

BECOME A FRIEND OF THE ADDISON GALLERY!

Home to one of the most comprehensive collections of American art in the world, the Addison is a vital cultural resource. Your support helps to ensure that the museum will remain a vibrant institution for all to enjoy.

Friends of the Addison benefits include invitations to members-only special receptions, a 15% discount on purchases at the Addison museum shop, a 10% discount on food purchases at *Samuel's* restaurant at the Andover Inn, recognition in the Addison's annual report, and with a gift of \$100 or more, free admission to over 1,000 museums in North America. Visit narmassociation.org for a list of participating institutions.

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

The **Director's Circle** recognizes those friends who provide annual leadership support of \$1,000 or more. Members of the **Director's Circle** enjoy the benefits of Friends of the Addison, as well as invitations to special programs, including tours of private collections, auction previews, and events, complimentary Addison exhibition catalogues, and a 25% discount when hosting a private event at the Addison.

Please welcome me to the **Director's Circle**:
 \$10,000 \$5,000 \$2,500 \$1,000 Other \$ _____

How to join:
Online: addisongallery.org/support
By phone: 978.749.4015
By mail: complete this form and return with your gift

NAME (as you would like to be listed in publications) MR. | MS. | MRS. | MR. & MRS. | DR. | DRS.

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PLEASE MAKE CHECKS PAYABLE TO *ADDISON GALLERY OF AMERICAN ART*.

PLEASE CHARGE MY: VISA MASTERCARD AMERICAN EXPRESS

ACCOUNT NUMBER EXPIRATION DATE

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For more information about ways to support the Addison, please call 978.749.4015.

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VIRTUAL PROGRAMS

MAKING STRANGE: THE MODERNIST PHOTOBOOK IN FRANCE
Join Dr. Kim Sichel, Associate Professor of the History of Photography and Modern Art, Boston University, to celebrate her new book exploring photobook innovation in France from the 1920s to 1950s. In addition to Robert Frank's *The Americans*, Sichel will discuss seminal publications by artists such as Brassai, Henri Cartier-Bresson, William Klein, and Germaine Krull. This free program will be presented via Zoom. Register at bit.ly/addisonphotobook.

Wednesday, 28 October, 2:00 pm

GALLERY TALK: TO MAKE VISIBLE: ART AS ACTIVISM
Join Curator Gordon Wilkins to explore works from the exhibition and discuss the ways in which artists use their work to hold a mirror up to the injustices of their time, combat apathy, and provoke change. Presented in conjunction with Memorial Hall Library's social and racial justice series, this virtual program is free, but registration is required. Reserve your spot at bit.ly/addisontomakevisible.

Wednesday, 18 November, 2:00 pm

LOOKING CLOSELY: CIVIL WAR PAINTING AND PHOTOGRAPHY
What can Civil War painting and photography tell us about how history is documented and authored? Join Head of Education Jamie Kaplowitz Gibbons and Curatorial Fellow Dr. Tessa Hite as they use educational and curatorial lenses to examine works from the collection. Presented in conjunction with Memorial Hall Library's social and racial justice series, this virtual program is free, but registration is required. Reserve your spot at bit.ly/addisoncivilwartalk.

Wednesday, 9 December, 2:00 pm

THE MEANING OF LAND: INDIGENOUS AND EURO-AMERICAN MAPPING
How can maps reflect the world-view and relationships to the land of their creators? Look closely and engage with maps made by both Native and Euro-American cartographers. Led by Michelle LeBlanc, Director of Education at the Norman B. Leventhal Map & Education Center, this workshop will incorporate close looking, sketching, and discussion of maps and art from the Sidney R. Knafel Map Collection as well as others. This virtual program is free, but space is limited; register at bit.ly/virtualmapworkshop.

Thursday, 14 January, 12:30–1:30 pm

All programs are free and open to the public unless otherwise noted. Please see our website or call 978.749.4015 for more details about each program.

SAFETY INFORMATION

WELCOME BACK!

