued to have a place of pride in each of our seasons.

The words a museum director should say most often are “thank you.” It is my privilege to say this once more to the donors, alumni, staff, and students who have made my years here such a pleasure. The Addison is a great museum, and for many reasons the new director will be a very lucky person!

Very truly yours,

Brian T. Allen
The Mary Stripp and R. Crosby Kemper Director
During Brian Allen’s nine-year tenure as the Mary Stripp and R. Crosby Kemper Director of the Addison Gallery of American Art, 2,524 objects were added to the collection through gift, purchase, or a combination of the two. The Addison’s collection of American art is one of the most comprehensive in the world, showcasing the complexity and diversity of American art through more than 17,000 objects spanning the 18th century to the present. Under Brian’s stewardship, the Addison has acquired a wide variety of works of art, several with significant connections to Phillips Academy, many that reflect a commitment to expanding the collection of contemporary art, and others that represent the inclusion of important figures and movements in the history of American art. Such acquisitions have further diversified and enriched the Addison’s holdings, and will serve as a legacy of Brian’s years with the Addison.

Mark Bradford, *Crossing the Threshold*, 2009, mixed media collage on canvas, museum purchase, 2009.80


Carroll Dunham, *Untitled (1)*, 2006, monotype in watercolor and pencil on Lanaquarelle paper, gift of the artist (Class of 1967), 2007.42.51


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

Jacob Hurd, *Teapot*, c. 1750, silver with wood handle, purchased as the gift of Sidney R. Knafel (Class of 1948), Stephen C. Sherrill (Class of 1971), Bernard G. Palitz (Class of 1942), William Heidrich (Class of 1972), S.J. Shrubsole Corp., Thomas Foley (Class of 1971), J. Mark Rudkin (Class of 1947), Kuni and Michael Schmertzler (Class of 1970), 2011.27

Rackstraw Downes, *Henry Hudson Bridge Substructure, A.M.*, 2006, oil on canvas, purchased as the gift of the R. C. Kemper Charitable Trust, 2009.72

Harriet Goodhue Hosmer, *Puck*, modeled 1854, carved before 1865, marble, purchased as the gift of Thomas C. Foley (Class of 1971) and Leslie A. FBIrenkopf, Widgeon Point Foundation and James B. Murphy II (Class of 1969), 2008.120
The Addison Gallery of American Art is known for its vital and adventurous exhibition program, and the 2012–2013 season was no exception. The Addison’s 12 shows this year ranged from a critically acclaimed traveling exhibition that shed new light on the formative years of some of the most iconic American artists of the 20th century to an exploration of the history and culture of the Innu people of Labrador through photography, video, and social media. As always, the Addison’s extraordinary collection, now numbering 17,352 objects, proved a boundless resource and inspired a number of shows.

Fall 2012

The fall 2012 season opened with the acclaimed traveling exhibition *American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942*. Curated by notable scholars William C. Agee (Class of 1955), Irving Sandler, and Karen Wilkin, *American Vanguards* examined the work of New York artists John Graham, Stuart Davis, Arshile Gorky, and Willem de Kooning, who along with others in Graham’s orbit such as Jackson Pollock and David Smith, were leaders in the advancement of American modernism.

Showcasing more than 95 works of art, this critical reconsideration shed new light on the New York School, Abstract Expressionism, and the vitality of American modernism between the two world wars. Organized by the Addison and previously shown at the Neuberger Museum in Purchase, New York, and the Amon Carter Museum of American Art in Fort Worth, Texas, the exhibition in its final presentation at the Addison was praised as “the best single show of the year” in *Boston Globe* critic Sebastian Smee’s 2012 review of visual arts of the region.

With the exhibition *Pekupatikut Innuat Akunikana/ Pictures Woke the People Up: An Innu Project with Wendy Ewald and Eric Gottesman*, the Addison continued its long tradition of working closely with contemporary artists through the Edward E. Elson Artist-in—Residency program. Using collaboration as the basis for creation, this innovative project challenged traditional
notions of artistic authorship and documentary photography while exploring the Innu community of Sheshatshiu, Labrador, Canada. The project originated in 1969, when Wendy Ewald, who had just graduated from Abbot Academy (which merged with Phillips Academy in 1973), traveled to the reserve of Sheshatshiu to collaborate with the children who lived there to create a photographic portrait of their community as it adjusted to forced settlement. In 2007, Ewald, with fellow artist Eric Gottesman (Class of 1994), returned to Sheshatshiu with Ewald’s 1969 images to embark on a series of new projects. Comprised of approximately 100 objects—including historic photographs, archival film footage, the 1969 photographs by Ewald and her Innu collaborators, and contemporary photographs, video, writings, and outdoor banners by Ewald, Gottesman, and the Sheshatshiu community—the Innu Project exhibition documented the artists’ and community’s use of photography and video to revitalize Innu culture after 40 years of friction and change.

People, Places, Things: Symbols of American Culture brought together works from the Addison’s collection to celebrate the rich visual material at the foundation of American cultural identity. Paintings, prints, and photographs by artists such as Childe Hassam, Thomas Hart Benton, Dorothea Lange, Robert Frank, Walker Evans, and Larry Stark included images of the modern city and industrial power, the landscape of the American West as it changed from the iconic lone cowboy to suburban tract houses, the diverse faces of the country’s citizens, and scenes documenting car culture and the open road that define and commemorate the many facets of our national identity.

