BOARD OF GOVERNORS

Stephen C. Sherrill ’71
Chair

William C. Agee ’55
Jason R. Bernhard ’83
Leslie G. Callahan III ’68
Andrew M. Chin ’00
Harry Elson II ’83
Elizabeth Enders ’57
Leslie A. Fahrenkopf
Andrea Feldman Falcione ’83
Kelly A. Fantegrossi
Keith W. Kauppila
Sidney R. Knafel ’48
Kathleen Q. Leede ’81
Scott Mead ’73
David L. Older ’87
Jonathan B. Otto ’75
Michael Schmertzler ’70
Kim D. Sichel
Frank P. Stella ’54
Olympia Stone ’87
John C.L. Van Doren ’80
Everett K. Wallace II ’87
David J. Winton II ’71
Therese Y. Zemlin

At a Glance

July 2016–June 2017

PERMANENT COLLECTION
Number of works ............................................. 17,376
New acquisitions (gifts) ....................................... 200
New acquisitions (purchases) ................................. 8
Works lent to other institutions ............................ 28

ATTENDANCE
General attendance ........................................... 26,707
Students served ............................................. 6,299
Teachers served ............................................... 434

MISSION
The Addison Gallery of American Art, as a department of Phillips Academy, Andover, Massachusetts, is an academic 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.
Making It Modern: The Folk Art Collection of Elie and Viola Nadelman
September 24–December 31, 2016

Making It Modern was the first major examination of sculptor Elie Nadelman’s seminal role in the collecting of folk art. Originally displayed in the Museum of Folk and Peasant Arts on the estate owned by Elie and Viola Nadelman, the collection was later acquired by the New-York Historical Society. This exhibition presented approximately 100 objects in groupings akin to those in the Nadelmans’ museum, along with several examples of the artist’s own sculpture that reveal the influence of folk art on his œuvre.

Making It Modern: The Folk Art Collection of Elie and Viola Nadelman was organized by the New-York Historical Society. The Henry Luce Foundation provided leadership support for this exhibition. Additionally, the National Endowment for the Arts, the Greater Hudson Heritage Network, the American Folk Art Society, and Furthermore: a program of the J. M. Kaplan Fund provided generous support. The Addison’s presentation of this exhibition was generously supported by the Sidney R. Knafel Fund and the Bernard and Louise Palitz Exhibitions Fund.
Taking Shape: Sculpture at the Addison
September 17, 2016–March 19, 2017

Taking Shape celebrated a selection of the museum’s significant sculpture collection and complemented Making It Modern. Objects in this exhibition ranged from large weather vanes and carved signs by unidentified artists to small figures by recognized artists such as Alexander Calder, Chaim Gross, and Malvina Hoffman; from ambitious figurative sculpture by sculptors such as Herbert Haseltine, Robert Laurent, Paul Manship, and Augustus Saint-Gaudens to important contemporary works by Carl Andre, Siah Armajani, Carroll Dunham, Kendra Ferguson, Louise Nevelson, Mel Kendrick, and Martin Puryear. Functional to decorative, roughhewn to painstakingly polished, representational to abstract, this group of objects demonstrated the limitless possibilities born out of artistic explorations in three dimensions.

This exhibition was generously supported by the Winton Family Exhibition Fund.
Manzanar: Photographs by Ansel Adams  
September 1, 2016–March 5, 2017

This exhibition debuted a recent acquisition of fifty photographs by Ansel Adams documenting the Manzanar War Relocation Center in Inyo County, California. In 1943, Adams created a photographic record of this government facility, in which hundreds of tarpaper barracks housed more than 10,000 people behind barbed wire and gun towers. All residents were of Japanese ancestry, but most were American citizens forcibly removed from their homes and businesses and relocated to the camp by presidential order. An important historical document and work of art, this renowned series touches on a wide range of topics from documentary photography and the politics of representation to U.S. and world history, race, and identity.

*Generous support for this exhibition was provided by the Mollie Bennett Lupe and Garland M. Lasater Exhibitions Fund.*
Always present but ever-changing, the Addison’s permanent collection is reinstalled several times a year as a way for audiences to experience anew the wealth of the holdings. With the collection now numbering more than 17,000 objects and continuing to grow, the museum is committed to displaying a wide range of works for the discovery of and appreciation by all our visitors—students, faculty, community, and public alike. This season’s exhibition included paintings, prints, drawings, sculpture, and mixed media objects from the 19th century to the present.

*This exhibition was generously supported by the Bernard and Louise Palitz Exhibitions Fund.*
January 21–April 2, 2017

Created and run by art historians Shelly Bancroft and Peter Nesbett (Phillips Academy 1984), Triple Candie—initially a non-profit art gallery founded in Harlem in 2001—first gained attention for organizing retrospectives without artists’ participation, permissions, or works—instead, it used printed reproductions and surrogates. Later, it promoted the work of fictional artists, exhibited broken bottles and rocks as historical artifacts, and hired an actor to protest one of its exhibitions. Vilified by some, revered by others, and always generating lively discussion, the New York Times called Triple Candie “Manhattan’s one truly alternative alternative space,” while Milan-based publication Domus described the gallery as “one of the most mysterious and contemporary art institutions on the contemporary scene.” While the space in Harlem no longer exists, Triple Candie continues to produce exhibitions that are presented throughout the world with the goal of posing fundamental questions about the value of art and the nature of artistic experience. The first museum survey to focus on Triple Candie, this exhibition presented a selection of past and new projects. During the fall of 2016, Bancroft and Nesbett also served as the Edward E. Elson Artists-in-Residence.
The Deception of Perception: Exploring Distortion and Ambiguity in Photography
November 15, 2016–March 5, 2017

One of the preconceptions humans have when viewing a work of art, particularly photography, is the notion of a concrete reality; the idea that a camera does not lie and a picture offers a freeze-frame of an actual moment in life. Artists in this exhibition exploit this perception by creating enigmatic and/or dreamlike images that blur the boundaries between fact and fiction.

