

TOURS OF SUNDAY, 17 SEPTEMBER, 2:00 PM
INVISIBLE CITINGS
Elaine Reichek and Jeanne Silverthorne will discuss their collaboration

FRIDAY, 15 SEPTEMBER, 6:00–8:00 PM
OPENING RECEPTION FOR THE FALL EXHIBITIONS
With inspiration from WATERCOLOR CLASS

WEDNESDAY, 4 OCTOBER, 7:00 PM

THURSDAY, 21 SEPTEMBER, 11:00 AM

WWW.MHL.ORG/EVENTS OR CALL 978.623.8430.
Both tours are free, but space is limited; please register online at

SUNDAY, 12 NOVEMBER, 2:00–4:00 PM
MARK TOBEY: THREADING LIGHT

TOUR
Color and light: Watercolors from the Collection

WEDNESDAY, 15 NOVEMBER, 5:00–6:30 PM
EXPLORING THE THEME OF “INVISIBILITY.” Try writing with invisible ink to create a

Saturday, 4 November, 6:00–8:00 pm
Join us in celebrating the opening of this major exhibition.

FRIENDS OF THE ADDISON EVENT
TOUR OF MARK TOBEY: THREADING LIGHT
Friends of the Addison are invited for a special tour with exhibition curator Dosta Reicher. Rates for private exhibitions are
reservations or to join Friends of the Addison, please contact Anna Hayes at

ADDISON GALLERY OF AMERICAN ART
3 CHAPEL AVENUE
ANDOVER, MASSACHUSETTS 01810
30 MINUTES DRIVE FROM BOSTON

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PLEASE MAKE CHECKS PAYABLE TO
ADDISON GALLERY OF AMERICAN ART
970-749-4015
www.addisongallery.org/visitus
ADDISON CALENDAR
INVISIBLE CITINGS: ELAINE REICHEK AND JEANNE SILVERTHORNE

Elaine Reichek, The Page is Still Blank, 2016, hand embroidery on linen, courtesy of the artist

Invisible Citings is a collaborative project by Elaine Reichek and Jeanne Silverthorne—two artists who happen to be longtime friends. In this exhibition, the artists explore the relationship between word and image as well as the concept of invisibility. Representing a wide range of artistic approaches, these objects attest to the poignant, subversive, and sometimes humorous expressions generated by the dynamic dialogue between art and language. Photographers Dawoud Bey and Wendy Waldvogel pair portraits with texts to reveal the inner and unseen selves of their subjects. Glenn Ligon provocatively pushes the limits of legibility to comment both on language and its ability to communicate and invisibilize as it relates to issues of identity, race, and gender. Seward Bond incorporates historical documents into satirical drawings that expose the gaps between national rhetoric and reality. Separating word and image, Sarah Charlesworth’s Herold’s Tribune includes appropriated newspaper front pages from which all text has been removed, leaving only the masthead and images intact, the artist exposes the subtle ways in which ideas are conveyed and power structures are perpetuated by pictures.

Silverthorne, Invisible Citings, 2017 (Elaine Reichek, Jeanne Silverthorne) untitled, paper, silkscreen, oil on paper, dimensions vary, 2017.jpg

Elaine Reichek, The Pages are Still Blank, 2016, hand embroidery on linen, courtesy of the artist and Lincoln Projects, New York.

EYE ON THE COLLECTION

Always present but often overlooked, the Addison’s permanent collection is reinstalled several times a year as a way for varied audiences to experience anew the wealth of the holdings at hand. With the collection now numbering more than 1,200 objects and growing, the museum is committed to displaying a wide range of works, both those well-known and those lesser-known, for discovery and appreciation by all visitors. This season the Addison presents paintings, photographs, and sculpture from the 18th through 20th centuries by artists such as Arthur Wesley Dow, Thomas Sank, Edward Hopper, Jacob Lawrence, Georgia O’Keeffe, and Charles Sheeler.

Generous support for EYE on the Collection has been provided by the Bernard and Louise Tal FitzGibbon Fund.

Imogen Cunningham, Alphonso Mucha, Alphonso Mucha, 1920s, gelatin silver print, gift of Saundra B. McConnell, 1982.1

MARK TOBEY: THREADING LIGHT

Mark Tobey: Threading Light traces the evolution of the artist’s groundbreaking style, his innovative abstraction and integration of Western and Eastern influences, and his significant yet under-recognized contributions to abstraction in mid-century American modernism. Organized by the Addison and guest curated by Debra Bricker Balken, Threading Light was shown earlier this year at the Peggy Guggenheim Collection in Venice. With 24 paintings spanning the 1930s through 1950, this exhibition surveys the breadth of Tobey’s oeuvre and reveals its extraordinarily nuanced yet radical beauty. This first comprehensive retrospective in two decades provides a thoughtful reappraisal of Tobey’s work.

Mark Tobey: Threading Light, Temple University Art Museum. Fine Art Photography (photograph by Bricker Balken, Dollar Photo Lab), Albers Foundation. An important contribution from Douglas and Irene True made the catalogue possible.

Maurice Prendergast, On the Pier, Nantasket, 1900–05, watercolor and graphite on wove paper, 16 1/8 x 20 1/4 in. Add. 1911.929

If you have any further questions or need assistance, feel free to ask! How can I help you today?