Winter 2013

In an October 21, 2012 review, Boston Globe art critic Mark Feeney described the Addison’s comprehensive collection as “rich and glorious.” In the winter 2013 season, the Addison celebrated that richness with a constellation of exhibitions that showcased the Addison’s paintings, prints, and photographs. Eye on the Collection anchored the season with a selection of some of the best-known and most-loved paintings in the museum’s collection, from Winslow Homer’s charming interior The Country School and
John Henry Twachtman’s evocative Hemlock Pool to 20th-century masterworks such as Josef Albers’s Bent Black A and Jackson Pollock’s Phosphorescence. The exhibition Stone, Wood, Metal, Mesh: Prints and Printmaking, which explored the range and diversity of the Addison’s vast print collection, with a focus on printmaking techniques, was dubbed by Feeney “didactic in the best sense of the word: lively as well as informative, sweeping as well as detailed.”

Likewise, Frame by Frame: Photographic Series and Portfolios from the Collection, a masterful presentation of six significant series and portfolios from the Addison’s extensive photography holdings, was called “deeply satisfying” and “rich and substantial” with groupings “that any museum in the country would be eager to show.”

Spring 2013

In April, the Addison presented For All the World to See: Visual Culture and the Struggle for Civil Rights, a touring exhibition organized by Maurice Berger for the Center for Art, Design and Visual Culture, University of Maryland, Baltimore County, and the Smithsonian National Museum of African American History and Culture. Comprised of more than 250 objects, including posters, photographs, magazines, newspapers, books, pamphlets, political buttons, comic books, toys, postcards, and clips from film and television, this provocative exhibition explored the historical role of visual images in shaping, influencing, and transforming the fight for civil rights in the United States from the 1940s to 1970s. Creating an interesting counterpoint was Richard Avedon—The Family, an exhibition of the photographer’s famed series of 69 portraits made in 1976 that depict the men and women whom he described as the country’s “power elite.”

Rounding out the season were two shows drawn from the permanent collection. Secrets, Loss, Memory, and Courage: Works by Gay Male Artists brought together paintings, photographs, works on paper, and video from the Addison’s collection, including a number of recent gifts made in memory of Paul Monette (1945–1995), a writer and gay activist who graduated from Phillips Academy in 1963. Presented on the occasion of the 50th reunion of Monette’s class, the exhibition explored a variety of themes, including secrecy, the male body as a focus of desire, AIDS, outsider communities, loving relationships between men, and the quest for tolerance and acceptance. Eye on the Collection combined celebrated masterpieces of the 19th and 20th centuries by artists such as Winslow Homer, Thomas Eakins, and Edward Hopper with a selection of objects by artists whose work is less well known, including Gifford Beal, Jerome Myers, and Guy Pène du Bois.
Generous support for *American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle 1927–1942* and its publication was provided by the Henry Luce Foundation, the Schulte Fund, the Mollie Bennett Lupe and Garland M. Lasater Exhibitions Fund, and The Dedalus Foundation, Inc., and by an indemnity from the Federal Council on the Arts and Humanities. In-kind media partner: 90.9 WBUR.

Generous support for *Pekupatikut Innuat Akunikana/ Pictures Woke the People Up: An Innu Project with Wendy Ewald and Eric Gottesman* was provided by the Abbot Academy Association, which was founded in 1973 to foster and promote the legacy and spirit of Abbot Academy on the campus and in the programs of Phillips Academy; the Poss Family Foundation; and the Elizabeth and Anthony Enders Exhibitions Fund.

*People, Places, Things: Symbols of American Culture* was generously supported by the Sidney R. Knafel Fund.

Generous support for *Stone, Wood, Metal, Mesh: Prints and Printmaking* was provided by the Mark Rudkin Fund.

*Frame by Frame: Photographic Series and Portfolios from the Collection* was generously supported by the Winton Family Exhibition Fund.

*For All the World to See: Visual Culture and the Struggle for Civil Rights* was curated by Maurice Berger, Ph.D., and organized by the Center for Art, Design and Visual Culture, University of Maryland, Baltimore County (UMBC), in partnership with the Smithsonian National Museum of African American History and Culture. This project has been funded in part by the National Endowment for the Humanities, Trellis Fund, National Endowment for the Arts, St. Paul Travelers Corporation, Communities Foundation of Texas, and Maryland State Arts Council. Additional support has come from CBS News Archives, Ed Sullivan/SOFA Entertainment, Sullmark Corporation, and Sony Pictures Entertainment. Generous support for the Addison’s presentation of the exhibition was provided by the David L. Older Fund.

Generous support for *Eye on the Collection* was provided by the Morris Tyler Fund.

**Highlights of 2013–2014 Exhibitions**

- **Flash Back—November 22, 1963**
- **James Prosek: The Spaces in Between**
- **Natural Selections**
- **the kids are all right**
- **An American in London: Whistler and the Thames**
- **Pop Art**
- **Loisaida: Art of the 1980s in New York’s Lower East Side**
- **Artist’s Project: DAZE**

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*James Prosek, Parrotfish Nocturne, 2012, watercolor, gouache, colored pencil, and graphite on paper, courtesy of the artist and Waqas Wajahat, New York*

*James Abbott McNeill Whistler, Nocturne: Blue and Gold—Old Battersea Bridge, c. 1872–75, oil on canvas, Tate: Presented by The Art Fund 1905*
During the 2012–2013 academic year, the Addison Gallery of American Art’s education department continued its mission of bringing together students from Phillips Academy and the local communities with the museum’s dynamic exhibitions and permanent collection, providing opportunities to discover interdisciplinary connections with their classroom curricula and their personal experiences.

