July 2013–June 2014

PERMANENT COLLECTION
Number of works .................................................... 17,440
New acquisitions (gifts) ............................................. 74
New acquisitions (purchases) ................................. 6
New acquisitions (bequests) .................................... 7
Works lent to other institutions ............................. 19

ATTENDANCE
General attendance.................................................30,243
Students served ....................................................... 7,041
Teachers served ..................................................... 358

FRIENDS OF THE ADDISON
Support for the annual fund ................................. $ 682,100
(new pledges and gifts for unrestricted use, exhibitions, and acquisitions)

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.

Cover: Curator of Education Rebecca Hayes talks with a group of students from Community Day Arlington Elementary School in Lawrence, MA about Chris Daze Ellis’s work; above: a view of the Addison’s rotunda, spring 2014.
Dear Friends,

This summer, the Addison welcomed Judith F. Dolkart to serve as the Mary Stripp and R. Crosby Kemper Director. Coming to the Addison from the Barnes Foundation in Philadelphia, where she was the Deputy Director of Art and Archival Collections and Gund Family Chief Curator, Judith brings an impressive array of talents to her new post. A highly regarded scholar and curator who has successfully shepherded such major exhibitions as The World Is an Apple: The Still Lifes of Paul Cézanne at the Barnes, Judith is also a passionate educator who is eager to explore how the Addison—the only museum of its caliber on a secondary school campus—can best engage audiences of all ages.

Judith’s work as a curator exemplifies a deep commitment to scholarship combined with a great sense of adventure. An expert on the art and culture of 19th-century France, her work has extended to artists as diverse as Frank Stella (Class of 1954), William J. Glackens, Ellsworth Kelly, and British artist Yinka Shonibare MBE. She has been amply prepared to take the helm of a museum that has earned a reputation for scholarly excellence and far-ranging exhibitions, and to steward and expand one of the finest collections of American art in the world.

At the same time, Judith’s genuine enthusiasm for education—for finding ways to spark substantive conversations with diverse audiences about art and museums—is essential as we enter a new period in which all museums are redefining the ways they engage visitors, whether those individuals come to an exhibition or visit online. Judith believes deeply in visual literacy, cross-media learning, and the power of art to engage, persuade, and provide deeply meaningful experiences.

I have no doubt that the years ahead will be transformative for the Addison. Of course, the Addison’s remarkable potential at this moment is possible due in considerable part to the great generosity of a group of philanthropists who supported the museum’s $30 million campaign, which concluded successfully in December of 2013. We are also indebted to a series of visionary and committed directors—Charles Sawyer, Bartlett Hayes, Chris Cook, Jock Reynolds, Adam Weinberg, and Brian Allen—who each understood the exigencies of the museum during their tenures. I would like to extend a very special note of thanks to Susan Faxon, the Addison’s Associate Director and Robert M. Walker Curator of Art Before 1950, who has served as interim director of the Addison no fewer than three times and who kept the Addison running so beautifully during this transition year.

Finally, my thanks to you, the Addison’s patrons and friends, for without your generous support none of this would be possible. I look forward to a very exciting year ahead.

Sincerely yours,

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

I am honored by my appointment as the Mary Stripp and R. Crosby Kemper Director of the Addison Gallery of American Art. I leapt for the opportunity to work at an institution with a long history of innovation, noble collections, and a creative, talented staff. Indeed, I am humbled by the incredible legacy that my new colleagues and visionary predecessors have built.

This Annual Report demonstrates the breadth and richness of the Addison’s collections and programming. The entire Addison team has worked devotedly to make beautiful, vibrant, and informative exhibitions that are alluring to the Gallery’s many communities. Educators at the Addison, in partnership with their colleagues at Phillips Academy and in the Merrimack Valley, have used the collections to illuminate and complement classroom lessons in a variety of disciplines, making object-based learning a critical part of their curricula. A recent conversation with an instructor from Lawrence proved very powerful: not only did her students connect to the subject matter, they also felt good about themselves in a space where they and their ideas were treated with respect.

While this document looks back over the past year, I look forward to a future of continued creativity and imaginative programming. Of course, all that we accomplish at the Addison is owed to the generosity and support of its friends. I hope that you will not hesitate to introduce yourselves to me when you visit. I look forward to hearing about your hopes for the Addison.

I send you my profound thanks and best wishes,

Judith F. Dolkart
The Mary Stripp and R. Crosby Kemper Director
With significant exhibitions, provocative and productive artist-in-residence projects, creative collaborations with cultural organizations on and off campus, and the continuation of long-standing and innovative educational programming, this has been an exciting year for the Addison Gallery of American Art. This has taken on special resonance as the Addison, and indeed the whole academic community, has contributed to the development of a new strategic plan for Phillips Academy. Head of School John Palfrey challenged Andover to look at how it will serve the community in a future that integrates traditional and new digital methodologies; he encouraged all departments and disciplines across the Academy to work collectively and cooperatively to develop and adopt the best pedagogical modes and technological means to engage and inspire students.

The Addison and the Robert S. Peabody Museum of Archaeology have collaborated for many years with Phillips Academy faculty, and this year the two museums joined with the Oliver Wendell Holmes Library, Archives and Special Collections, and the Sidney R. Knafel Map Collection to form a Libraries, Archives, and Museums (LAMs) group. The LAMs collaborative seeks to serve as a catalyst for object-based teaching in support of the curriculum.

While a resource for the Phillips Academy community, the Addison also has a mission to serve the general public. The commitment to provide interdisciplinary and imaginative exhibitions and programming extends to Addison visitors of all ages, interests, and backgrounds and results in a wide variety of opportunities to connect with and learn from the museum and its collection. During this extraordinary year, the curatorial staff presented exciting and diverse exhibitions and invited energetic artists to campus to create and share their work through the Edward E. Elson Artist-in-Residence program. The registration team updated the Addison’s online collections database search engine to make it easier to browse the collection by subject, theme, or exhibition. The communications, development, and education teams planned programs to engage our broad constituency, from donors and supporters to community members. And the education team creatively used the museum’s exhibitions and collection for teaching more than 7,000 students in subjects as varied as art, biology, chemistry, English, history, and Spanish; presenting workshops for educators each term that introduce the Addison’s resources; integrating visiting artists into classroom teaching and school visits; and creating programs and interpretive materials for families.

By exploring, developing, and applying new methods of teaching and learning, the Addison strives to broaden its reach within the Phillips Academy community and beyond, providing better access to and enhanced information on the collection, as well as more occasions for all visitors to enjoy the museum and learn in new ways.
The fall season opened with a dynamic group of exhibitions that explored topics as diverse as the power of media in influencing the perception and understanding of historic events; the classification and interpretation of the natural world; and the diverse nature and ever-evolving definition of “family.”