Artists have the freedom to create works whose mysterious imagery evokes the paranormal and fantastical. They manipulate scale, color, perspective, and subject to transport the viewer beyond the real world and into the realm of imagination. As the photographs in this exhibition demonstrated, even photographers who by the nature of the medium must record what exists can twist and shift reality into something seemingly supernatural.

This exhibition was curated by students in the Phillips Academy course Art 300: Visual Culture: Discovering the Addison Collection.
For over fifty years, Frank Stella (Phillips Academy 1954) has created a significant body of abstract art comprised of paintings, reliefs, sculptures, drawings, and prints. Frank Stella Prints demonstrated the artist’s remarkable career as a printmaker. The exhibition included over one hundred prints that make apparent how his highly experimental endeavors have redefined the traditional print. The show also offered a clear view of Stella’s stylistic evolution—a series of reinventions from the minimalist geometric abstraction of the early years to the baroque exuberance of his later gestural work. Frank Stella Prints was the artist’s first major print retrospective since 1982.

Frank Stella Prints: From the Collections of Jordan D. Schnitzer and His Family Foundation was organized by the Madison Museum of Contemporary Art and curated by Richard H. Axsom. Support for the exhibition and related educational and outreach programs was made possible by a grant from the Jordan Schnitzer Family Foundation.

Generous support for the Addison’s presentation of this exhibition was provided by the Arthur and Vivian Schulte Exhibitions Fund. Media sponsor: Boston magazine

Photo by John Hurley
The Gifts of Frank Stella
March 25–July 30, 2017

To celebrate the retrospective of prints by Frank Stella, this installation honored the artist’s rich, innovative career and his long-standing generosity both as a donor and as a visiting artist to the Addison Gallery of American Art and to Phillips Academy. While a student, Stella began to seriously pursue art, guided by teachers Patrick Morgan and Gordon (Diz) Bensley. As he recalled, “At Andover I was already interested in art, but the opportunities there seemed to thrust themselves at me.”

In 1991, keen to expand the Addison’s offering of “immediate sources,” Stella teamed up with then-director Jock Reynolds to organize an Addison Art Drive, aimed at strengthening the museum’s holdings of contemporary art. Kicking off an ambitious campaign to add one hundred significant works to the collection, Stella invited Reynolds to select works from his personal collection. The masterworks assembled in this presentation—by artists such as Jasper Johns, Donald Judd, Agnes Martin, Ellsworth Kelly, and Stella himself—reflected that magnanimous and transformative gift.
Respect Existence or Expect Resistance: Civil Rights Era Photographs from the Collection  |  March 11–July 30, 2017

Drawn from the Addison’s permanent collection, the thirty-eight photographs assembled in this exhibition not only bear witness to a seminal period in American history but also attest to the important role photography played in the Civil Rights movement. From the beginning, activists and journalists on both sides of the struggle recognized the power of images to awaken public outrage, raise awareness, and elicit support. Although the roots of the movement stretched back centuries, images of the African American fight for equality reached a wider audience in the 1950s and 1960s than in previous decades, as pictures of white aggression, black suffering, police brutality, freedom marches, sit-ins, and funerals were broadcast on TV and published in books, magazines, newspapers, and posters. The potency of these images forced Americans to see the brutal realities of segregated America and motivated many to act.
Eye on the Collection
March 25–July 30, 2017

As part of its commitment to displaying a wide range of well-known and less-known works each exhibition season for discovery and appreciation, in the spring of 2017 the Addison presented a selection of paintings and sculpture spanning the 18th through 20th centuries, by artists including Thomas Eakins, Franz Kline, Hans Hofmann, Winslow Homer, Jacob Lawrence, Louise Nevelson, and James McNeill Whistler.
From its founding in 1931, the Addison has been committed to supporting living artists. The museum’s Edward E. Elson Artist-in-Residence program reflects a firm conviction that the opportunity for students and visitors to interact with artists and to discuss and experience the artistic process is critical to learning. The Addison invites artists to campus each year to engage students and the community in discussions, observation, and the making of art.

Triple Candie


As artists-in-residence, Bancroft and Nesbett worked with Phillips Academy students in a variety of courses. Students in art, biology, and physics classes collaborated with the artists over several weeks to create an on-campus installation inspired by the theme of “uncertainty.” Nesbett and Bancroft described some of the students as being initially “bemused” and “incredulous” about making the abstract idea concrete, but eventually they embraced the concept, using water bottles, plastic cups, pottery fragments, and other found objects to create objects that express the idea of uncertainty. It stands to reason, said Nesbett, that the idea would resonate with the students: “Given where they are in their lives, they’re experts in uncertainty.”

The objects were displayed in custom-built glass vitrines erected on the Phillips Academy campus, forming an installation entitled The Institute for the Study of Universal Uncertainties.

