

OPENING RECEPTION FOR THE FALL EXHIBITIONS

Join us for a festive evening to celebrate our fall exhibitions.

Friday, 15 September, 6:00–8:00 pm

ARTISTS' TALK

Elaine Reichek and Jeanne Silverthorne will discuss their collaboration and the themes explored in *Invisible Citings*.

Sunday, 17 September, 2:00 pm

TOURS OF COLOR AND LIGHT: WATERCOLORS FROM THE COLLECTION

with curator Susan Faxon. This program has been organized with Andover's Memorial Hall Library, and will be offered twice. Both tours are free, but space is limited; please register online at www.mhl.org/events or call 978.623.8430.

Thursday, 21 September, 11:00 am

Wednesday, 4 October, 7:00 pm

WATERCOLOR CLASS

With inspiration from *Color and Light: Watercolors from the Collection*, learn techniques from artist and educator Frances McCormick to create your own watercolors. This program is offered in collaboration with the Essex National Heritage Area's Trails & Sails program. Learn more at www.trailsandsails.org. The class is free but limited to 20 participants; please register by contacting Rebecca Hayes at rhayes@andover.edu or 978.749.4017.

Saturday, 23 September, 1:00 pm

FRIENDS OF THE ADDISON EVENT

TOUR OF MARK TOBEY: THREADING LIGHT

Friends of the Addison are invited for a special tour with exhibition curator Debra Bricker Balken prior to the exhibition opening. For reservations or to join Friends of the Addison, please contact Anna Gesing at 978.749.4023 or agesing@andover.edu.

By reservation: Saturday, 4 November, 5:00–6:00 pm

OPENING RECEPTION FOR MARK TOBEY: THREADING LIGHT

Join us in celebrating the opening of this major exhibition.

Saturday, 4 November, 6:00–8:00 pm

FAMILY DAY

Families with children of all ages are invited to drop in and explore the Addison's fall exhibitions through hands-on activities related to the theme of "invisibility." Try writing with invisible ink to create a secret message! Children must be accompanied by an adult caregiver.

Sunday, 12 November, 2:00–4:00 pm

ART 400 EXHIBITION OPENING RECEPTION

This fall, students in the Phillips Academy course *Exploring the Addison* will curate an exhibition of works from the Addison's holdings following their investigation of the question "What is America?"

Wednesday, 15 November, 5:00–6:30 pm

All programs are free and open to the public unless otherwise noted. Please see our website for more details.

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** Tuesday through Saturday 10–5, and Sunday 1–5; closed Mondays, national holidays, December 24, and the month of August. The museum is wheelchair accessible.

To schedule a group tour, please contact Christine Jee at 978.749.4198 or cjee@andover.edu. Groups may visit the galleries on their own, but we require that groups of 12 or more notify the Addison in advance.

Find more information, including parking and directions, at www.addisongallery.org/visitus.

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



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 900 museums in North America. Visit www.andover.edu/addisonfriends 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: www.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

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

ADDISON

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Jeanne Silverthorne, *Three Rubber Cardboard Boxes (with Pink Tape) and Hanging Pink Rubber Bulb and Rubber Outlet (detail)*, 2016, platinum silicone rubber with fluorescent pigment, archival invisible ink on acid-free paper, courtesy of the artist and Marc Straus Gallery, New York