In the two decades since it was established, the Addison’s education department has forged long-term partnerships with educators from area public schools as well as the Phillips Academy community, often engaging in projects over the course of several weeks or a full school year in response to requests by teachers and students. Some representative programs for 2012–2013 include:

**Phillips Academy and Community Connections**

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

In conjunction with the *Innu Project* exhibition, Wendy Ewald (Class of 1969) and Eric Gottesman (Class of 1994) visited campus as Edward E. Elson Artists-in-Residence during the fall, along with Innu community members Giant (Michel Andrew), Jodie Ashini, Kanani Davis, Zak Hajjaoui, and Dakotah Free Snow. Ewald, Gottesman, and the Innu community members met with students from a variety of Phillips Academy classes in subjects such as biology, English, history, and art. They also met with students from the Henry K. Oliver School in Lawrence. Classes from the Frost Elementary School in Lawrence explored the exhibition as part of their “Peoples of the World” curriculum, and students from the Doherty Middle School in Andover visited the exhibition to investigate the effects of environmental change on communities around the globe. The nine-day visit with Ewald, Gottesman, and the Innu community members culminated with a public reception and a walking tour, led by Zak Hajjaoui, Dakotah Free Snow, and Phillips Academy seniors Kevin Newhall and Aliyah Belinke, of the large-scale banners that had been installed around campus as part of the exhibition.
Additional Phillips Academy Course Connections

This past year the Addison deepened existing partnerships with Phillips Academy English, art, and history courses, and also broadened the scope of courses utilizing Addison resources by including the physics department. Physics students explored photographs in the collection that visually explained scientific principles, then applied these concepts as they made their own stroboscopic photographs with the help of art department faculty.

Students in instructor Emma Frey’s U.S. history classes visited the museum throughout the year to study content directly connected to their curriculum, while building visual literacy, critical thinking, and historical analysis skills. For the course final assessment, students curated temporary mini-exhibitions in the Addison’s Museum Learning Center, sequencing and juxtaposing works from the museum collection to explore perspectives on history. The assignment allowed students authorship over historical narratives and invited them to think critically about intentions behind information that they are presented with in the world around them. Frey and Jamie Kaplowitz, Addison education associate and museum learning specialist, were invited to present this successful collaboration as a model of visual education and interdisciplinary learning at the 2013 Northeast Regional Conference on the Social Studies.

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

In conjunction with the spring exhibition For All the World to See, Phillips Academy teaching fellow Suzanne Enzerink’s U.S. history students explored the impact of the tumultuous civil rights era with visitors from the Andover Senior Center. The students designed thematic conversations, sharing their knowledge of the exhibition and its curatorial intentions, while their Andover Senior Center partners shared their memories and experiences of the time.

Kanani Davis, a member of the Innu community in Labrador, Canada, talks with students at the Henry K. Oliver School in Lawrence.
Additionally, with the Phillips Academy history and social science department, the Addison education team organized a panel discussion, “Voices of a Generation: The View from Andover Hill.” All panelists were members of the Phillips Academy community during this critical period in American history; they shared their personal experiences and also reflected on the power of visual images to shape history and contemporary society. Panelists included George Bundy Smith (Class of 1955), Gary Lee (Class of 1974), Christopher Auguste (Class of 1976), and Rebecca Sykes, Phillips Academy associate head of school. Christopher Jones, Phillips Academy history and social science instructor, served as the moderator of the event, which was attended by students, faculty, and community members.

**Photography and Writing Projects: Frame by Frame**

Students in teacher Kristine Ennis’s fourth-grade class at the Lawrence Family Development Charter School embarked on a photography and writing project in the spring, drawing inspiration from the artists featured in the Addison exhibition *Frame by Frame: Photographic Series and Portfolios from the Collection*. The project began with Katherine Ziskin, the Addison’s education fellow for school and community collaborations, visiting the class to explore images with students and discuss what makes an “interesting” photograph. Students then visited the Addison to view the work of photographers Robert Frank, Aaron Siskind, Bill Owens, William Christenberry, and Bruce Davidson. They used their own cameras to “document” their experiences, from departing school to traveling on the bus across the city to the Addison to finally exploring the photographs featured in the exhibition. Later, back in the classroom, students used these photographs as visual documentation to create expository essays describing their experiences.

After examining photographs in Robert Frank’s series *The Americans*, students in teacher Rebecca Spolarich’s English class at Masconomet Regional High School made connections between the photographs and the theme of “the American dream” in the play *Death of a Salesman*. Each student selected an image from *The Americans* and wrote a confessional piece about the photograph from the perspective of one of the characters in...
the play. This writing served as preparation for a final project, in which students created videos, referred to as “dream movies,” that peered into the subconscious of a character from Death of a Salesman, revealing his or her hopes, dreams, fears, and regrets, and helping to explain the rationale for the character’s behavior and choices.

Expanded Activities for Families

In the fall, the education department introduced Looking Together cards designed to help families and caretakers of young children engage with the artwork and each other in the galleries of the Addison. New cards are available each season, highlighting major themes and individual works of art from the current exhibitions. With the cards, visitors may borrow a tote bag containing a clipboard, paper, and pencils, to explore the ideas presented on the cards and create their own works of art.

Also in the fall, the Addison hosted its first Drop-In Family Day, in conjunction with American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942. Approximately 40 children of all ages visited the museum, stopped by the Families and Educators Library in the Museum Learning Center, and spent time in the American Vanguards galleries creating drawings and sculptures with a variety of materials provided by the Addison.