Bancroft and Nesbett also spent a day in September with students in the Phillips Academy course Art 300: Visual Culture: Discovering the Addison Collection. They discussed the curatorial process with the students, who were in the early stages of developing the exhibition The Deception of Perception: Exploring Distortion and Ambiguity in Photography, which was on view in the Museum Learning Center through the winter.
Elaine Reichek and Jeanne Silverthorne

Elaine Reichek and Jeanne Silverthorne offered a preview of their fall 2017 exhibition *Invisible Citings* at an educator open house in May. Attendees had the opportunity to meet the artists and learn more about their work exploring themes of the unseen and legibility, text and textile, and archiving and discarding through sculpture, embroidery, and literature. Participants also experimented with writing using invisible ink and examining texts that could be seen only with the use of a powerful UV flashlight. Reichek and Silverthorne will return to campus for several days during the fall to work with groups of students from Phillips Academy and local public schools.
With a commitment to serving the students and faculty of Phillips Academy and local K–12 schools, as well as community groups, teachers from around the world, and the general public, the Addison Education Department develops innovative programs and materials that make the museum's collections accessible to diverse audiences.

Phillips Academy Classes and Collaborations

Summer Session 2016 Courses

Institute for the Recruitment of Teachers
(MS)² English
Art: Advanced Computer Graphics
Art: Animation
Art: Digital Photography
Art: Drawing and Painting
Art: Film Intensive
Art: Graphic Design
Art: Studio Art
Computer Programming
Current Issues in Psychology
English as a Second Language: Speak Up
English as a Second Language: Writing the Essay
English as a Second Language: Writing, Presenting, and Defending your Work
English: Creative Writing
English: Writers in Depth
English: Writing for Success
Ethics: An Introduction to Moral Philosophy

Math: Charting the Natural World
Math: Topics in Algebra and Precalculus
Philosophy

School Year Courses

Art 225: Visual Studies 2D Studio
Art 225: Visual Studies 3D Studio
Art 300: Visual Culture: Discovering the Addison Collection
Art 304: Drawing I: Methods and Materials
Art 305: Painting I: Paint, Palette, and Process
Art 306: Film Photography: Exploring 19th- and 20th-Century Photographic Praxis
Art 308: Sculpture: Clay, Plaster, Welded Wire, and Japanese Papermaking
Art 310: Digital Photography I: Appreciating Light, Color, and Time
Art 314: Weaving: When the Paleolithic Meets the Digital Age
Art 350: The Artist: Media and Meaning
Art 404: Drawing II: Further Explorations
Art 405: Painting II: Inside–Outside
Art 410: Digital Photography II: The Advanced Photographic Portfolio
Art 500: Advanced Studio Art  
Art 504: Advanced Drawing  
Biology 100: Introduction to Biology  
Biology 421: Ornithology  
Biology 500: Topics in Advanced Biology  
Chemistry 250: Introduction to Chemistry  
Computer Science 350: Programming Fundamentals  
English 100: An Introduction  
English 200: Writing to Read, Reading to Write  
English 300: The Stories of Literature  
English 301: The Stories of Literature for New Uppers  
English 400: Humanities Writing Seminar for Post Graduate Students  
English 499: American Studies for International Students  
English 501: Writing for Change  
English 505: Creative Writing: Fiction  
English 505: Creative Writing: Poetry  
English 511: Media Studies  
English 541: Asian/American Literature and Film  
English 541: Queer Literature  
English 542: California Dreaming  
English 543: An Introductory Survey of African American Literature  
Environmental Science 450: Water and Humanity  
History 100: World History  
History 200: World History  
History 300: The United States  
History 310: The United States  
History 320: Topics in United States History for International Students  
History 572: A History of 1968: Year in Crisis  
Japanese 300: Third-Level Japanese  
Japanese 400: Fourth-Level Japanese  
Latin 600: Advanced Latin  
Math 320: Precalculus  
Math 400: Elementary Functions  
Music 225: The Nature of Music  
Philosophy 370: Views of Human Nature  
Philosophy 415: Pilgrimage: Sacred and Secular  
Philosophy 450: Religion, Literature, and the Arts  
Philosophy 500: Existentialism  
Philosophy 520: Great Philosophers: Philosophy and Technology  
Physics 440: Astronomy  
Spanish 502: Community Engagement in the City of Lawrence: We, the People  

Campus Collaborations  
Addison Community Ambassadors  
Non Sibi Weekend
## School and Community Programs

### K-12 School Groups

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<td>Arlington Community Day</td>
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<td>Austin Preparatory School</td>
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<td>Brookwood School, Manchester</td>
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<td>Doherty Middle, Andover</td>
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<td>Edward F. Parthum Elementary</td>
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<td>Elbridge Gerry School</td>
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<td>English High, Jamaica Plain</td>
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<td>Georgetown High, Georgetown</td>
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<td>Gerard A. Guilmette Elementary</td>
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<td>Gerard A. Guilmette Middle</td>
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<td>Hellenic American Academy</td>
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<td>High Plain Elementary</td>
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<td>High School Learning Center</td>
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<td>Lawrence Family Development Charter School, Lawrence</td>
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<td>Lynn Public School Art Teachers</td>
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<td>Merrimack Valley Islamic Academy</td>
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<td>Parthum Elementary School</td>
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<td>Performing &amp; Fine Arts High School at Lawrence</td>
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<td>SHED Children's Campus</td>
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<td>Sparhawk School, Amesbury</td>
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<td>Spark Academy, Lawrence</td>
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<td>Tewksbury Memorial High</td>
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<td>The Pike School, Andover</td>
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<td>Wakefield Homeschool Group</td>
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<td>Wakefield POST Academy</td>
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<td>Warren Community Elementary</td>
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<td>West Brookfield Elementary</td>
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<td>West Middle School, Andover</td>
<td>Lawrence, MA</td>
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<tr>
<td>Wood Hill Middle School</td>
<td>Andover, MA</td>
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### Community Groups