EXHIBITIONS

**Flash Back—November 22, 1963**
September 1, 2013–January 12, 2014
Guest curated by Jaime DeSimone and presented on the 50th anniversary of President John F. Kennedy’s assassination, this exhibition considered the lasting impact of this painful episode in American history via contemporary paintings, prints, photographs, sculpture, and video. Featuring artists Lutz Bacher, Wayne Gonzales, Marisol, Tina Mion, Edward Paschke, T.R. Uthco and Ant Farm, and Andy Warhol, this provocative exhibition included works that challenge the authenticity of iconic images as well as the collective memory of this defining event by appropriating, manipulating, and/or distorting documentary imagery to underscore the media’s role in shaping what we see and how we see it.

**James Prosek: The Spaces in Between**
September 1, 2013–January 5, 2014
Taking inspiration from the long tradition of natural history painting, contemporary artist James Prosek’s work questions the ways we understand, classify, and interpret the natural world and invites reflection on what these systems say about our culture, our priorities, and our values. Curated by Allison Kemmerer, this survey exhibition included meticulously rendered paintings, monumental watercolors, and mounted specimens of creatures both realistic and fanciful. Also presented in the installation were site-specific wall murals that invoked the artist’s extensive travel, collecting trips, and biological expeditions to places as distant and diverse as Suriname and Kyrgyzstan, and as near and familiar as his home in Connecticut, and even the Andover campus, where he spent the fall as the Edward E. Elson Artist-in-Residence.

**Natural Selections**
September 7, 2013–March 16, 2014
Curated by Susan Faxon as a complement to the James Prosek exhibition, *Natural Selections* presented works from the permanent collection that demonstrate the long-standing exploration of nature in art. Ranging from grand and dramatic landscapes to intimate and detailed studies and from rarely seen works to familiar masterpieces by artists such as John James Audubon and Winslow Homer—artists who inspired Prosek—*Natural Selections* offered a variety of views of the natural world.
the kids are all right
September 14, 2013–January 5, 2014
Curated by Alison Ferris and organized by the John Michael Kohler Arts Center in Sheboygan, Wisconsin, *the kids are all right* featured photography and video created in the last 10 years by 38 established and emerging artists whose work revealed, with sensitive yet radical openness, the notion of family in the early 21st century. Investigating challenging issues and the intimate nature of family life while employing an open-minded and collaborative approach, the artists included in this exhibition depict their subjects in portraits that are variously poignant, ambiguous, and humorous, but above all, accepting and affirming of the ever-shifting concept of the contemporary family.

PROGRAMS

Project-Based Learning with Andover Public Schools
A major initiative for Andover Middle Schools in the 2013–2014 school year focused on Project-Based Learning (PBL). The Addison hosted district-wide PBL Professional Development sessions in the Museum Learning Center and worked closely with teachers at Wood Hill and Doherty middle schools over the course of several months. The Addison education team worked with Doherty to modify the seventh-grade curriculum to align with curatorial and museum design principles. A spring open house with the theme “Night at the Museum” reflected the culmination of the Addison/Doherty partnership and included student-made “museums” connecting to geometry concepts and dioramas highlighting animal adaptations accompanied by wall text and labels. Addison educators also visited the sixth-grade team at Wood Hill in preparation for a student-designed walking tour of downtown Andover and Phillips Academy focusing on ancient Greek and Roman architectural influences. Using images from the Addison’s permanent collection, students examined how artists document place and considered how they might document their own community through photographs, writing, and sketching.

Collaborating with the Boys & Girls Club
A group of young members of the Boys & Girls Club of Lawrence studied the idea of family using images from the exhibition *the kids are all right* during their December vacation. A pre-visit workshop at the club included brainstorming about what family meant to them. Comments such as “they teach you,” “share the heart not the blood,” “generations,” and “laughter” set the foundation for viewing the powerful and moving images in *the kids are all right*. Conversations and writing explored the traditions, values, and experiences that families share, and the wide range of forms that families can take.

Community Collaborations
In the fall, the Addison joined with the Andover Village Improvement Society (AVIS) and the Andover Historical Society to provide an afternoon of events in Andover as part of the Essex National Heritage Area’s Trails & Sails program. Trails & Sails offers explorations of Essex County’s cultural, historic, and natural sites over two weekends in September. Addison Director Brian Allen gave a tour of *Natural Selections*; AVIS led a nature walk; and the Andover Historical Society took visitors on a tour of historic sites in downtown Andover. In October, with Andover’s Memorial Hall Library, the Addison offered a Story Hour for children during which James Prosek read from his books *A Good Day’s Fishing* and *Bird, Butterfly, Eel.* And in November, in conjunction with *Fasanella’s Lawrence* at the Lawrence Heritage State Park, the Addison presented a community conversation examining Ralph Fasanella’s work in the Addison collection, as well as the artist’s presence and legacy in Lawrence.

Page 4: Museum Learning Specialist Jamie Kaplowitz leads Addison Community Ambassadors in a discussion about learning theory.

Facing page, top: James Prosek talks about his work with a Phillips Academy studio art class; bottom: eighth graders from South Lawrence East Middle School explore Flash Back.

This page, left: the kids are all right gallery view; right: members of the Boys & Girls Club of Lawrence talk about the meaning of family after viewing the kids are all right.
An American in London: Whistler and the Thames headlined the winter season, accompanied by two permanent collection exhibitions, Industrial Strength: Selections from the Collection and Eye on the Collection: Artful Poses.

**EXHIBITIONS**

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

Described as “spellbinding” by Boston Globe art critic Sebastian Smee, An American in London was the first major exhibition to focus on Whistler’s time in London, during which the artist explored a radical aesthetic approach to the subject of the city, with a particular focus on the bustling activity along the Thames. Co-organized by the Addison, the Dulwich Picture Gallery, London, and the Smithsonian Institution’s Freer Gallery of Art, and guest curated by Margaret F. MacDonald and Patricia de Montfort, this exhibition brought together more than 70 paintings, prints, and drawings from this pivotal period in Whistler’s career. Providing a detailed examination of his approach to composition, subject, and technique, the paintings in the exhibition were complemented by historical photographs and portraits of the artist and his patrons, bringing to life the neighborhood and people of his world and adding depth to the stories he depicted during this time.

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

Inspired by An American in London, Industrial Strength gathered works from the Addison’s permanent collection by artists, who, like Whistler, found inspiration in the industrial landscape. All aspects of the industrial scene—including laborers, factories, transportation, and infrastructure—were explored through a series of works and individual pieces. Including a range of media and time periods, as well as abstract works that played with hard-edged forms and industrial materials, Industrial Strength featured artists as diverse as Carl Andre, Siah Armajani, Margaret Bourke-White, Walker Evans, Edward Hopper, O. Winston Link, Peter Vanderwarker, and Sol LeWitt.
Eye on the Collection: Artful Poses  
February 1–March 30, 2014  

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

PROGRAMS

Mathematics and Art
Just before they took the math portion of the Massachusetts Comprehensive Assessment System test, third- and fourth-grade students at the Wetherbee Elementary School in Lawrence were invited to look at the Addison through a unique lens. Students explored the galleries through a self-directed scavenger hunt with the goal of finding relevant connections to the math concepts they had studied during the year. The results of the challenge ranged from using fractions to describe paintings, estimating measurement, discovering patterns, creating word problems inspired by the Addison’s artwork, and identifying geometry concepts through the shapes on the ceiling and floors. Students left with an appreciation that both math and beauty are all around us.