Top: Visitors of all ages create works of art inspired by American Vanguards at the Addison’s first Drop-In Family Day.
Above: A Looking Together card from Spring 2013.
Programs & Events

PATRONS’ RECEPTION for American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942
29 September 2012

PANEL DISCUSSION for American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942
30 September 2012

OPENING RECEPTION for the fall exhibitions
30 September 2012

CELEBRATION AND RECEPTION for Pekupatikut Innuat Akunikana/Pictures Woke the People Up: An Innu Project with Wendy Ewald and Eric Gottesman to celebrate this collaborative exhibition and meet the Innu community members from Labrador
13 October 2012

DIRECTOR’S CIRCLE exhibition preview for Alfred Maurer: At the Vanguard of Modernism at the Hollis Taggart Gallery, New York
18 October 2012

GALLERY TALK for American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942
25 October 2012

GALLERY TALK for People, Places, Things: Symbols of American Culture with exhibition curator Jaime DeSimone
4 November 2012

FRIENDS OF THE ADDISON EVENT: Building a Museum Collection, with Brian T. Allen, the Addison’s director, presenting an in-depth look at how the Addison builds its collection, including a sneak peek at highlights of recent acquisitions
14 November 2012

DROP-IN FAMILY DAY for American Vanguards: Graham, Davis, Gorky, de Kooning, and Their Circle, 1927–1942
2 December 2012
FRIENDS OF THE ADDISON PREVIEW RECEPTION
for the winter exhibitions, with Brian T. Allen, the Addison’s director
1 February 2013

OPENING RECEPTION for the winter exhibitions
1 February 2013

COMMUNITY CONVERSATION: HOPPER, REALISM, AND QUIET MOMENTS in collaboration with the Rogers Center for the Arts, Merrimack College
7 February 2013

GALLERY TALK for Stone, Wood, Metal, Mesh: Prints and Printmaking, led by Susan Faxon, the Addison’s associate director and curator of art before 1950
15 February 2013

EXHIBITION PREVIEW for An American in London: Whistler and the Thames at the Freer Gallery of Art, Washington, D.C.
21 February 2013

DIRECTOR’S CIRCLE EVENT: The Lane Photography Collection at the MFA, with Saundra Lane and MFA Lane Collection Curator Karen Haas, and a tour of Bruce Davidson: East 100th Street at the Museum of Fine Arts, Boston
28 February 2013

CONVERSATION WITH PRINTMAKERS DAVID LASRY AND CRAIG ZAMMIELLO to explore the complex ideas and processes that go into creating prints such as those featured in Stone, Wood, Metal, Mesh: Prints and Printmaking
10 March 2013

COMMUNITY CONVERSATION: WOMEN IN PHOTOGRAPHY, in collaboration with Andover’s Memorial Hall Library, led by Katherine Ziskin, education fellow for school and community collaborations
26 March and 24 April 2013

DIRECTOR’S CIRCLE EVENT: A Day in Philadelphia, with a private tour of the Barnes Foundation
2 April 2013

OPENING RECEPTION for the spring exhibitions
26 April 2013

DIRECTOR’S CIRCLE tour of the Alfond Collection, with hosts Barbara and Ted Alfond at their 17th-century farmhouse in Weston, Massachusetts
30 April 2013

PANEL DISCUSSION: Voices of a Generation: The View from Andover Hill, exploring personal experiences as part of the Andover community during the civil rights era
5 May 2013

FRIENDS OF THE ADDISON EVENT: Spotlight on Education, showcasing the Addison’s inspiring array of collaborative and innovative programs for K–12 students and educators from surrounding communities, Phillips Academy students, adults, and families, with Rebecca Hayes, curator of education, and Richard Gorham (Class of 1986), an educator at Phillips Academy and Lawrence High School
15 May 2013

DIRECTOR’S CIRCLE EVENT: American Auctions Preview, at Christie’s in New York
21 May 2013

GALLERY TALK for Eye on the Collection, with Brian T. Allen, the Addison’s director, focusing on the decisions that go into curating and installing an exhibition, from selecting objects to choosing the gallery wall colors and graphics
30 June 2013
Acquisitions

Through the generosity of alumni and friends, the Addison Gallery of American Art added an impressive number of works to the collection this past year. Among the gifts are a rare c. 1911–12 oil painting by Patrick Henry Bruce from William C. Agee (Class of 1955); Bruce Davidson’s significant 1959 portfolio, *Brooklyn Gang*, given by Katherine D. and Stephen C. Sherrill (Class of 1971); *Looking Back*, 16 photographs taken from 1973 to 1976 by Scott Mead (Class of 1973); a large donation of photographs by such artists as Ilse Bing, Joel Meyerowitz, and Patrick Nagatani from Claudia and Steven Schwartz (Class of 1977); a photograph by David Trachtenberg, given by Anne MacDougall (Class of 1962) in memory of Gilbert Einstein; four prints by Mitchell Siporin, given by his daughters Judith and Rachel Siporin; and three works by Chuck Close, given by Phillips Academy parents David and Evelyn Lasry.

Two significant purchases were made this year: Danny Lyon’s 1962 portfolio, *The Complete Civil Rights Portfolio*, purchased in memory of Rebecca B. Miller and Albertine B. Hayes, and a remarkable whole plate daguerreotype by Southworth & Hawes.

Other important works came into the collection through a combination of purchase and gift. These include four photographs by 2011 Artist-in-Residence Laurel Nakadate and an important painting by Martin Wong through contributions from John P. Axelrod (Class of 1964), Louis Wiley Jr. (Class of 1963), James D. Marks (Class of 1979), the Monette-Horwitz Trust, the Paul and Edith Babson Foundation, and an anonymous donor. The acquisition of Cindy Sherman’s photographic series *Murder Mystery People*, 1976/2000, was made possible by contributions from Katherine D. and Stephen C. Sherrill (Class of 1971), Sidney Knafel (Class of 1948), Scott Mead (Class of 1973), Michael Schmertzler (Class of 1970), Drew Chin and Emily D. Griset (both Class of 2000), and Amy Falls (Class of 1982).
John Altoon
Untitled, 1966
watercolor and ink on illustration board
gift of N.J. Nicholas Jr. (Class of 1958) and Llewellyn J. Nicholas
2012.60

Untitled (Fig. 0101A), 1968
ink and watercolor on illustration board
gift of N.J. Nicholas Jr. (Class of 1958) and Llewellyn J. Nicholas
2012.61

John James Audubon
Plate 1. Lynx Rufus Guldenstaed. Common American Wildcat from Quadrupeds of North America, 1848
hand colored and color printed lithograph on wove paper
gift of Emerson M. Wickwire (Class of 1962) and Barbara S. Wickwire
2012.62