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<tr>
<th>Community Group</th>
<th>Location</th>
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<tbody>
<tr>
<td>Andover Bread Loaf</td>
<td>Lawrence, MA</td>
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<td>Boys and Girls Club of Lawrence</td>
<td>Lawrence, MA</td>
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<td>Essex Art Center, Lawrence</td>
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<tr>
<td>Kaleidoscope Enrichment Program</td>
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<td>Lawrence Public Library</td>
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<td>Manos Felices, Lawrence</td>
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<tr>
<td>North Andover Brownies</td>
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<tr>
<td>PALS Program, Andover</td>
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<tr>
<td>Rising Loaves, Lawrence</td>
<td>Lawrence, MA</td>
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<tr>
<td>Si Se Puede, Lawrence</td>
<td>Lawrence, MA</td>
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<tr>
<td>The Mother Connection</td>
<td>Andover, MA</td>
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</table>
US China Scitech Education Promotion Association, Andover, MA
We Are Artists, Lawrence, MA
Youth Development Organization, Lawrence, MA

Adult Groups
Acton Women’s Group, Acton, MA
Adult Learning Center, Lawrence, MA
Advocates, Framingham, MA
Ashland Farm, North Andover, MA
Atria Longmeadow Place, Burlington, MA
Atria Marland Place, Andover, MA
Avita of Newburyport, Newburyport, MA
Bayberry Assisted Living, Tewksbury, MA
Beacon Hill Village, Boston, MA
BioPhorum Operations Group, Andover, MA
Boston University Alumni Group, Boston, MA
Cabot Park Village, Newton, MA
Cambridge at Home, Cambridge, MA
Carleton-Willard Village, Bedford, MA
Chelmsford Senior Center, Chelmsford, MA
Edgewood Retirement Community, North Andover, MA
Friends of Flint Memorial Library, Reading, MA
Harvard Art Museum Members, Cambridge, MA
Memorial Hall Library, Andover, MA
Minute Man Arc for Human Services, Concord, MA
Museum of Fine Arts Guides, Boston, MA
Museum of Fine Arts Young Patrons, Boston, MA
OpArt, Newburyport, MA
Princeton University Museum of Art, Princeton, NJ
Reading Neighbors Network, Reading, MA
Respite Center, Hopkinton, MA
Riverwoods, Exeter, NH
Spark Academy, Lawrence, MA
Springhouse Senior Living, Jamaica Plain, MA
Temple Israel Lifelong Learning, Boston, MA
The Commons, Lincoln, MA
The Residence at Riverbend, Ipswich, MA
Topsfield Council on Aging, Topsfield, MA
Triangle, Inc., Malden, MA
Wayland Council on Aging, Wayland, MA
Wharton Club, Boston, MA
Willows in Westborough, Westborough, MA
Worcester Institute for Senior Education, Worcester, MA

College and University Groups
Cambridge College, Lawrence, MA
Merrimack College, North Andover, MA
North Shore Community College, Danvers, MA
Southern New Hampshire University, Salem, NH
University of Massachusetts, Dartmouth, MA
University of Massachusetts, Lowell, MA
Education

Programs and Resources for Teachers

Fall Educators’ Open House
September 27, 2016
Presentation for K–12 Teachers by Sam Mihara: “All We Could Carry: A Nisei’s Experience in an American Concentration Camp during World War Two”
October 20, 2016
Lynn Public Schools professional development session for art teachers
November 8, 2016
Hellenic American Academy professional development
March 27, 2017
June 29, 2017
Spring Educator Open House with Artists-in-Residence Elaine Reichek and Jeanne Silverthorne
May 17, 2017
Phillips Academy professional development session: Reading as Entry Point
June 14, 2017
Teacher Guides:
Fall 2016: Collecting and Documenting
Spring 2017: Frank Stella Prints: From the Collections of Jordan D. Schnitzer and His Family Foundation

Public Programs

Opening Reception for the Fall Exhibitions
September 23, 2016
Lecture by Kirsten Swenson, Assistant Professor of Art History, Contemporary Art and Aesthetics, University of Massachusetts, Lowell, about Converging Lines: Eva Hesse and Sol LeWitt
December 3, 2015
Lecture: Self-Taught Artists in the 20th Century: Martin Ramirez and His Peers in the Art World with Brooke Davis Anderson, Executive Director, Prospect New Orleans
October 30, 2016
Addison Book Club (ABC)
November 6, 2016
January 20, 2017
February Vacation Drop-In Family Day
February 22, 2017
Tour of Taking Shape: Sculpture at the Addison with Curator Susan Faxon, presented in collaboration with Andover’s Memorial Hall Library
March 2, 2017
Gallery Tour and Reception with Triple Candie
March 4, 2017
Beer Tasting with Ipswich Ale Brewery and Talk with Lauren Clark, author of *Crafty Bastards: Beer in New England from the Mayflower to Modern Day*
March 8, 2017

**Pajama Story Time**
March 15, 2017

**Opening Reception for Frank Stella Prints**
April 21, 2017

**Frank Stella Prints Panel Discussion** with artist Frank Stella, collector Jordan D. Schnitzer, exhibition curator Richard H. Axsom, and master printmaker Kenneth Tyler
April 22, 2017

**Evening Gallery Tour of Frank Stella Prints** with Addison Director Judith F. Dolkart, presented in collaboration with Andover’s Memorial Hall Library
May 31, 2017