Community Collaborations
In February, the Addison hosted the Phillips Academy music department’s presentation of “On the Wing: A Celebration of Birds in Music and Spoken Word” in the Natural Selections exhibition galleries. This special performance incorporated poetry, commentary by a Mass Audubon ornithologist, and music, and was surrounded by works of art that celebrated the natural world.

In March during the run of An American in London, the Whistler House Museum of Art offered a presentation and guided tour of Whistler’s birthplace and first home in Lowell, Massachusetts, giving the artist’s fans an even more in-depth examination of the his life and work.


This page: Phillips Academy faculty explore object-based teaching with the LAMs collaborative.

LAMs Collaborative: Phillips Academy Faculty Professional Development Workshop
The Addison has been working closely with the Roberts S. Peabody Museum of Archaeology, the Sidney R. Knafel Map Collection, the Oliver Wendell Holmes Library, and Phillips Academy Archives and Special Collections in a newly formed Libraries, Archives, and Museums (LAMs) collaborative to identify areas of overlap with respect to collections, educational programs, facilities, governance, and planning. Joining forces will help the member institutions achieve their expressed vision to be a catalyst for collaboration at the Academy. This spring, eight Phillips Academy faculty from six departments—art, biology, English, history, mathematics, and Spanish—joined LAMs educators in an in-depth two-day workshop exploring how the rich resources held by the museums, map collection, and archives can support the curriculum across subject areas. Buffalo bones, paintings, photography, antique books, Academy records, and historical maps provided a variety of thematic entry points, and faculty discussed overlaps of skills and objectives that might provide opportunities to “let students’ imaginations have a little more room,” and “let the artifacts do the teaching,” as one participant explained.
Carefully calibrated to complement and inform each other, the spring exhibitions included Loisaida: New York’s Lower East Side in the ’80s, POP! Selections from the Collection, and Street Talk: Chris Daze Ellis in Dialogue with the Collection. In conjunction with Street Talk, Chris Daze Ellis was the Addison’s Edward E. Elson Artist-in-Residence for the spring. Later in the season, Toward Resolution: Artists’ Studies from the Collection, an exhibition curated by students in the Academy’s Art 300, Visual Culture: Discovering the Addison Collection, was presented in the Addison’s Museum Learning Center.

EXHIBITIONS

Loisaida: New York’s Lower East Side in the ’80s
April 12–July 31, 2014

The decades leading up to the 1980s were a time of ferment and unrest in the country, triggered by events such as the Vietnam War, the bombing in Cambodia, the Kent State shootings, black power initiatives, gay riots at Stonewall Inn, and for New York City, the fiscal crisis in 1974. All of this set the stage in the early 1980s for what Boston-based art collector John P. Axelrod (Class of 1964) has called “a roiling environment for the emergence of new and exciting art forms.” In Manhattan’s Lower East Side, a diverse group of young, disaffected artists known as Loisaida (the colloquial Latino pronunciation of Lower East Side) worked in a wide range of media—painting, photography, performance, film, and poetry—developing works that unflinchingly focused on death, homosexuality, drugs, and societal decay. It is Loisaida’s uniquely American expression that has captured Axelrod’s most recent collecting enthusiasm and resulted in the selection from his personal collection that was presented in this exhibition.

POP! Selections from the Collection
May 3–July 31, 2014

Characterized by bright, explosive, and accessible imagery, Pop Art was unlike any other movement of the 20th century in its instant popularity and all-encompassing cultural impact. Emerging in the United States in the early 1960s, a time of unprecedented economic prosperity, Pop Art explored the image world of a rapidly growing consumer society. Taking inspiration from advertising, pulp magazines, billboards, movies, television, comic strips, and shop
windows, and basing their techniques and style on aspects of media and mass reproduction, artists such as Roy Lichtenstein, Claes Oldenburg, James Rosenquist, and Andy Warhol blurred the lines between art and commodity in humorous, witty, and often ironic works that can be seen as both celebrations and critiques of popular culture. POP! included prints, sculptures, paintings, and artists’ books drawn from the permanent collection, many never before exhibited at the Addison.

Street Talk: Chris Daze Ellis in Dialogue with the Collection
May 3–July 31, 2014

A member of the “second generation” of New York graffiti artists and represented in Loisaida, Chris Ellis—best known by his street name, Daze—has been hailed as one of the most important ‘writers’ of his time. Turning his focus from trains to canvas in the early 1980s, Daze successfully transitioned from street to studio. Using spray paint in combination with the more traditional media of oil and acrylic to capture the energy and essence of the urban scene, Daze’s large-scale paintings are a provocative blend of spontaneity and control, abstraction and representation. This exhibition juxtaposed recent works with a group of paintings, prints, and photographs selected by the artist from the Addison’s permanent collection. Revealing intriguing and unexpected resonances in artistic approach, theme, and subject matter, this conversation not only set Daze’s work within the context of American art history, but also provided new insight into some of the museum’s familiar favorites.

This page, top left: visitors take in Andy Warhol’s Electric Chair portfolio in the exhibition POP!; bottom left: Chris Daze Ellis demonstrates writing his name graffiti-style (photo courtesy of Phillips Academy); below: Phillips Academy students lay out Toward Resolution with assistance from Chief Preparator Leslie Maloney and Preparator Jason Roy.

Toward Resolution: Artists’ Studies from the Collection
May 31–July 31, 2014

Each year, the Phillips Academy course Art 300, Visual Culture: Discovering the Addison Collection focuses on different themes represented in the collection. Under the direction of art department instructor Elaine Crivelli and Addison staff members Rebecca Hayes, Curator of Education, and Kelley Tialiou, Charles H. Sawyer Curatorial Assistant | Librarian | Archivist, students this year explored artists’ studies as documents of the creative process. They began by mining the collection for a broad range of studies by painters, illustrators, sculptors, and installation artists with the goal of developing an exhibition with a more specific focus. The result—Toward Resolution—was an engaging and insightful show that examined figural and spatial renderings ranging from the suggestively minimal to the precisely figurative, many rarely or never before on view.
Programs

Non Sibi Weekend

Members of the Lawrence High School, Phillips Academy, and Boys & Girls Club of Lawrence communities gathered for a day at the Addison as part of Phillips Academy’s annual Non Sibi Weekend. Reflecting the Academy’s non sibi (not for self) motto, these activities provide the Andover community—including alumni, parents, students, faculty, and staff—a chance to work side by side and make a difference locally through community service projects or events. After spending time writing and working with Edward E. Elson Artist-in-Residence Chris Daze Ellis, participants, including Head of School John Palfrey, decorated individual bricks with graffiti-style words and powerful messages such as “cherish the moment,” “be yourself,” and “love.” Each brick came together in a public art installation that became a symbolic representation of the Addison’s Non Sibi Weekend Program and the work that the education team delivers throughout the year.