Plate 101. Felis Onca, Linn. Jaguar from Quadrupeds of North America, 1848
hand colored and color printed lithograph on wove paper
gift of Emerson M. Wickwire (Class of 1962) and Barbara S. Wickwire
2012.63

Dawoud Bey
Shruti and Ahmed, 1997
Polacolor ER photographs (diptych)
transfer from Phillips Academy
2012.64a,b

Diane and Maricella, 1997
Polacolor ER photographs (diptych)
transfer from Phillips Academy
2012.65a,b

Michael and Faye, 1997
Polacolor ER photographs (diptych)
transfer from Phillips Academy
2012.66a,b

Ilse Bing
Belle Vue, 1935
gelatin silver print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.1

Fence and Weeds, 1929
gelatin silver print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.2

Mia Brownell
Still Life with Hidden Helix, 2007
oil on canvas
gift of Judy Ann Goldman
2012.67

Patrick Henry Bruce
Still Life (with Pitcher and Fruit), c. 1911–12
oil on canvas
gift of William C. Agee (Class of 1955)
2013.3

Richmond Burton
Study for Untitled (Male and Female), 1989–90
graphite and oil on canvas
gift of Judy Ann Goldman
2012.68

Debbie Fleming Caffery
In Loving Memory from Hurricane Series, 2006
gelatin silver print
2012.69

Chuck Close
Self Portrait (anamorphic), 2009
16-color silkscreen on Tosaahanga paper, polished stainless steel cylinder, and maple wooden box/platform
gift of David and Evelyn Lasry
2013.4
Self Portrait, 2004
19-color handprinted ukiyo-e woodcut
gift of David and Evelyn Lasry
2013.5

Phil Houndstooth, 2009
engraving with embossment on Twinrocker handmade paper
gift of David and Evelyn Lasry
2013.6

Currier and Ives
The Morning Prayer, 1857
lithograph on wove paper
gift of David W. and Barbara Landis Chase
2012.70

Bruce Davidson
Brooklyn Gang, 1959
2012.71.1–71

Edwin Walter Dickinson
Frances Foley, 1927
oil on board
gift of N.J. Nicholas Jr. (Class of 1958) and Llewellyn J. Nicholas
2012.72

Indian Neck Point, 1946
oil on panel
gift of N.J. Nicholas Jr. (Class of 1958) and Llewellyn J. Nicholas
2012.73

Lesley Dill
Untitled, 1999
lithograph, ink, and thread on fabric
gift of Jeffrey Keough
2013.7

Brian Doan
The Admired, 2006–07
archival inkjet print
gift of Jeffrey Keough
2013.8

Elizabeth Enders
Rose, 1976
gouache, watercolor, and colored pencil on paper
museum purchase
2012.74

Andy Freeberg
2nd Century Egyptian Mummy Masks, Pushkin Museum from Guardians of Russian Art Museums, 2009
pigment print
gift of David Hornik
2013.54

Matisse’s Still Life With Blue Tablecloth, Hermitage Museum from Guardians of Russian Art Museums, 2008
pigment print
gift of David Hornik
2013.55

Michelangelo’s Moses and The Dying Slave, Pushkin Museum from Guardians of Russian Art Museums, 2008
pigment print
gift of David Hornik
2013.56

Alex Harris
Camposanto, El Valle, New Mexico, neg. August 1986, printed February 1996
chromogenic print
gift of David W. and Barbara Landis Chase
2012.75

Paul Hertz
Deadpan, or, the Holy Toast, 1995
seventeen Fujix digital prints
gift of the artist (Class of 1987)
2013.9.1–17

Gertrude Käsebier
New York Skyline, Dusk, 1920s
platinum print
museum purchase
2012.78
Danny Lyon
*The Complete Civil Rights Portfolio*, neg. 1962–64, printed 2002–08
thirty-two gelatin silver prints
museum purchase in memory of Rebecca B. Miller and Albertine B. Hayes
2012.79.1–32

*Self-Portrait, Lower Manhattan, 1967*
gelatin silver print
2012.80

Todd McKie
*Support the Arts*, 1977
offset print
gift of Jeffrey Keough
2013.10

Scott Mead
*Looking Back*, 1973–76
sixteen gelatin silver prints
gift of the artist (Class of 1973)
2013.11.1–16

Joel Meyerowitz
*California*, 1974
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.12

*Cottage*, 1976
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.13

*Empire State*, 1977–78
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.14

*Empire State*, 1978
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.15

*Jeffersonville, NY, 1977*
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.17

*Jeffersonville, NY, 1977*
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.18

*Pittsburgh, 1984*
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.19

*Pittsburgh, 1984*
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.20

*Provincetown, 1976*
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.21

*St. Louis, 1977*
chromogenic print
gift of Claudia and Steven Schwartz (Class of 1977)
2013.22

*Danny Lyon, Demonstration at an “all-white” swimming pool, Cairo, Illinois from The Complete Civil Rights Portfolio, 1962, printed 2005, 2012.79.2*

*Scott Mead, Late Afternoon, 1973, 2013.11.16*
Truro, 1976
chromogenic print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.26

**Patrick Nagatani**

*Aston Martin, Hazor, Israel from Ryoichi Excavations, 1990/2001* 
toned gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.27

*Bentley, Stonehenge, Salisbury Plain, Wiltshire, England from Ryoichi Excavations, 1987/2001* 
toned gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.28

**BMW Roadster, Olduvai Gorge, Tanzania from Ryoichi Excavations, 1987/2001** 
toned gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.29

**Cadillac Fleetwood, near Messak Settafet, Sahara, Libya from Ryoichi Excavation, 1991/2001** 
toned gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.30