**Youth Printmaking Classes** inspired by the work of Frank Stella, offered at the Essex Art Center
April 27–June 8, 2017 and July 11, 2017

**Family Visits**
The Addison welcomes children of all ages and provides resources to help families engage with art and each other. With a new addition to activities for children, young visitors were invited to curate their own exhibitions using “My Addison Gallery,” a magnetic board with a miniature gallery and replicas of works from the Addison’s collection. Looking Together tote bags filled with sketchpads, colored pencils, and geoboards for creating shapes inspired by Sol LeWitt’s *Wall Drawing #713* on the museum’s second floor are also available. Additionally, the Family and Educators Library, open to all visitors, includes books for children aged six months to thirteen years on topics related to art, creativity, and artists represented in the Addison’s collection. Finally, the museum’s ship model collection, a long-time favorite permanently installed on the lower level, includes twenty-five models, among them the *Mayflower, Santa María, and Half Moon.*

**New England Arts Literacy Grant Project**
Funded by a four-year US Department of Education Arts in Education Model Development and Dissemination grant, New England Arts for Literacy (NEAL) aims to train and support teachers to develop essential literacy and arts skills in students. Project partners include the Addison, Andover and Salem Public Schools, the Quaboag Regional Innovation District, the Peabody Essex Museum, Springfield Museums, and individual education and arts professionals. In the third year of the project, Addison educators Rebecca Hayes and Christine Jee continued their work training teachers to connect literacy, the arts, and other content areas and engaging students in learning while developing self-confidence and excellent reading comprehension skills. This year, the first data analysis of NEAL’s impact was made available, and preliminary results indicate that the NEAL project schools improved in student English language arts scores by 5.5% versus the control group of schools.
Left: Phillips Academy music students discuss connections between musical composition and the visual composition of Winslow Homer’s *The West Wind*.

Below: Students in the Phillips Academy course English 499: American Studies for International Students examine the installation “Undoing the Ongoing Bastardization of the Migration of the Negro by Jacob Lawrence,” part of the exhibition *Throwing Up Bunnies: The Irreverent Interlopings of Triple Candie*.

Left: Phillips Academy students discuss photojournalism in the Museum Learning Center as part of their English elective in media studies.
Above: Students in a Phillips Academy English course examine *Gloves Required for All Patient Contact* by Hunter Reynolds.

Right: Phillips Academy US History students explore early American material culture in the Museum Learning Center.
Above: Kindergarten students from the Elbridge Gerry School in Marblehead, MA, spent time observing and discussing the work in Frank Stella Prints, then created their own Stella–inspired drawings on scratchboard paper.

Left: Students from Butler Middle School in Lowell, MA, toured Taking Shape to explore positive and negative space in sculpture.
Right top: Second-graders from Andover’s Bancroft School studied objects on view in Making It Modern and later created stories and illustrations incorporating their observations into their characters, settings, and plots.

Right middle: Manzanar served as inspiration for discussions by fourth-graders at High Plain Elementary School in Andover about current events, and later for a photography project focusing on documentation created as an insider versus as an outsider.

Below: Students from the Lawrence High School Writing Lab in Lawrence, MA, spent time studying images from the Civil Rights era in Respect Existence or Expect Resistance, then created their own mini-protest signs in the Museum Learning Center.
For the first time in 80 years, the Addison has added a new ship model to its famed collection. Created by artist Yinka Shonibare, MBE (RA), the model is a quarter-scale replica of the *Wanderer*. Built in 1857 in New York as a pleasure schooner and racing yacht, the *Wanderer* soon changed hands, acquired as part of a clandestine plot to bring slaves from Africa to the United States, despite the 1807 Congressional Act Prohibiting Importation of Slaves. Seized by the Union Navy during the Civil War, the *Wanderer* served as a gunboat, supply ship, and hospital ship throughout that conflict. After she was decommissioned, the *Wanderer* became a commercial vessel and was lost off the coast of Cuba in 1871.

A British artist of Nigerian descent, Shonibare explores the legacies of imperialism and attendant questions of identity and authenticity. He often deploys Dutch wax-printed cotton, produced in Europe and associated with Africa, to underscore the ironies of identity.

Exhibited alongside the original 24 ship models commissioned by the Addison in the 1930s, the *Wanderer* provides opportunities for new discussions of United States history and the exploration of the question, What Is America?
**anonymous**  
*Merino Ram Weathervane,* late 19th century  
gold paint over gold leaf on copper  
gift of Robert and Evelyn Doran  
2017.1

**William Anthony**  
*Production Number,* 2009  
pencil and watercolor  
gift of Graham and Angela Anthony  
2017.2

**Martin Barooshian**  
*Garden of Delights,* 1954  
color woodcut  
gift of the artist  
2016.19

*Garden of Earthly Delights,* 1952  
oil on board  
gift of the artist in honor of Bartlett H. Hayes  
2016.20

*Love Scene from Faust,* 1956  
engraving, aquatint and soft ground  
gift of the artist  
2016.21 

*Pollination,* 1956  
black and white engraving, aquatint and soft ground  
gift of the artist  
2016.22

*Prometheus,* 1954  
color lithograph  
gift of the artist  
2016.23

**Sandow Birk**  
*Monument to the Constitution of the United States,* 2011  
direct gravure etching on nine plates  
purchased as the gift of David and Pamela Hornik (P 2015)  
2016.24

*Debbie Fleming Caffery*  
*Stormy Day Ninth Ward from Hurricane Series,* 2006  
gelatin silver print  
2016.25

*This Was a Home in the Ninth Ward (One Year After Hurricane Katrina) from Hurricane Series,* 2006  
gelatin silver print  
2016.26