“Our goal today was to use art to build a community, and communities don’t just happen. They have to be built…. We have a wide range of ages and personal backgrounds, and yet each of us has a brick. Our bricks are of equal size and equal importance. If we were to take any of the bricks out, our pieces wouldn’t be as good.”

—Rich Gorham, Laurence Public High School English Department Chair and Phillips Academy Associate Director of the Andover Bread Loaf Writing Workshop, coach, and alumnus.

Community Collaborations

In the spring, the Addison partnered once again with the Andover Historical Society. For the series Lest We Forget: Andover and the Civil War commemorating the 150th anniversary of the Civil War and the role of the citizens of the town of Andover, Addison Curator of Education Rebecca Hayes engaged visitors in an exploration of historical and contemporary paintings, prints, drawings, and photographs from the museum’s collection to explore how artists across time have understood and contributed to the ongoing and evolving narrative of the Civil War.

The Addison also established a new relationship with The Mother Connection, a parenting organization based in the Merrimack Valley area. Led by Education Associate for School and Community Collaborations Christine Jee, monthly story times gave families and young toddlers the opportunity to stimulate their imaginations and develop their language and sensory skills through art and literature connected to the Addison’s seasonal exhibitions and permanent collection.
Addison Community Ambassadors

Last winter, the education department launched the Addison Community Ambassadors in partnership with Phillips Academy’s Community Service Office. The inaugural group of 12 Phillips Academy students met weekly throughout the school year for hands-on activities in the galleries and Museum Learning Center, and behind the scenes, to explore the history of the Addison, how museums work, and the ways in which students, adults, and families learn through museums. Through this lens, the Ambassadors use social media and gallery interactions to create community among the Addison’s various audiences who share ideas and personal connections to exhibitions. Ambassador enthusiasm informed the Addison’s new Instagram account, buoyed Drop-In Family Days, and created opportunities for conversation at the spring opening reception.

“As I reflect on what made Andover such a unique and meaningful place to learn, it is opportunities like the Ambassadors, opportunities that let me learn outside of the classroom, that I will remember. While it started just as a place to study, the Addison became one of the most important places for me on campus.”

—Ryan Miller, Class of 2014, Addison Community Ambassador

Phillips Academy Course Collaborations

The education team worked closely throughout the year with various academic departments on campus, including some that were new to the Addison. Building on fall collaborations with Phillips Academy’s science division around James Prosek’s exhibition and residency, education staff worked with faculty to write the Museum Learning Center Portfolio Guide “Visualizing Science” to illuminate areas in the science curriculum that can be supported through explorations of works from the Addison collection. Museum Learning Specialist Jamie Kaplowitz also worked with faculty across the Academy to identify thematic categories such as American Identity, Ecology, Motion and Time, and Race and Otherness, to add to a new browse tool in the Addison’s online collection database. During spring term, the Addison welcomed numerous visits from participants in science courses, including chemistry students, who discussed the processes of photography in advance of a lab in which they made their own gelatin silver prints; biology students, who investigated the ways in which ecosystems have been represented through images over time; and physics students, who explored the ways in which photography can document motion in advance of their own experimentation with stroboscopic photography.

“Seeing the abstract principles from the textbook in familiar, real-world images really brought to light the relevance of what we do in class.”

—Physics student
Fall James Prosek

James Prosek: The Spaces in Between presented the exquisitely crafted and thought-provoking work of James Prosek, who questions accepted notions of how we understand and interpret the natural world. Prosek, an artist, naturalist, and author, was active on the Phillips Academy campus and within the community. He discussed his work with Addison visitors at an artist’s talk and at the fall opening reception, participated in programs for families at Andover’s Memorial Hall Library and at the Addison’s Drop-In Family Day, and engaged students from Phillips Academy and other local schools in conversations about the intersection of art and science.

Phillips Academy students from classes such as religion and philosophy, biology, English, and art spent time with him exploring his work in the galleries and reflecting on the fluidity of nature and the complicated relationship between humans and animals, while discussing the limitations in using language to label and order flora and fauna. An especially meaningful part of his residency, one that will make an ongoing contribution to the Academy’s teaching mission, was Prosek’s collaboration with Academy faculty members as they developed an experiential and interdisciplinary course, Andover Hill: Sense of Place. Prosek will come back to campus during the 2014–15 school year to meet with students when this team-taught class is first offered.

Prosek also visited students in the Andover Public Schools, at High Plain Elementary School and Wood Hill Middle School, discussing his artwork and literature in numerous classrooms. Additionally, the entire student body from Sparhawk Elementary School in Amesbury, Massachusetts, visited the Addison to see James Prosek: The Spaces In Between. Later in the fall, Prosek visited with Sparhawk students at their school.

Fourth-grade students from the Oliver School in Lawrence immersed themselves in the rich world of Prosek’s work by visiting his exhibition and poring over his children’s books, Bird, Butterfly, Eel, and A Good Day’s Fishing. Prosek then visited the students at their school and created a unique fish painting as a gift for the classroom. Students from the Performing and Fine Arts High School in Lawrence also met with Prosek when he visited their school in October, sharing his life experiences and artwork. These students then spent an entire day at the Addison and at the Moncrieff Cochran Bird Sanctuary on the Phillips Academy campus examining art and the world around them, and using investigative methods, such as sketching and photography, inspired by artists such as Prosek, Winslow Homer, and John James Audubon.

From its founding in 1931, the Addison has been committed to supporting living artists. The museum’s Edward E. Elson Artist-in-Residence program is a critical component of the Addison’s mission as a teaching museum and reflects a firm conviction that the opportunity for students and visitors to interact with an artist and experience the artistic process is critical to learning. As a result, artists are invited to campus each year to engage students and the community in discussions, observation, and the making of art.

Edward E. Elson Artists-in-Residence

From its founding in 1931, the Addison has been committed to supporting living artists. The museum’s Edward E. Elson Artist-in-Residence program is a critical component of the Addison’s mission as a teaching museum and reflects a firm conviction that the opportunity for students and visitors to interact with an artist and experience the artistic process is critical to learning. As a result, artists are invited to campus each year to engage students and the community in discussions, observation, and the making of art.
Spring Chris Daze Ellis

For his residency in conjunction with the exhibition Street Talk: Chris Daze Ellis in Dialogue with the Collection, Daze began his work with Eric Allshouse’s mural class at the Humanities and Leadership Development High School in Lawrence with a visit to introduce himself and share his work. He discussed growing up in New York City and learning about art from his peers as well as his instructors at the High School for Arts and Design. The group then moved to the Artist’s Studio on the Abbot campus at Phillips Academy, where, with Daze’s guidance, they began brainstorming for a series of paintings. Daze discussed composition strategy through a variety images from the Addison’s collection and asked students to contribute images of Lawrence. Students worked in teams to capture the essence of Lawrence in their paintings, including imagery of the city’s significant architectural history. Guided by Daze, they created four canvases and exhibited them in the Addison’s rotunda alongside Street Talk. A priority for the students was to show the positive aspects of their city, including rich cultural traditions, diverse perspectives, and the positive voices of young people and adults in the community who work to make it better every day. In addition to successfully capturing the vibrancy and excitement of their city through their paintings, the students learned patience and the value of teamwork from working with Daze.