We are thrilled to reopen and excited to share our new exhibitions and remarkable collection with you. To ensure the health and well-being of our guests and staff, we have put into place a number of guidelines to make sure your visit is not only fun and inspiring but also safe. Although the Addison Gallery is open, the rest of the Phillips Academy campus is closed to the public. Please head straight to the museum when arriving, and return directly to your vehicle when leaving. Note that masks must be worn at all times when on the campus, outdoors and indoors. Please visit our website for more information.

Before entering the museum, please note the following:

-  Admission is free, but advance reservations are required. Go to bit.ly/addisontickets to reserve a time.
-  Visitor bag and coat check is closed. Bags larger than 12 x 14 inches are not permitted in the museum.
-  If you are experiencing symptoms related to Covid-19, please reschedule your visit.

While in the museum, all visitors and staff must comply with the following health and safety measures:

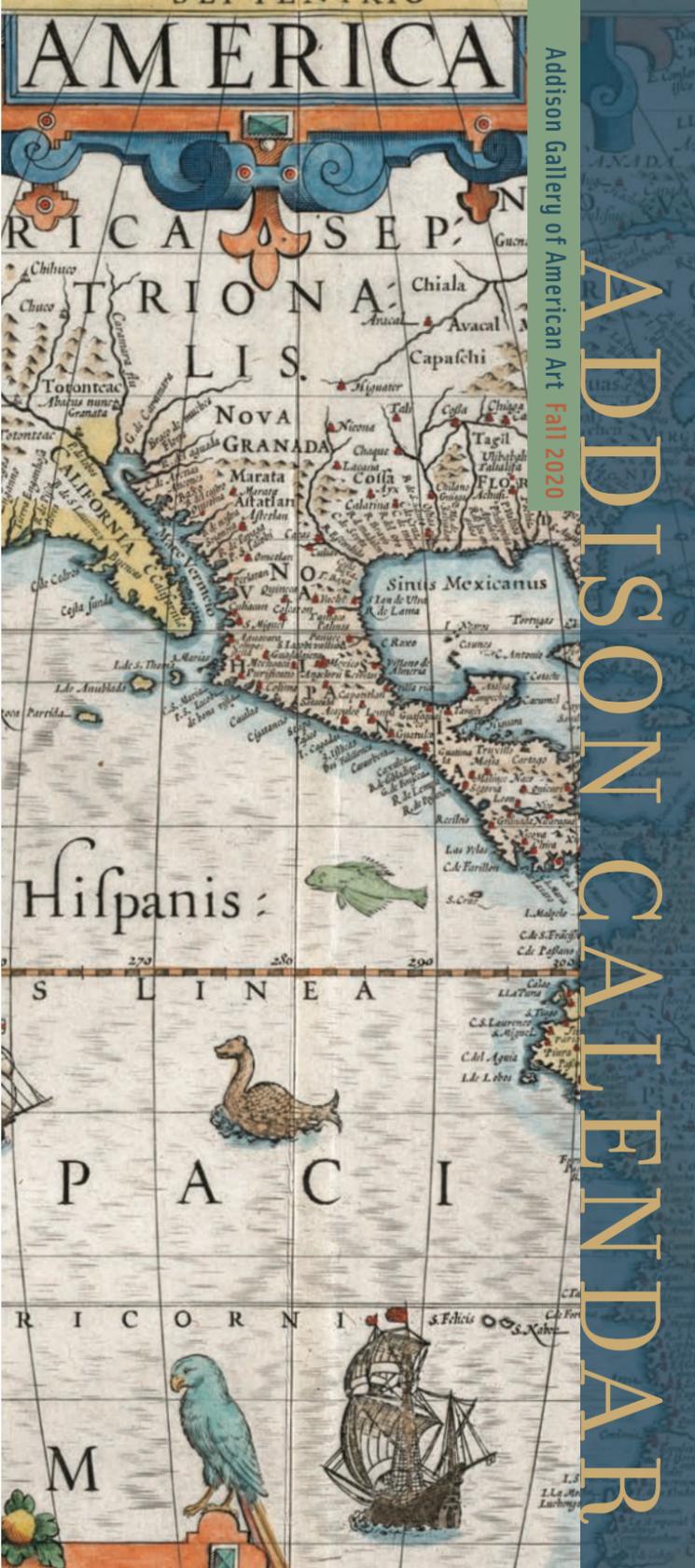
-  Face coverings must be worn over the nose and mouth at all times.
-  Maintain 6 feet distance between others.
-  Follow directional signage.
-  Wash/sanitize hands frequently.