**Jennifer Caine and Rachel Hellmann**  
*Words in Air: A Selection of Poems,* 2016  
artists book  
museum purchase  
2017.3

**Carl Chiarenza**  
*3D Grid Structure,*  
*Rochester, NY,* 1956  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.21

*Burnham Brothers,*  
*Essex, MA,* 1962  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.22

*Providence 1,* 1976  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.23

*Providence 3,* 1977  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.24

*Untitled 63,* 2001  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.25

*Untitled 248,* 1998  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.26

*Untitled 351,* 2010  
gelatin silver print  
gift of the artist and Heidi Katz  
2017.28
**Acquisitions**

*Untitled, New York, New York*, 1948, printed 1980
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2017.30

**Edward Gioachino Giobbi**

*Ala Mia Terra* from *Quasimodo* Series, 1967
mixed media on board
gift of Beverly Bernson
2016.27

**Christine Hiebert**

*Untitled (sc.05.16)*, 2005
charcoal, conte, and ink on paper
gift of Robert and Evelyn Doran
2017.7

**Ralph Humphrey**

*Untitled*, 1990
acrylic on wood and cut canvas collage
gift of Hans Kertess
2017.31

**Tom Judd**

*Indian and Horse*, 1986
graphite and pastel on wood veneer
gift of Beverly Bernson
2016.28

**The Glory Years**, 1990
etching
gift of Beverly Bernson
2016.29

**Arthur Leipzig**

*Chalk Games*, 1950, printed later
gelatin silver print
museum purchase
2017.8

**Fred H. C. Liang**

*Untitled*, 2009
silkscreen with paper cut on tuanzhi paper
gift of Jeffrey Keough
2017.9

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*Untitled 374*, 2010
gelatin silver print
gift of the artist and Heidi Katz
2017.27

**Judy Dater**

*Imogen and Twinka at Yosemite*, 1974, printed 1999
gelatin silver print
museum purchase
2017.4

**Bruce Davidson**

*Man and Child*, 1962,
printed later
gelatin silver print
museum purchase
2017.5

**Jim Dine**

*Nancy Outside in July VIII*, 1980
etching
gift of Robert and Evelyn Doran
2017.6

**Louis Faurer**

gelatin silver print
gift of Dr. and Mrs. George A. Violin
2017.29
Angela S. Lorenz
*Librex Solaris*, 1990
etching
gift of Sherwood E. Bain
2017.32

Thomas Loraine McKenney and James Hall
*History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs, Volume I*, 1836–1844
bound volume with 48 hand-colored lithographs
2016.30.1–48

*History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs, Volume II*, 1836–1844
bound volume with 48 hand-colored lithographs
2016.31.1–48

*History of the Indian Tribes of North America, with Biographical Sketches and Anecdotes of the Principal Chiefs, Volume III*, 1836–1844
bound volume with 24 hand-colored lithographs and two maps
2016.32.1–24

Conger Metcalf
*Portrait of a Girl*, n.d.
watercolor and ink on paper
gift of Beverly Bernson
2016.33

Maud Cabot Morgan
*Untitled*, n.d.
oil on canvas
bequest of Walter Kaiser (PA 1949)
2016.34

Elizabeth Murray
*Road Drawing*, 1986
pastel on shaped paper
gift of Robert and Evelyn Doran
2017.10

Elie Nadelman
*Seated Woman*, c. 1915–1920
pencil on paper
gift of Cynthia Nadelman
2017.11

*Two Seated Women (recto)*, c. 1921–1922
pencil on paper
gift of Cynthia Nadelman
2017.12a

*Seated Woman (verso)*, c. 1921–1922
pencil on paper
gift of Cynthia Nadelman
2017.12b

Arnold Abner Newman
*Helen Levitt*, 1942
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2017.33
Isamu Noguchi, 1986
gelatin silver print
gift of Dr. and	
Mrs. George A. Violin
2017.34

Langston Hughes, Harlem,
New York City, 1960
gelatin silver print
gift of Dr. and	
Mrs. George A. Violin
2017.35

Marcel Duchamp,
1966, printed later
gelatin silver print
gift of Dr. and	
Mrs. George A. Violin
2017.36

Stuart Davis, 1941
gelatin silver print
gift of Dr. and	
Mrs. George A. Violin
2017.37

Oscar Palacio
Chopped Tree, 2001
chromogenic print
gift of Stephen T. Kunian
(PA 1956)
2016.35

Transition, 2004
chromogenic print
gift of Stephen T. Kunian
(PA 1956)
2016.36

Gordon Parks
Untitled (Black Muslims), 1963
gelatin silver print
museum purchase
2017.13

Philin Phlash
The Last Time I Saw Andy Smile, n.d.
gelatin silver print
gift of Beverly Bernson
2016.37

George W. Rickey
Untitled, 1989
graphite and chalk on paper
gift of Quincey Tompkins Imhoff
(PA 1983)
2017.14

Tim Rollins and K.O.S.
A Journal of the Plague Year,
1988
collage and mixed media
on canvas
gift of Robert and Evelyn Doran
2017.15

Terry Rosenberg
#18 from Parsons Dance Company, May 20, 1994
pastel on paper
purchased as the gift of Dorothy E. Weaver
2017.16
Ludwig Sander
*Manitou*, 1971
silkscreen
gift of Elita and William C. Agee (PA 1955)
2017.17

Vincent D. Smith
eight etchings
gift of Dr. and Mrs. George A. Violin
2016.39.1–8