**Laurel Nakadate**

*Lucky Tiger #194 from Lucky Tiger, 2009* 
unique chromogenic print with fingerprinting ink
museum purchase
2013.33

*Lucky Tiger #200 from Lucky Tiger, 2009* 
unique chromogenic print with fingerprinting ink
gift of the artist
2013.34

**Andover #1 from Star Portraits, 2012** 
chromogenic print
museum purchase
2013.35

**Marfa #1 from Star Portraits, 2011** 
chromogenic print
museum purchase
2013.36

**Paul Resika**

*Dune, c. 1983* 
oil on canvas
gift of N.J. Nicholas Jr. (Class of 1958) and Llewellyn J. Nicholas
2012.81

*Mark Rudkin, Blue Boy, 2012.85*

*St. Louis, 1977* 
chromogenic print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.23

*Truro, 1977* 
chromogenic print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.26

*The Arch, 1978* 
chromogenic print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.24

*Renault Alpine, Wilkes Land, Antarctica from Ryoichi Excavations, 1988/2001* 
toned gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.31

**Volkswagen “Beetles”, Xi’an, Necropolis of Mt. Li’, Shanxi Province, China from Ryoichi Excavations, 1988/2001** 
toned gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.32

*Laurel Nakadate* 

*Lucky Tiger #194 from Lucky Tiger, 2009* 
unique chromogenic print with fingerprinting ink
museum purchase
2013.33

*Laurel Nakadate, Lucky Tiger #194 from Lucky Tiger, 2009, 2013.33*
Hunter Reynolds
Gloves Required for All Patient Contact, 2011
chromogenic print and thread purchased as the gift of Louis Wiley Jr. (Class of 1963) in memory of Paul Monette (Class of 1963) and his partner Roger Horwitz
2012.82

Sshh... from Patina du Prey Drag Pose Series, 1990/2012
digital chromogenic print mounted on sintra purchased as the gift of Louis Wiley Jr. (Class of 1963) in memory of Paul Monette (Class of 1963) and his partner Roger Horwitz
2012.83

Eric Rhein
Leaves—Installation of Six: Dancing Arnie, Bill’s Partner; Life-Altering Spencer; Operatic, Electronic Klaus; Multifaceted Cookie; Glamorous John; Waving George of Fire Island from Leaves on AIDS memorial, 1996–present, 2013 wire and paper purchased as the gift of Louis Wiley Jr. (Class of 1963) in memory of Paul Monette (Class of 1963) and his partner Roger Horwitz
2013.57.1–6

Mark Rudkin
Paloma
oil on canvas gift of the artist (Class of 1947)
2012.84

Blue Boy
oil on canvas gift of the artist (Class of 1947)
2012.85

Peter Shelton
redleft, 1985–86 fiberglass over wire and cloth gift of Amy and Roger Faxon
2012.86

Cindy Sherman
Murder Mystery People, neg. 1976, printed 2000 seventeen gelatin silver prints purchased as the gift of Katherine D. and Stephen C. Sherrill (Class of 1971, and Parents 2005, 2007, 2010), Sidney Knafel (Class of 1948), Scott Mead (Class of 1973), Michael Schmertzler (Class of 1970), Drew Chin (Class of 2000) and Emil D. Griset (Class of 2000), and Amy Falls (Class of 1982), and museum purchase
2013.58.1–17

Mitchell Siporin
In the Studio, 1958 engraving on wove paper gift of Judith and Rachel Siporin in memory of Mitchell and Miriam Siporin
2013.37

Judith, c. 1960 engraving on wove paper gift of Judith and Rachel Siporin in memory of Mitchell and Miriam Siporin
2013.38

King David, 1956, printed 1970 engraving on wove paper gift of Judith and Rachel Siporin in memory of Mitchell and Miriam Siporin
2013.39
Performers, c. 1960
engraving on wove paper
gift of Judith and Rachel Siporin
in memory of Mitchell and
Miriam Siporin
2013.40

Kiki Smith
Bird, 1996
ink on paper
gift of Jeffrey Keough
2013.41

Michael A. Smith
Princeton, 1984
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.42

Southworth & Hawes
Bride with Flowers in her Hair,
c. 1850
whole plate daguerreotype
museum purchase
2013.59

Larry Stark
Coke/Pepsi, 1992–2004
artist’s book
gift of the artist
2012.87

Self Portrait—Still Life, 2012
inkjet print on Hahnemühle
photo rag paper
gift of the artist
2012.88

Andrea Stern
Circle, Montana Youth Rodeo
from Assembly Series, 2011
archival pigment print
gift of Charles Harbutt
2013.43

Irish Jig Competitors and Best
Friends from Assembly Series,
2010
archival pigment print
gift of Charles Harbutt
2013.44

Louis Stettner
Café Terrace, Paris, 1995
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.45
Eggs on 57th Street, 1980
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.46

Ferry to Staten Island, 2000
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.47

Garment Center, NYC, 2000
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.48

Manhattan, 1998–2000
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.49

Pres du Gare St. Lazare, 2000
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.50

Seine, 1993–94
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.51

Times Square, 2000
gelatin silver print
gift of Claudia and
Steven Schwartz (Class of 1977)
2013.52

John Szarkowski
Rockefeller Grove, Humboldt
State Park, CA, 2000
gelatin silver print
gift of Katherine D. and
Stephen C. Sherrill (Class of 1971,
2012.89

Rockefeller Grove, Humboldt
State Park, CA, 2000
gelatin silver print
gift of Katherine D. and
Stephen C. Sherrill (Class of 1971,
2012.90

David Mikhailovich Trachtenberg
They Wanted to Come to Leningrad…, 1944
gelatin silver print
gift of Anne MacDougall
(Class of 1962) in memory of
Gilbert Einstein
2013.53

Martin Wong
Portrait of Miguel Piñero, 1982
acrylic on canvas
purchased as the gift of
John P. Axelrod (Class of 1964)
in memory of the artist, Louis
Wiley Jr. (Class of 1963),
anonymous donor, James D. Marks
(Class of 1979) in memory of
Abigail Bing (Class of 1993) and
her work combating AIDS, the
Monette-Horwitz Trust, and
The Paul and Edith Babson
Foundation in honor of Richard
L. Babson (Class of 1976), and
museum purchase
2013.60

Andrea Stern, Circle, Montana Youth Rodeo from Assembly Series, 2011

David Mikhailovich Trachtenberg, They Wanted to Come to Leningrad…, 1944
Loans

The Addison Gallery of American Art’s superb collection of American art 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.