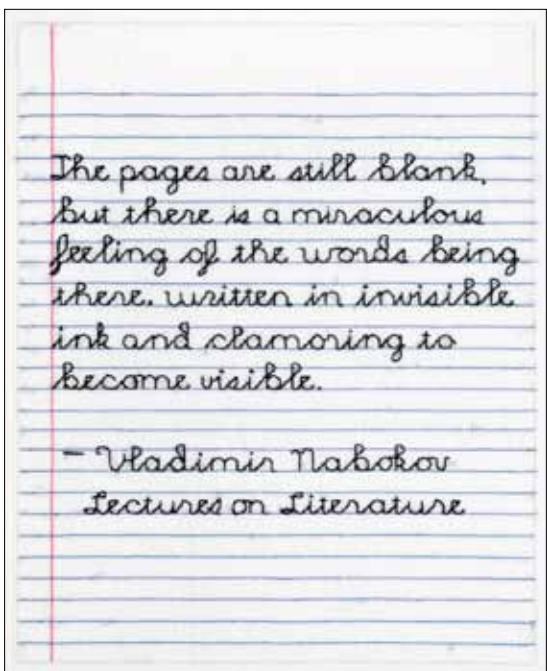


Addison Gallery of American Art Fall 2017

ADDISON CALENDAR

Public Programs

1 September – 31 December 2017



INVISIBLE CITINGS: ELAINE REICHEK AND JEANNE SILVERTHORNE

Invisible Citings is a collaborative project by Elaine Reichek and Jeanne Silverthorne—two artists who happen to be longtime friends and avid readers. This exhibition joins Reichek's embroidery and Silverthorne's sculpture with literature in an exploration of their shared interest in text and notions of invisibility. As the so-called Gutenberg age gives way to glowing screens, this exhibition celebrates writing as material and medium and looks to the printed page to consider invisibility. Compiling and reading diverse texts and then painstakingly translating them into compelling works of art, the artists address themes such as the legible and obscured, word and image, illumination and luminescence, archiving and discarding.

Invisible Citings: Elaine Reichek and Jeanne Silverthorne is generously supported by the Edward E. Elson Artist-in-Residence Fund; The Coby Foundation, Ltd.; the Elizabeth & Anthony Enders Exhibition Fund; Mary Bucksbaum Scanlan and Patrick Scanlan; the Singer Family Foundation; an anonymous donor; and Francis Greenburger. An important contribution from Kyra Tirana Barry made the catalogue possible.

 THE COBY FOUNDATION, LTD.

Elaine Reichek, *The Pages Are Still Blank*, 2016, hand embroidery on linen, courtesy of the artist and Marinaro Gallery, New York



SEEN AND UNSEEN

Inspired by *Invisible Citings*, this exhibition of contemporary works drawn from the collection explores 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 Ewald 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 invisibility as it relates to issues of identity, race, and gender. Sandow Birk incorporates historical documents into satirical drawings that expose the gaps between national rhetoric and reality. Separating word and image, Sarah Charlesworth's *Herald 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.

Glenn Ligon, *Untitled (Speech/hands) #1*, 2000, silkscreen, coal dust, oilstick, and glue on paper, museum purchase, 2001.14

1 September – 31 December 2017



EYE ON THE COLLECTION

Always present but ever-changing, 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 of American art. With the collection now numbering more than 17,000 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 Eakins, 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 Palitz Exhibitions Fund.

Imogen Cunningham, *Amphitheatre*, Mills College, 1920s, gelatin silver print, gift of Sandra B. Lane, 2015.20

1 September 2017 – March 2018



COLOR AND LIGHT: WATERCOLORS FROM THE COLLECTION

Truly masterpieces of painterly skill, watercolors are prized for their unique freshness and fluid execution. Created with quick, immediate gestures, these works portray a spontaneity that belies the practiced sureness required of the artist, who must apply countless transparent and opaque layers of pigment over absorbent, unforgiving paper to produce a composition filled with sparkling light and jewel-like color.

Exhibition of watercolors is limited, as the works are sensitive to light and susceptible to irreparable fading over time. For a month this fall, the Addison offers visitors a rare opportunity to view a selection of its treasured watercolors by recognized masters of the medium—Arthur B. Davies, Winslow Homer, John LaFarge, Thomas Moran, Maurice Prendergast, and John Singer Sargent.

This exhibition is made possible with generous support from Alan H. McLean.

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

15 September – 15 October 2017



MARK TOBEY: THREADING LIGHT

Mark Tobey: Threading Light traces the evolution of the artist's groundbreaking style, his innovative absorption and integration of Western and Eastern influences, and his significant yet under-recognized contributions to abstraction and 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 70 paintings spanning the 1920s through 1970, 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 re-appraisal of Tobey's work.

Mark Tobey: Threading Light is generously supported by the Sidney R. Knafel Exhibition Fund, Peter and Elizabeth Currie, Stephen C. and Katherine D. Sherrill, and the Josef and Anni Albers Foundation. An important contribution from Douglas and Janet True made the catalogue possible.

Mark Tobey, *Threading Light*, 1942, tempera on board, The Museum of Modern Art, New York, Purchase, 86.1944, © 2017 Estate of Mark Tobey / Seattle Art Museum, Artists Rights Society (ARS), New York

4 November 2017 – 11 March 2018

Fall Exhibitions