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** Friday and Saturday 10–5 and Sunday 1–5; closed national holidays. The museum is wheelchair accessible.

Addison Gallery of American Art | Phillips Academy
3 Chapel Avenue, Andover MA 01810
978.749.4015 | www.addisongallery.org

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Addison Gallery of American Art Phillips Academy Andover MA 01810



Gerhard Mercator, *America*, (detail) 1628. Hand-colored map, 14 1/8 x 18 1/8 inches. Sidney R. Knafel Map Collection at Phillips Academy, Andover, MA

through 28 February 2021



WAYFINDING: CONTEMPORARY ARTISTS, CRITICAL DIALOGUES, AND THE SIDNEY R. KNAFEL MAP COLLECTION

Wayfinding presents new work by six artists—Sonny Assu, Andrea Chung, Liz Collins, Spencer Finch, Josh T. Franco, and Heidi Whitman—made in response to a two-year engagement with Phillips Academy’s Sidney R. Knafel Map Collection. The collection, a unique holding of atlases and maps, documents European understanding of the world from 1434 through the 19th century. The objects in it are captivating for their aesthetic qualities, geographical speculations, and historical implications. Illuminating the history of scientific inquiry and the Age of Discovery, the Knafel maps are also revealing documents of the political and economic aspirations of their times.

Approaching the Knafel Collection from the vantage point of the 21st century and through a variety of cultural perspectives, intellectual interests, and aesthetic approaches, the six artists in this exhibition explore the ways in which American spaces have been imagined, claimed, measured, circumscribed, and contested, in works that initiate provocative dialogues between past and present.

This exhibition is generously supported by the Sidney R. Knafel Fund, the Edward E. Elson Artist-in-Residence Fund, and a grant from the Artists’ Resource Trust.

Heidi Whitman, *New World*, 2019–20. Cut paper, cellophane shapes, and netting, approx. 144 x 228 inches. Courtesy of the artist.



ROBERT FRANK THE AMERICANS

In 1955–56, a Guggenheim Fellowship allowed Swiss-born photographer Robert Frank to travel throughout the United States with the goal of creating a book that he described as a “visual study of a civilization.” First published in France in 1958 and in the United States in 1959, Frank’s *The Americans* is among the most influential photography books of the 20th century. The Addison is one of only four museums in the world to own a complete set of the images from the book.

Following the sequence in the book, this exhibition presents the full series of 83 photographs. The dark and grainy images are the work of an outsider looking in and reveal Frank’s ambivalence toward his adopted country, probing the defining and enduring dualities of American life and culture—hope and despair, affluence and want, freedom and limitation, community and isolation. Exploring the gulf between appearance and actuality, national ideals and regional specificity, American myth and street-level reality, these provocative and nuanced images ask what America is.

Generous support for this exhibition has been provided by the Winton Family Exhibition Fund.

Robert Frank, *Fourth of July–Jay, New York* from *The Americans*, neg. 1955–56, print 1989. Gelatin silver print, 13 1/2 x 9 1/8 inches. Museum purchase, 1989.77.17