Edward Hopper, *Manhattan Bridge Loop*, 1928, 1932.17

**circa 1963**

*Carpenter Center for the Visual Arts*, Harvard University, Cambridge, Massachusetts

Edward Hopper, *Manhattan Bridge Loop*, 1928, 1932.17

Sol LeWitt

*Untitled*, 1962–63

oil on wood, shaped canvas, wood rods

gift of Lucy Lippard

(Class of 1954)

1991.77

Roy F. Lichtenstein

*Sweet Dreams Baby!*, 1965

screenprint on heavy smooth white woven paper

gift of Dr. Joseph Clive Enos III

(Class of 1960)

2010.69

Morris Louis

*For Karen*, 1962

oil on canvas

in loving memory of

H. Hanford Smith Jr.

(Class of 1945), 2.23.27–9.16.97,
gift of Jane Cowles Smith

1998.64

**Weatherbeaten: Winslow Homer and Maine**

*Portland Museum of Art*, Maine

9/22/2012–12/30/2012

Winslow Homer

*The West Wind*, 1891

oil on canvas

gift of anonymous donor

1928.24

*Eight Bells*, 1886

oil on canvas

gift of anonymous donor

1930.379

**100 Years of Presenting Art**

*A Celebration of the Museum’s First Exhibition*

*Mattatuck Museum*, Waterbury, Connecticut

11/16/2012–2/3/2013

Ernest Wadsworth Longfellow

*Marblehead Harbor*

oil on canvas

transfer from Phillips Academy;
gift of William C. Endicott, Esq.

1990.96


**Winslow Homer**, *The West Wind*, 1891, 1928.24

*Edward Hopper, Manhattan Bridge Loop*, 1928, 1932.17

*Edward Hopper, Manhattan Bridge Loop*, 1928, 1932.17
Sylvia Plimack Mangold: Landscape and Trees  
Norton Museum of Art, West Palm Beach, Florida  

Sylvia Plimack Mangold  
The Maple Tree with Pines, 1997  
watercolor and graphite on paper  
gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds 1998  
1999.9

Luces de Bohemia (Bohemian Lights: Artists, Gypsies and the Definition of the Modern World)  
Fundación Mapfre, Instituto de Cultura, Madrid, Spain  
2/2/2013–5/5/13

John Singer Sargent  
Gypsy Encampment, Granada, Spain, c. 1912–13  
oil on canvas  
gift of anonymous donor  
1931.13

Walt Kuhn: American Modern  
DC Moore Gallery, New York, New York  
2/7/2013–3/6/2013

Walt Kuhn  
Acrobat in Green, 1927  
oil on canvas  
bequest of Lizzie P. Bliss  
1931.88

Hans Hofmann—Magnum Opus  
Museum Pfalzgalerie Kaiserslautern, Germany  

Hans Hofmann  
Exaltment, 1947  
oil on canvas  
museum purchase  
1960.6

John Singer Sargent, Gypsy Encampment, c. 1912–13, 1931.13
Car Culture: Art of the Automobile
Heckscher Museum, Huntington, New York
Robert Frank
gelatin silver print
museum purchase
1989.77.46
Assembly line—Detroit from The Americans, neg. 1955–56, print c. 1981
gelatin silver print
museum purchase
1989.77.50

Revised and Restored: The Art of Kathleen Gilje
Bruce Museum, Greenwich, Connecticut
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

Legacy: The Artistry of the Wyeth Family
Fenimore Art Museum of the New York State Historical Association, Cooperstown, New York
5/25/2013–9/2/2013
Andrew Wyeth
Mother Archie’s Church, 1945
tempera on masonite
museum purchase
1946.3

Hopper Drawing
6/1/2013–10/31/2013
Dallas Museum of Art, Texas
11/17/2013–2/16/2014
Walker Art Center, Minneapolis, Minnesota
3/15/2014–6/22/2014
Edward Hopper
Manhattan Bridge Loop, 1928
oil on canvas
gift of Stephen C. Clark, Esq.
1932.17

Study for Manhattan Bridge Loop, c. 1928
conte crayon on paper
gift of the artist
1940.71

Study for Manhattan Bridge Loop No. 2, c. 1928
conte crayon on paper
gift of the artist
1940.72

Andrew Wyeth, Mother Archie’s Church, 1945, 1946.3
Katherine Bradford  
Bowdoin College Museum of Art, Brunswick, Maine  
6/29/2013–9/1/2013

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

Maurice Prendergast: By the Sea  
Bowdoin College Museum of Art, Brunswick, Maine  

Charles Prendergast  
*Hill Town*, c. 1928  
tempera, graphite, and gold leaf on incised, gessoed panel  
bequest of Lizzie P. Bliss  
1931.91

Maurice Brazil Prendergast  
*On the Pier, Nantasket*,  
c. 1900–05  
watercolor and graphite on wove paper  
gift of anonymous donor  
1928.49

At the Shore, St. Malo No. 1,  
c. 1907  
watercolor and graphite on wove paper  
bequest of Lizzie P. Bliss  
1931.92