Daze also worked with Phillips Academy art instructor Emily Trespas’s painting class and Therese Zemlin’s advanced studio art class. Over a series of class periods, Daze and Trespas’s students transformed the wall in the Elson Art Center outside the Addison’s Museum Learning Center with a mural of scenes of life at Phillips Academy. Students chose symbolic representations of the four seasons at Andover and, under Daze’s expert tutelage, had lively discussions about what imagery to include, drew the outline for their mural, and engaged in several energizing and truly collaborative painting sessions set to music. Daze then worked with Zemlin’s advanced studio art students to create a wall painting that was included in the spring student art show in the Gelb Gallery and featured in a Boston Globe article about Daze’s Addison residency.

Facing page: James Prosek visits the Oliver School in Lawrence, MA. This page, top: view of the mural Daze created with Phillips Academy advanced studio art students; center: Daze works on a mural with Phillips Academy painting students; bottom: art students from the Humanities and Leadership Development High School in Lawrence, MA put the finishing touches on the paintings they created with Daze.
The Addison continued to expand its programming for families, inviting them to events during each exhibition cycle to participate in activities designed to help them engage with the objects and each other in the galleries. In addition to the special programs presented each season, the Addison also regularly offers visitors with children “Looking Together” cards which highlight themes and individual works to guide them in their exploration of the museum, and a Family and Educators Library that features books for children ages six months to 13 years relating to art, art-making, creativity, museums, artists represented in the Addison’s collection, and much more. Over time, the Addison has built a creative and enthusiastic family audience, and will continue to offer such programming in the future.

**Fall**

In addition to Story Hour at Andover’s Memorial Hall Library, the Addison hosted a Fall Drop-In Family Day, during which children of all ages created hybrid animals, sketched on a collaborative bird silhouette mural, and stamped rubber fish inspired by James Prosek: The Spaces in Between. Adding to the festivities were the music from Prosek’s Trout Band and a visit from the artist.

**Winter**

Children were invited to the Addison’s winter Drop-In Family Day held during Massachusetts’s February vacation week. Participants built their own structures based on *Industrial Strength: Selections from the Collection*, designed maps inspired by the places featured in the Addison’s works, and created portraits and “artful poses” of their own. Also during vacation week, the Addison hosted another Story Hour; children listened to a reading of Charles G. Shaw’s book *It Looked Like Spilt Milk*, then explored the art on view in the *Natural Selections* galleries to study the shapes and colors that artists use to represent the sky. With art materials in the Museum Learning Center, they created their own sky scenes.

**Spring**

With the help of the Addison Community Ambassadors, the spring Drop-In Family Day included opportunities for participants to engage not only with the art, but also with each other. Activities included postcard-making in the galleries, family conversations about Pop Art, and, among other things, a community graffiti wall in the Museum Learning Center.
Friends of the Addison and Director’s Circle Programs

Support from Friends of the Addison and members of the Director’s Circle enables the Addison Gallery of American Art to offer a wide range of exhibitions, care for its extraordinary collection, maintain a free admission policy, and partner with teachers and students from area schools on diverse education initiatives. With deep gratitude for this support, the Addison is pleased to present a series of special programs each year that offer in-depth explorations of exhibitions, private collections, and new museum installations with curators and experts in the field.

During 2013–2014, the Addison invited all members to special farewell receptions for outgoing director Brian Allen; previews of the winter exhibitions, including An American in London: Whistler and the Thames; and a behind-the-scenes look at the Edward E. Elson Artist-in-Residence Program, which included a tour of the Artist’s Studio and Artist’s Apartment in Abbot Hall on campus.

Director’s Circle members were also offered tours of the Easton, Connecticut studio of James Prosek; the 19th– and 20th-century American paintings, drawings, and sculptures on view at American Art Fair in New York City with expert guide Thomas Colville; and the home and expansive gardens of the Brandegee Estate in Brookline, Massachusetts, led by Dr. Keith N. Morgan, director of architectural studies at Boston University.

Partial support for Drop-In Family Day was provided by the Andover Cultural Council, a local agency, which is supported by the Massachusetts Cultural Council, a state Agency.

This page: Friends of the Addison enjoy a special preview reception for the winter exhibitions.

2013–2014 EXHIBITION CREDITS

Generous support for Flash Back—November 22, 1963 was provided by the Sidney R. Knafel Fund.

James Prosek: The Spaces in Between was generously supported by Edward P. Bass (Phillips Academy Class of 1963) on his 50th reunion (by The Bass Foundation).

the kids are all right was organized by the John Michael Kohler Arts Center, Sheboygan, Wisconsin and made possible through grants from the Andy Warhol Foundation for the Visual Arts, the Ruth St. John and John Dunham West Foundation, a foundation that prefers anonymity, BMO Harris Bank, and the Frederic C. Kohler Charitable Trust. This project was also funded by a grant from the Wisconsin Arts Board, with funds from the State of Wisconsin and the National Endowment for the Arts. Contributions from the John Michael Kohler Arts Center's loyal corporate, foundation, and individual donors were also vital. Generous support for the Addison's presentation of the exhibition was provided by the Winton Family Exhibition Fund and by the Poss Family Foundation.

Natural Selections was generously supported by the Mollie Bennett Lupe and Garland M. Lasater Exhibitions Fund.

Generous support for An American in London: Whistler and the Thames was provided by Edward P. Bass (Phillips Academy Class of 1963) on his 50th reunion, in honor of Brian T. Allen (by The Bass Foundation); Thomas C. Foley (Phillips Academy Class of 1971) and Leslie Fahrenkopf Foley; Leslie G. Callahan III (Phillips Academy Class of 1968) and Barbara Keenan Callahan; David Carter (Phillips Academy Class of 1941) and Louise Carter; the David L. Older Fund; the Keamy Family Foundation in memory of Yvonne and Donald Keamy; The Lunder Foundation; and an anonymous foundation. In-kind media partner: 90.9 WBUR

Generous support for Eye on the Collection: Artful Poses was provided by the Bernard and Louise Palitz Exhibitions Fund.

Loisaida: New York’s Lower East Side in the ’80s was generously supported by the Morris Tyler Fund.

Generous support for Street Talk: Chris Daze Ellis in Dialogue with the Collection was provided by the Mark Rudkin Fund.

2014–2015 Exhibition Highlights

Lorna Simpson
Dwight Tryon and American Tonalism

Exterior Spaces, Interior Places
Light/Dark, White/Black

Alfred H. Maurer: At the Vanguard of Modernism

Facing page, top: children create sky scenes following a Story Hour; bottom: Addison Community Ambassadors lead a discussion about POP! during spring Drop-In Family Day.

Partial support for Drop-In Family Day was provided by the Andover Cultural Council, a local agency, which is supported by the Massachusetts Cultural Council, a state Agency.

