BECOME A FRIEND OF THE ADDISON GALLERY!

For more information about ways to support the Addison, please call 978.749.4015 or visit our website at addison.museum.

Public Programs

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 interesting 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 16 x 8 inches are not permitted in the museum.

If you are experiencing symptoms related to Covid-19, please reconsider 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/wet hands frequently.
- Sanitize hands frequently.
- Maintain social distancing.
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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 01840
978.749.4015 | www.addisonmuseum.org

SAFETY INFORMATION
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—to initiate provocative dialogues between past and present. Claimed, measured, circumscribed, and contested, in works that explore the ways in which American spaces have been imagined, interests, and aesthetic approaches, the six artists in this exhibition from 1434 through the 19th century. The objects in it are captivating atlases and maps, documents of the political and economic aspirations of their times. And the Age of Discovery, the Knafel maps are also revealing for their aesthetic qualities, geographical speculations, and historical implications. Illustrating 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 dualities of American life and culture—hope and despair, affluence and want, freedom and limitation, community and isolation. These provocative and nuanced images ask what America is.

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 Addition 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 qualities 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.

CURRENTS/CROSSCURRENTS: AMERICAN ART, 1850–1950

From its inception in 1955, 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, 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.

TO MAKE VISIBLE: ART AND ACTIVISM, 1980–2000

Artists aligned to 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, Rabbit Crew, and the Guerrilla Girls, exploited popular media like bus advertisements and broadsheets in order to locally 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.

Current Exhibitions

ROY DECARAVA

Through 3 January 2021

Generous support for the exhibition has been provided by the Francesca S. Woodman Endowment Fund. Generous support for the exhibition has been provided by the Winton Family Exhibition Fund. Roy DeCarava, Streetwise (New York), 1942. Gelatin silver print, 12 x 16 inches. Museum purchase, 2012.79.3

AN INCOMPLETE HISTORY OF PHOTOGRAPHY: 1860s TO 1960s

Through 22 February 2021

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

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

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