*On the Beach, St. Malo*, c. 1907  
watercolor and graphite on wove paper  
bequest of Lizzie P. Bliss  
1931.94

*Float at Low Tide, Revere Beach*,  
c. 1896–97  
watercolor and graphite on wove paper  
gift of Mrs. William C. Endicott  
1942.2
Tributes

In Honor

Audrey E. Bensley in honor of Elizabeth Evans Hunt (Class of 1974)
Stephen P. Bury in honor of Ruth F. Quattlebaum
Alice M. DeLana in honor of Brian T. Allen
Christopher J. Doherty in honor of Sylvia Conroy
Victor Henningsen and Susan R. McCaslin in honor of Brian T. Allen and Steven Horsch
Kitty and Frode Jensen in honor of Brian T. Allen
Matthew W. Kane in honor of Margaret N. Jackson, PhD
Mr. and Mrs. Gene Locks in honor of V. Mia Locks (Class of 2001)
Alexander R. McHale in honor of Barbara Landis Chase
Zareen Taj Mirza in honor of Josephine W. Detmer (Class of 1948) and Humayun Mirza
Carol B. O’Hare in honor of Kim D. Sichel
Alexis J. Renwanz in honor of Suzy C. Joseph
Amanda Moger Rettig in honor of Jock Reynolds (Class of 1965)
Mary Margaret Roberts in honor of Mr. and Mrs. William E. Roberts III

In Memory

Dinah Hallowell Barlow in memory of Bridget Hayes (Class of 1958)
Linda Danovitch Bicks in memory of Stuart H. Danovitch (Class of 1953)
John P. Cronin in memory of the Honorable Paul W. Cronin
Robert A. Feldman in memory of David B. Bradley (Class of 1954)
Robert A. Feldman in memory of Gil Einstein (Class of 1962)
Robert A. Feldman in memory of Leslie H. Blank Jr. (Class of 1954)
Robert A. Feldman in memory of Louis J. Elsas II (Class of 1954)
William M. Hunt in memory of George H. Hunt Jr. (Class of 1937)
Donald and Yvonne Keamy Family Foundation in memory of Yvonne and Donald Keamy
David S. Kirk in memory of Peggy O. Kirk
Yvette Y. Lee in memory of William E. Thomas
Donald R. Oasis, DMD, in memory of Fredric S. London (Class of 1965)
Donald R. Oasis, DMD, in memory of M. Arthur Neyman, MD (Class of 1954)
Elisabeth M. Pendleton in memory of Miles S. Pendleton Jr. (Class of 1957)
Nancy H. Roberts in memory of Pamela C. Weidenman (Class of 1968)
Mr. and Mrs. Michael St. Peter in memory of Jay T. Gerber
Mr. and Mrs. Michael St. Peter in memory of Mitch Millias, Nike Millias, and George and Jane St. Peter
David M. Underwood in memory of Leslie H. Blank Jr. (Class of 1954)
Karen Vigurs-Stack in memory of Helga Vigurs
Louis Wiley Jr. in memory of Paul L. Monette (Class of 1963) and Roger Horwitz

Martin Wong, Portrait of Miguel Pinero, 1982, acrylic on canvas, purchased as the gift of John P. Axelrod (Class of 1964) in memory of the artist, Louis Wiley Jr. (Class of 1983), anonymous donor, James D. Marks (Class of 1978) in memory of Abigail Bing (Class of 1993) and her work combating AIDS, the Monette-Horwitz Trust, and The Paul and Edith Babson Foundation in honor of Richard L. Babson (Class of 1978), and museum purchase, 2013.60
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 2% of its income from the school. Annual gifts from friends account for 25% of the Addison's annual budget.

**Friends of the Addison Benefits**

- Invitations to members-only special receptions
- A 10% discount at the Addison museum shop
- A 10% 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 exhibition 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, including tours of private collections, auction previews, and events
- Complimentary exhibition catalogues
- A 25% 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

Phone E-mail 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 on the right reflect gifts allocated to FY13, not gifts actually received in FY13. 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. FY13, the first full year of operations post-renovation, saw continued realization of efficiencies in building operation costs, increased art acquisitions, and increased museum shop inventory purchases.
Addison Staff

Brian T. Allen
The Mary Stripp and R. Crosby Kemper Director

Susannah Abbott
Director of Development

Brian Coleman
Preparator

Anthony Connors
Security Manager

Kathleen Connors
Visitor Services

Elaine Doucette
Visitor Services

Susan Faxon
Associate Director and Robert M. Walker Curator of Art Before 1950

Anna Gesing
Administrative Assistant and Museum Shop Supervisor

Rebecca Hayes
Curator of Education

Denise Johnson
Director of Museum Finance and Registration

Jamie Kaplowitz
Education Associate and Museum Learning Specialist

Allison Kemmerer
Mead Curator of Photography and Curator of Art After 1950

Richard Kiberd
Security Officer

Katherine Lyons
Visitor Services

Leslie Maloney
Chief Preparator and Building Manager

Dolores Mann
Visitor Services

Juliann McDonough
Curatorial Coordinator

Rebecca Mongeon
Communications Coordinator

Barbara O’Sullivan
Visitor Services

David Perry
Events Coordinator/Security Manager

Caroline Pisani
Development Administrative Assistant

Gilda Rossetti
Security Officer

Jason Roy
Preparator

Jeffrey Schlothan
Custodian

Austin Sharpe
Director of Security

James Sousa
Associate Registrar for Collections and Archives

Janet Thoday
Visitor Services

Charles Wilkinson
Security Officer

Katherine Ziskin
Education Fellow for School and Community Collaborations

As of June 2013

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 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.”

Back cover images:
Right: Winslow Homer, Eight Bells, 1886, oil on canvas, gift of anonymous donor, 1930.379