This page: Friends of the Addison enjoy a special preview reception for the winter exhibitions.
Since the Addison Gallery of American Art first opened its doors to the public in 1931, the remarkable collection has grown by more than 17,000 objects. As has been the case throughout the Addison’s history, the acquisitions this year were received primarily as gifts through the efforts, interests, vision, and generosity of generations of alumni, patrons, collectors, art lovers, and artists, and continue to enrich the museum’s holdings in all media and across time.

New historical works include a 19th-century oil sketch by Thomas Sully, an 1860s albumen photograph of a Pennsylvania R.R. Co. locomotive, a late 19th-century photogravure by pictorialist F. Holland Day, and three early 20th-century photogravures of western scenes by Edward Sheriff Curtis. Exciting 20th-century and contemporary paintings, photographs, prints, artist’s books, and mixed media works have joined the collection as gifts, purchases, and bequests, all of which will be put to active use in future exhibitions. Of special note this year are the gifts of two important contemporary portfolios. The first is Gregory Crewdson’s Dream House, 2002, a series of 12 color photographs possessing the artist’s signature blend of the real and imagined. Featuring elaborately designed stage sets and an all-star Hollywood cast, these eerie and unsettling photographs explore the dark side of American suburbia. The second is Andy Warhol’s seminal 10-screenprint portfolio, Electric Chair, 1971, which was included in the spring exhibition POP! Selections from the Collection. Further enhancing the Addison’s growing Warhol collection was a donation of eight prints from The Andy Warhol Foundation for the Visual Arts. This extraordinary gift complements a group of photographs previously donated by the Foundation.

Finally, as part of the Addison’s ongoing support of artists participating in the Edward E. Elson Artist-in-Residence Program, the museum purchased a four-panel ink on paper drawing, Abstract Nature, by James Prosek, and a painting in oil, acrylic, and spray paint, Life in the Fast Lane, by Chris Daze Ellis, which was purchased by The Addison Contemporaries, a group of young donors, with additional funds from John P. Axelrod (Class of 1964) and the museum.
Harold Altman
Three Trees, 1965
etching on paper
gift of Phoebe Kwass
2013.61

anonymous
Pennsylvania R.R. Co., Altoona, PA, c. 1860s
albumen print
gift of Paula and Mack Lee
2013.62

Leonard Baskin
Angel of Death, 1959
woodcut on Japanese paper
gift of Phoebe Kwass
2013.63

Willie Birch
Black Boys, 2008
acrylic and charcoal on paper
gift of the artist
2013.64

James Casebere
Untitled, 1990–91
Polaroid
gift of Jeffrey Keough
2014.1

Chuck Close
Brad, 2012
Woodburytype
gift of David and Evelyn Lasry
2013.65

Brad, 2012
Woodburytype
gift of David and Evelyn Lasry
2013.66

Zhang Huan II, 2013
fifty-nine-color screenprint with airbrush
gift of David and Evelyn Lasry
2013.67

Gregory Crewdson
Dream House, 2002
twelve chromogenic prints
gift of Katherine D. and Stephen C. Sherrill
2014.2.1–12

Edward Sheriff Curtis
Goldenrod Meadows – Piegan, 1911
photogravure
gift of Phoebe Kwass
2013.68

Kutenai Duck Hunter, 1910
photogravure
gift of Phoebe Kwass
2013.69

The Rush Gatherer – Kutenai, 1910
photogravure
gift of Phoebe Kwass
2013.70

James Henry Daugherty
Untitled (Color Abstraction), 1966
pastel on paper
gift of Elita and William C. Agee
(Class of 1955) in honor of Brian T. Allen
2014.3

F. Holland Day
Ebony and Ivory, c. 1897
from Camera Notes, Vol. 2 No. 1, 1898
photogravure
museum purchase
2013.71

Chris Daze Ellis
Life in the Fast Lane, 2012
oil, acrylic, spray paint on canvas
purchased as the gift of The Addison Contemporaries, with additional support from John P. Axelrod (Class of 1964) in honor of Chris Daze Ellis, the Addison's spring 2014 Edward E. Elson Artist-in-Residence, and museum purchase, African American Art Acquisition Fund
2014.13

Michael Disfarmer
Infant boy seated on table, c. 1940
gelatin silver print
gift of Claudia and Steven Schwartz (Class of 1977)
2014.8

Gregory Crewdson, Dream House, 2002, 2014.2.1-12
<table>
<thead>
<tr>
<th>Image</th>
<th>Description</th>
<th>Date Code</th>
</tr>
</thead>
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<tr>
<td>Man in suit with standing infant girl, c. 1940</td>
<td>gelatin silver print gift of Claudia and Steven Schwartz (Class of 1977)</td>
<td>2014.9</td>
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<tr>
<td>Mother with young son standing on table, striped background, c. 1940</td>
<td>gelatin silver print gift of Claudia and Steven Schwartz (Class of 1977)</td>
<td>2014.6</td>
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<tr>
<td>Seated woman and baby, c. 1940</td>
<td>gelatin silver print gift of Claudia and Steven Schwartz (Class of 1977)</td>
<td>2014.7</td>
</tr>
<tr>
<td>Standing couple, c. 1940</td>
<td>gelatin silver print gift of Claudia and Steven Schwartz (Class of 1977)</td>
<td>2014.5</td>
</tr>
<tr>
<td>Two seated young women, striped background, 1943–45</td>
<td>gelatin silver print gift of Claudia and Steven Schwartz (Class of 1977)</td>
<td>2014.4</td>
</tr>
<tr>
<td>Woman slouched on stool wearing dress and white oxford shoes, c. 1940</td>
<td>gelatin silver print gift of Claudia and Steven Schwartz (Class of 1977)</td>
<td>2014.10</td>
</tr>
<tr>
<td>John Goodman</td>
<td>Francine/Knotted, 1993 from Times Square Gym gelatin silver print museum purchase</td>
<td>2013.72</td>
</tr>
<tr>
<td>Karl LeShore, 1993 from Times Square Gym gelatin silver print museum purchase</td>
<td>2013.73</td>
<td></td>
</tr>
<tr>
<td>Don Gorvett</td>
<td>Shipyard, 2003 woodcut gift of Jay Gale (Class of 1979)</td>
<td>2014.14</td>
</tr>
<tr>
<td>John K. Guthrie</td>
<td>Zipper, 2004 acrylic on canvas gift of Judy Ann Goldman</td>
<td>2013.74</td>
</tr>
<tr>
<td>Angela S. Lorenz</td>
<td>Librex Solaris, 1990 vellum bound book gift of Sherwood E. Bain</td>
<td>2013.75</td>
</tr>
<tr>
<td>Sam Messer</td>
<td>Break on through the other side, 1995 oil on canvas gift of Phoebe Kwass</td>
<td>2013.76</td>
</tr>
<tr>
<td>Kimberly Mimnaugh</td>
<td>Painting and Refrigerator, Caruso’s, Melrose, MA, 1996 from Restaurant Series chromogenic print gift of Jeffrey Keough</td>
<td>2014.11</td>
</tr>
<tr>
<td>Anne Minich</td>
<td>Blood Bride, 1999 oil and graphite on wood, shells gift of the artist in honor of Elaine Crivelli</td>
<td>2014.15</td>
</tr>
<tr>
<td>Clifton Peacock</td>
<td>Tethered, 1985 oil on masonite gift of Judy Ann Goldman</td>
<td>2013.77</td>
</tr>
</tbody>
</table>
James Prosek
*Abstract Nature*, 2012
ink on paper, four panels
museum purchase
2013.78a–d