Saul Steinberg
*Annuit Coeptis*, 1966
lithograph on paper
gift of Beverly Bernson
2016.40

Robert Therrien
*Untitled #23 (Blue Coffin)*, 1981
tempera and pencil on paper
gift of Robert and Evelyn Doran
2017.19

Salvatore Scarpitta and Joan Bankemper
*Scarpitta/Bankemper: S+10*, 2016
box set with book, ten prints, and 5 videos
gift of Howard Bates Johnson in honor of Howard Brennan Johnson (PA 1950), Howard Bates Johnson, Jr (PA 2017) and Nash Crofoot Johnson (PA 2020)
2017.38.1–13

Cindy Sherman
*Untitled (Cosmo Cover Girl)*, 1990–1991
chromogenic print
gift of Elizabeth Enders (AA 1957)
2017.18

Yinka Shonibare
*Wanderer*, 2006
wood, plexiglas, fabric, brass
museum purchase
2016.38

Walasse Ting
*Fortune Cookie I*, 1964
lithograph on paper
gift of Beverly Bernson
2016.41

Walter (Valta) Us
*Yellow Dog*, 1982
pastel on canvas
gift of Beverly Bernson
2016.42
Acquisitions

Joan Waltemath

*Untitled (No. 2)*, 2001
letraset on mylar
gift of Robert and Evelyn Doran
2017.20

John Willis

*Bureau of Indian Affairs Housing in 2007, Pine Ridge Reservation, South Dakota from *Views from the Reservation*, 2007, printed 2014
inkjet print
gift of Jeanne and Richard S. Press
2016.44

*Daybreak from *Views from the Reservation*, 1990, printed 2014
inkjet print
gift of Jeanne and Richard S. Press
2016.45

*Oglala, Pine Ridge Reservation, South Dakota from *Views from the Reservation*, 2006, printed 2014
inkjet print
gift of Jeanne and Richard S. Press
2016.46

inkjet print
gift of Jeanne and Richard S. Press
2016.47

Alexander Helwig Wyant

*Mt. Equinox*, 1866
oil on canvas
2016.48
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 outside of Andover.

Works from the Addison Gallery were lent to the following institutions:

- **Andrew Wyeth,** *Mother Archie’s Church,* 1945. Tempera on Masonite, 25 x 48 inches. 1946.3, Museum Purchase

- **Art Gallery of Ontario,** Toronto, Ontario, Canada
- **Art Museum of South Texas,** Corpus Christi, Texas
- **Bank Austria Kunstforum,** Vienna, Austria
- **The Barnes Foundation,** Philadelphia, Pennsylvania
- **Brandywine River Museum of Art,** Chadds Ford, Pennsylvania
- **Brooklyn Museum,** Brooklyn, New York
- **Colby College Museum of Art,** Waterville, Maine
- **Crystal Bridges Museum of American Art,** Bentonville, Arkansas
- **Currier Museum of Art,** Manchester, New Hampshire
- **DeCordova Museum and Sculpture Park,** Lincoln, Massachusetts
- **Farnsworth Art Museum,** Rockland, Maine
- **Frist Center for the Visual Arts,** Nashville, Tennessee
- **Georgia Museum of Art, The University of Georgia,** Athens, Georgia
- **The Jewish Museum,** New York, New York
- **Kunstmuseum,** Basel, Switzerland
- **Los Angeles County Museum of Art,** Los Angeles, California
- **The Met Breuer,** New York, New York
- **The Museum of Contemporary Art, Jacksonville,** Jacksonville, Florida
- **National Gallery of Art,** Washington, District of Columbia
- **New Orleans Museum of Art,** New Orleans, Louisiana
- **Olympic Museum,** Lausanne, Switzerland
- **The Parrish Art Museum,** Southampton, New York
- **Peggy Guggenheim Collection,** Venice, Italy
- **Pennsylvania Academy of the Fine Arts,** Philadelphia, Pennsylvania
- **Portland Museum of Art,** Portland, Maine
- **Royal Academy of Arts,** London, United Kingdom
- **Seattle Art Museum,** Seattle, Washington
- **Tampa Museum of Art,** Tampa, Florida
- **Tate Modern,** London, United Kingdom
In Honor

Mr. Michael A. Adams in honor of George W. Bush
Mrs. Karen S. Adler and Mr. Edward A.K. Adler in honor of Brian T. Allen
Aki B. Charland in honor of Elaine Crivelli
Mr. Thomas G. Cole III in honor of Garland M. Lasater Jr.
Mr. Thomas G. Cole III in honor of Mollie Lupe Lasater
Ms. Elaine Crivelli in honor of Gina L. Crivelli
Mrs. Sylvia Danovitch in honor of Isabelle S.C. Bicks
Ms. Judith Davis in honor of Judy P. Kukk
Ms. Judith Davis in honor of Toomas J. Kukk
Mrs. Barbara B. DiAdamo and Carmine W. DiAdamo in honor of Nicholas C. DiAdamo
Christopher J. Doherty in honor of Sylvia Conroy
Easton Family Fund Inc. in honor of Judith F. Dolkart
Mr. and Mrs. Benjamin J.G. Haddon in honor of Nicholas J. Haddon
Ms. Sierra M. Heneghan in honor of Marjorie J. Kozloff
Eva and Terry Herndon in honor of Susan C. Faxon
Ms. Beth Kantrowitz in honor of Allison N. Kemmerer
Mr. David S. Kirk in honor of Paul Kalkstein
Mr. and Mrs. Matthew S. Kozol in honor of Eliana L. Kozol
Mr. and Mrs. Matthew S. Kozol in honor of Michael A. Kozol
Suzanne Larmer Lingeman in honor of Spencer C. Davis
Mr. Thomas P. Lockerby and Ms. Kathleen J. McCracken in honor of Judith F. Dolkart
Dr. Baorui Ren and Ms. Melissa H. Qian in honor of Alice Ren
Amanda Moger Rettig in honor of Jock Reynolds
Ms. Mary Margaret Roberts in honor of Mary McCarter Roberts
Mr. and Mrs. Christopher P. Rokous in honor of Louis G. Elson
Mr. H.W. Von Letkemann II and Ms. Maria de Chevarria in honor of Edward J. Nowaczek
Anonymous in honor of Sharanjit K. Gill