through 11 April 2021



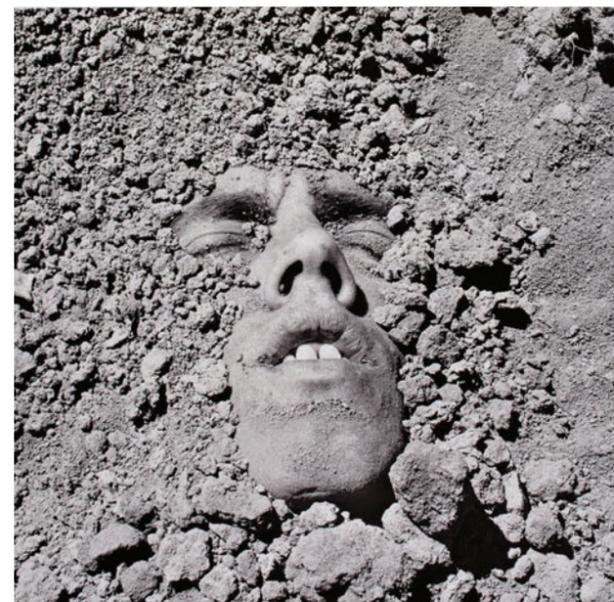
CURRENTS/CROSSCURRENTS: AMERICAN ART, 1850–1950

From its inception in 1931, the Addison Gallery has endeavored to expand visitors’ understanding and appreciation of American artistic production in innovative and transformative ways. Drawn entirely from the museum’s rich holdings, this exhibition seeks to build upon a nearly ninety-year legacy of disrupting convention by deploying one of the most conventional modes of museum display: the chronological hang. Iconic works by artists like Thomas Eakins, Winslow Homer, Edward Hopper, Georgia O’Keeffe, Jackson Pollock, John Singer Sargent, James McNeill Whistler, and Andrew Wyeth are placed in dialogue with paintings, photographs, works on paper, and sculptures by lesser-known, and in some cases, unknown, artists. Through an installation that deemphasizes hierarchies of medium, subject matter, and critical recognition, this exhibition offers a more holistic and nuanced glimpse into a century of creative expression in America.

Generous support for this exhibition has been provided by the Bernard and Louise Palitz Exhibitions Fund.

Kay Sage, *Untitled*, c. 1940. Oil on canvas, 15 x 22 inches. Gift of the artist, 1965.36

through 7 March 2021



TO MAKE VISIBLE: ART AND ACTIVISM, 1980–2000

Artists alienated by the dominant culture of late 20th-century America found themselves unwilling and unable to separate their art from their activism. Some, like Lorna Simpson, Mark Morrisroe, Glenn Ligon, and David Wojnarowicz, leveraged their racial, gender, and sexual identities to create autobiographical—often confrontational—works that made visible both personal and collective experiences of marginalization. Others, like Jenny Holzer, Gran Fury, Robbie Conal, and the Guerrilla Girls, exploited popular media like bus advertisements and broadsheets in order to broadly disseminate their biting social critiques. This exhibition explores how, in ways both overt and covert, artists weaponized their artistic practices in order to hold a mirror up to the injustices of their time, to combat apathy and provoke change.

Generous support for this exhibition has been provided by the Mollie Bennett Lupe and Garland M. Lasater Exhibitions Fund.

David Wojnarowicz, *Untitled (face in dirt)*, c. 1990. Gelatin silver print, 19 7/8 x 23 3/4 inches. Purchased as the gift of Louis Wiley, Jr. (PA 1963) and John Clarke Kane, Jr. (PA 1963) in memory of Paul L. Monette (PA 1963) on the occasion of their 50th Reunion, with additional support from the Monette-Horwitz Trust, 2010.72

through 3 January 2021



AN INCOMPLETE HISTORY OF PHOTOGRAPHY: 1860s TO 1960s

through 21 February 2021

Generous support for the exhibition has been provided by the Winton Family Exhibition Fund.

Danny Lyon, *John Lewis at the Cairo demonstration. Basis for SNCC poster, "Come let us build a new world together," Cairo, Illinois* from *The Complete Civil Rights Portfolio*, 1962, printed 2006. Gelatin silver print, 11 x 14 inches. Museum purchase in memory of Rebecca B. Miller and Albertine B. Hayes, 2012.79.3



ROY DECARAVA

through 3 January 2021

Generous support for this exhibition has been provided by the Francesca S. Woodman Exhibitions Fund.

Roy DeCarava, *Graduation Day*, 1949. Gelatin silver print, 9 3/8 x 13 5/8 inches. Museum purchase, 1951.29

Current Exhibitions