James Wilson Rayen
*L’orizon Chimerique*
oil on canvas
bequest of the artist
(Class of 1953)
2013.79

Salina—Changing Light
oil on canvas
bequest of the artist
(Class of 1953)
2013.80

Soft Dying Day
acrylic and oil on canvas
bequest of the artist
(Class of 1953)
2013.81

Soft Dying Day I, 2002
charcoal on paper
bequest of the artist
(Class of 1953)
2013.82

Soft Dying Day III
pastel on paper
bequest of the artist
(Class of 1953)
2013.83

Soft Dying Day IV
pastel on paper
bequest of the artist
(Class of 1953)
2013.84

*Untitled*
oil on panel
bequest of the artist
(Class of 1953)
2013.85

**Leland Rice**
*White Door*, 1973
gelatin silver print
gift of Barry Rolett
(Class of 1976) in honor of the
graduation of his daughter,
Kana Rolett (Class of 2013)
2013.86

Jo Sandman
*Moments Mori* #6, 1997
Van Dyke Brown photogram
gift of Judy Ann Goldman
2013.87

Drawings by **David Schorr**
and poems by **Paul Monette**
*Sarah*, 1970
etchings on twelve unbound pages
gift of the artist
2013.88.1–12

Joan Snyder
*I am not the same person*, 1998
mixed media on canvas
gift of Phoebe Kwass
2013.89

**John Sonsini**
*Manuel*, 2009–10
oil on canvas
gift of Maurice and
Margery Katz
2013.90

**Thomas Sully**
*Young Man Reclining*
oil on panel
gift of Mr. and
Mrs. Stuart P. Feld
2014.12

---

Thomas Sully, *Young Man Reclining*, 2014.12
James Tellin
*Si Muero*, 1982
mixed media
museum purchase
2013.91

Andy Warhol
*Campbell’s Soup II (Oyster Stew)*, 1969
screenprint on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.17

Flowers, 1970
screenprint on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.18

Hans Christian Andersen, 1987
screenprint on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.19

Hans Christian Andersen, 1987
screenprint on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.20

Reigning Queens (Royal Edition) (Queen Margrethe), 1985
screenprint on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.21

Reigning Queens (Royal Edition) (Queen Elizabeth), 1985
screenprint and diamond dust on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.22

Reigning Queens (Royal Edition) (Queen Ntombi), 1985
screenprint and diamond dust on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.23

Sitting Bull, 1986
screenprint on paper
extra, out of the edition, designated for research and educational purposes only, gift of The Andy Warhol Foundation for the Visual Arts, Inc. 2014.24

John Willis
*The Mass Gravesite at Wounded Knee from the 1890 Massacre, Pine Ridge Reservation, South Dakota from Views from the Reservation*, 2007, printed 2014
inkjet print
gift of the artist in honor of Eugene Reddest and Tommy Crow 2014.25
Established last year, The Addison Contemporaries is a group for supporters under the age of 40 who want to help the museum continue to expand its collection through the purchase of works by living artists. To foster a sense of vibrant community among members and to help everyone learn more about the acquisition and collecting of art, The Addison Contemporaries participate in private collection visits, special museum exhibition tours, and artist studio tours. Each year, the group is presented with three works of art for consideration to purchase for the permanent collection, along with background information explaining how each would fill a niche in the Addison's collection.

This year, the members selected *Life in the Fast Lane* by Chris Daze Ellis, a New York artist who began his career as a graffiti writer and served as the Edward E. Elson Artist-in-Residence for spring 2014. With *Life in the Fast Lane*, Daze brings aspects of the vibrancy and exaggerated distortion of 1980s street graffiti back to life. The one-point perspective he uses to capture this cityscape also conveys the character of New York City street life and refers to the origins of graffiti on the city's subway cars. The distinct qualities of a spray-painted line can be found on the yellow taxi, which is the only instance of color in the composition, much like the graffiti writers' initial intention of adding color to the cityscape. In contrast, the rectangular insert in the middle ground is executed in oil paint in a thoroughly calculated manner. Actually a picture within a picture, the center image is set within swirling clouds of acrylic paint in the sky and foreground. Both layers include white and black tones, representative of intense light and darkness, and, at the same time, symbolic of the grayness of the cement metropolis. *Life in the Fast Lane* made its Addison debut in the spring 2014 exhibition *Street Talk: Chris Daze Ellis in Dialogue with the Collection.*
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 beyond Andover.

**William Christenberry**  
**Fundación Mapfre, Instituto de Cultura**, Madrid, Spain  

*House near Marion, Alabama,* 1992  
balsa wood, bass wood, plywood, Plexiglass, paper, illustration board, tempera, gouache, and red soil  
purchased as the gift of Ruth and Jacob Kainen  
1993.21

**George Bellows**  
**The Armory Show at 100**  
**New-York Historical Society,** New York  

*The Circus,* 1912  
oil on canvas  
gift of Elizabeth Paine Metcalf  
1947.8

**John Sloan**  
*Sunday, Women Drying Their Hair,* 1912  
oil on canvas  
museum purchase  
1938.67

**John Henry Twachtman**  
*Hemlock Pool,* c. 1900  
oil on canvas  
gift of anonymous donor  
1928.34
Romare Howard Bearden  
*Carolina Memory (Tidings)*, 1973  
screenprint on wove paper  
gift of Argosy Partners and Bond Street Partners  
1980.33

James Prosek  
*Wondrous Strange*  
New Britain Museum of American Art, Connecticut  
2/22/2014–6/8/2014

James Prosek  
*Abstract Nature*, 2012  
ink on paper, four panels  
museum purchase  
2013.78a–d

Sol LeWitt  
*Fifteen Postcards*, 1976  
fifteen postcards with color inks mounted on board  
gift of Lucy Lippard (Class of 1954), Addison Art Drive  
1991.80

Sol LeWitt  
*Ten Postcards*, 1971  
ten postcards with color inks mounted on board  
gift of Lucy Lippard (Class of 1954), Addison Art Drive  
1991.79
Under the Surface: Surrealist Photography
Bowdoin College Museum of Art, Brunswick, Maine
2/27/2014–6/1/2014
Clarence John Laughlin
gelatin silver print
museum purchase
1979.73

Katy Schimert: Artist in Residence
University Museum of Contemporary Art, University of Massachusetts, Amherst, Massachusetts
Thomas Chambers
Castles of the Rhine
oil on canvas
museum purchase
1950.28

Josef Albers: Minimal Means, Maximum Effect
Fundación Juan March, Madrid, Spain
Josef Albers
Bent Black (A), 1940
oil on masonite
gift of Mrs. Frederick E. Donaldson
1944.11