In Memory

In memory of Klaus D. Kertess

Ms. Lynda Benglis
Mr. Robert A. Feldman
Mrs. Agnes Gund
Mr. Thomas Hammond and
Ms. Allison N. Kemmerer
Kerry and James A. Jacobson
Ms. Nicole Klagsbrun
Morley Aesthetics, Inc.
Kirk A. Radke
Ms. Jane Rosenblum
Ms. Eve Sonneman
Mr. Abby Terkuhle and
Ms. Eva Faye
Ms. Emily L. Todd
Mr. Alan Turner
Mr. Rob Wynne and
Mr. Charles Ruas

Mr. James A. Conlin in memory of A. Thomas Conlin
Mr. James A. Conlin in memory of Robert T. Conlin
Mrs. Sylvia Danovitch in memory of Stuart H. Danovitch
John N. Deming Jr. in memory of E. Huntington Deming
Ms. Jenny F. Elkus in memory of Howard F. Elkus
Mr. Robert A. Feldman in memory of Alan R. Alberts
Mr. Robert A. Feldman in memory of Philip D. Block III
Mr. Robert A. Feldman in memory of Duane F. Bruce
Mr. Robert A. Feldman in memory of Paul J. Keane
Mr. Robert A. Feldman in memory of Raymond A. Wolff Jr.
Paul R. Hertz in memory of Michael T. Wise
Mrs. Anne R. Huneke and Mr. Benjamin C. Huneke in memory of Melissa Brown Hurlock-Hobson
Ms. Joseph-Koerckel in memory of Carmel Rodriguez-Walter
Ms. Ann Northup in memory of Barbara C. MacCready
Dr. and Mrs. Stephen J. O’Brien in memory of Jason K. Gimbel
Ms. Tricia Y.J. Paik in memory of Gordon G. Bensley
Ms. Gail L. Ralston and Mr. Robert H. Decelle Jr. in memory of Herbert H. Morton III
James H. Rubin in memory of David L. Rubin
Arthur H. Veasey Jr. in memory of Natalie F. Veasey
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 thousands of Phillips Academy and 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 3% of its income from the school.

Annual gifts from friends account for 20% of the Addison’s annual budget.

Friends of the Addison Benefits
- Invitations to members-only special receptions
- A 15% discount at the Addison museum shop
- A 10% discount on food 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: $750 | $500 | $250 | $100 | $50 | 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: $10,000 | $5,000 | $2,500 | $1,000 | 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 andover.edu/giving and select “Addison Gallery” in the “designation” drop-down menu on the online giving form.
The general operations of the Addison Gallery of American Art are supported by an endowment provided 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 FY17, not gifts actually received in FY17. 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>
</tr>
</thead>
<tbody>
<tr>
<td>Earned Income</td>
<td>$92,481</td>
</tr>
<tr>
<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>
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<tr>
<td>State Grants</td>
<td>$17,500</td>
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<tr>
<td>Gifts</td>
<td>$518,884</td>
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<tr>
<td>includes art acquisitions</td>
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</tr>
<tr>
<td>funds, membership gifts, and</td>
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</tr>
<tr>
<td>gifts for special projects</td>
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<tr>
<td>Exhibition Funding</td>
<td>$152,186</td>
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<td>Exhibition Revenue</td>
<td>$232,425</td>
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<td>Endowment</td>
<td>$2,743,586</td>
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<tr>
<td>Phillips Academy Allocation</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$3,857,062</strong></td>
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**Expenditures**

<table>
<thead>
<tr>
<th>Category</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Operations</td>
<td>$553,326</td>
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<tr>
<td>Exhibitions</td>
<td>$628,696</td>
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<tr>
<td>Salary and Benefits</td>
<td>$1,937,386</td>
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<td>Facilities</td>
<td>$468,917</td>
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<tr>
<td>Art Acquisition/Conservation</td>
<td>$268,737</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>$3,857,062</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. (open until 9:00 pm on Wednesdays while Phillips Academy is in session)
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.”

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**As of July 2017**

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The Mary Stripp and R. Crosby Kemper Director

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**Brian Coleman**  
Preparator

**Elaine Doucette**  
Visitor Services

**Susan Faxon**  
Associate Director  
and Robert M. Walker  
Curator of Art  
Before 1950

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Director of Development

**John Michael Gariepy**  
Security Officer

**Anna Gesing**  
Administrative Assistant  
and Museum Shop  
Supervisor

**Nick Haddon**  
Security Officer

**Rebecca Hayes**  
Curator of Education

**Tessa Hite**  
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**Gilda Rossetti**  
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**Jason Roy**  
Preparator

**Jeffrey Schlothan**  
Custodian

**Austin Sharpe**  
Director of Security

**James Sousa**  
Registrar

**Janet Thoday**  
Visitor Services

**Charles Wilkinson**  
Security Officer