Carl Andre: Sculpture as Place, 1958–2010
Dia:Beacon, New York
Museo Nacional Centro de Arte Reina Sofia, Madrid, Spain
5/7/2015–10/12/2015
Nationalgalerie im Hamburger Bahnhof, Berlin, Germany
5/7/2016–9/25/2016
Musée d’art moderne de la Ville de Paris, France
10/20/2016–2/12/2017

![Josef Albers, Bent Black (A), 1940, 1944.11](image1)

![William Harnett, Still Life with Letter to Mr. Clarke, 1879, 1941.71](image2)
Carl Andre  
*Demeter*, 1964  
Alnico magnets (bright), eighty-one unit square  
gift of Maud Morgan, Addison Art Drive  
1992.6

*Persephone*, 1964  
Alnico magnets (dull), twenty unit square  
gift of Maud Morgan, Addison Art Drive  
1992.7

*The Rim of Apostasy (for JP)*, 1989  
wood and metal  
gift of Werner Kramarsky  
2006.63a-c

*Peindre l’Amérique. Les artistes du Nouveau Monde (1830–1900)*  
Fondation de l’Hermitage,  
Lausanne, Switzerland  

William Bradford  
*Caught in the Ice Floes (Melville Bay/Greenland Coast)*,  
after 1870  
oil on canvas  
museum purchase  
1949.27

William Merritt Chase  
*The Leader*, c. 1875  
oil on canvas  
gift of anonymous donor  
1931.1

Jasper Francis Cropsey  
*Greenwood Lake, New Jersey*, 1866  
oil on canvas  
museum purchase  
1940.16

William Harnett  
*Still Life with Letter to Mr. Clarke*, 1879  
oil on canvas mounted on masonite  
gift of Harold Clarke Durrell  
1941.71

John F. Peto  
*Office Board for Smith Brothers Coal Company*, 1879  
oil on canvas  
museum purchase  
1956.13
In Honor
Robert and Susannah Abbott in honor of Rebecca Miller Sykes and Elwin Sykes
Robert and Susannah Abbott in honor of Sidney R. Knafel (Class of 1948)
Robert and Susannah Abbott in honor of Susan S. Buchanan
Peter M. Currie in honor of Ruth F. Quattlebaum
Marc and Kim Davidson in honor of Barbara Davidson
Elizabeth A. DeLucia in honor of Rebecca Miller Sykes and Brian T. Allen
Christopher J. Doherty in honor of Sylvia Conroy
Mr. and Mrs. Robert W. Doran in honor of Judith F. Dolkart
Rebecca Y. Doyle in honor of John K. McMurray
Terr and Eva Herndon in honor of Susan C. Faxon
Dr. and Mrs. Richard Hunt in honor of Elizabeth Evans Hunt (Class of 1974) and Brian T. Allen
Dr. and Mrs. Richard Hunt in honor of Travis S. Bouscaren
Mr. and Mrs. George R. Ireland in honor of Louise S. Ireland (Class of 2009)
Mr. and Mrs. Edward H. Leede in honor of Kathleen Q. Leede (Class of 1981)
Zareen Taj Mirza in honor of her parents, Dodie and Humayun
Alexis J. Renwanz in honor of Suzie C. Joseph
Amanda Rettig in honor of Jock Reynolds (Class of 1965)

In Honor of Brian T. Allen
Mr. and Mrs. Edward A.K. Adler
David S. Babin, MD
Frederick W. Beinecke and Benjamin B. Beinecke
Mr. and Mrs. Jason R. Bernhard
Mr. and Mrs. Leslie G. Callahan III
Mr. and Mrs. David G. Carter
John W. and Nancy M. Castle
Peter L.S. Currie
Alix and Jack Driscoll
Elizabeth and Anthony Enders
Thomas C. Foley and Leslie A. Fahrenkopf
William P. Heidrich
Elizabeth Evans Hunt and Christopher Hunt
Mr. and Mrs. Thomas C. Israel
Denise and Mark Johnson
Mrs. Jacqueline R. Kates

In Honor of Brian T. Allen and Steven Horsch
Jeffrey C. Domina
Anna and Steve Gesing
Victor Henningsen and Susan R. McCaslin
Mr. John G. Palfrey Jr. and Ms. Catherine A. Carter
Dr. and Mrs. David A. Stern

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)
Michael V. Carlisle in memory of Robert E. Lane
Mrs. Norman C. Cross in memory of Norman C. Cross Jr. (Class of 1967)
Robert A. Feldman in memory of Charles H. Faurot (Class of 1954)
Mark L. Harman, MD, in memory of Nina Rutenburg Gray (Class of 1974)
Rachael Horovitz in memory of John M. Moynihan (Class of 1978)
Donald and Yvonne Keamy Family Foundation in memory of Yvonne and Donald Keamy
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)
Carolyn Gaines Ruckle in memory of Emily Meyer Michalopoulos (Class of 1957)
Carolyn and John Skelton in memory of Carmen Rodriguez-Walter
Louis Wiley Jr. in memory of Paul L. Monette (Class of 1963)
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 Addison exhibition catalogues
- A 25% discount when hosting a private event at the Addison

Please welcome me to the Director’s Circle. Enclosed is my donation of: $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.

**To give online through Phillips Academy's secure website,** visit giving.andover.edu and select “Addison Gallery of American Art” in the “designation” drop-down menu on page two of the online giving form.

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 below reflect gifts allocated to FY14, not gifts specifically received in FY14. 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.

**Funds**

<table>
<thead>
<tr>
<th>Source</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Earned Income</td>
<td>$175,716</td>
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<td>includes visitor donations,</td>
<td></td>
</tr>
<tr>
<td>gift shop sales, loan fees,</td>
<td></td>
</tr>
<tr>
<td>event fees, royalties, and</td>
<td></td>
</tr>
<tr>
<td>photo reproduction fees</td>
<td></td>
</tr>
<tr>
<td>State Grants</td>
<td>$11,000</td>
</tr>
<tr>
<td>Gifts</td>
<td>$784,454</td>
</tr>
<tr>
<td>includes art acquisitions</td>
<td></td>
</tr>
<tr>
<td>funds, membership gifts, and</td>
<td></td>
</tr>
<tr>
<td>gifts for special projects</td>
<td></td>
</tr>
<tr>
<td>Endowment</td>
<td>$2,419,959</td>
</tr>
<tr>
<td>Phillips Academy Allocation</td>
<td>$60,000</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$3,451,129</strong></td>
</tr>
</tbody>
</table>

**Expenditures**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td>$1,497,430</td>
</tr>
<tr>
<td>includes exhibitions, artist-in-residence, education, administration, development, public programming, public relations and advertising, gift shop, preparation, building, and security</td>
<td></td>
</tr>
<tr>
<td>Salary</td>
<td>$1,351,295</td>
</tr>
<tr>
<td>Benefits</td>
<td>$300,461</td>
</tr>
<tr>
<td>Art Acquisition</td>
<td>$301,943</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$3,451,129</strong></td>
</tr>
</tbody>
</table>
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](http://www.addisongallery.org) and click “Visit Us.”