July 2014–June 2015

PERMANENT COLLECTION
Number of works .................................................... 17,544
New acquisitions (gifts) ................................................ 22
New acquisitions (purchases) .......................................  84
Works lent to other institutions................................. 73

ATTENDANCE
General attendance................................................. 24,139
Students served ...................................................... 5,988
Teachers served .......................................................... 360

FRIENDS OF THE ADDISON
Support for the annual fund.................................$ 415,642
(new pledges and gifts for unrestricted use, exhibitions,
and acquisitions)

MISSION STATEMENT
The Addison Gallery of American Art, as a department of
Phillips Academy, Andover, Massachusetts, is an academic
art 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.

Dear Fellow Friends of the Addison Gallery of American Art,
I thank you for your tremendously generous support of The Addison Gallery
of American Art over the past year. As these pages reveal, The Addison mounted
spectacular exhibitions, published new scholarship, welcomed schoolchildren
from public and private schools in the region, and actively participated in the
curriculum of Phillips Academy with its rich collections and deeply committed,
knowledgeable educators.

After fifteen years as chair of The Addison’s Board of Governors, I am delighted
to pass the baton to Stephen Sherrill (PA 1971), who will embrace his new
duties with a level of enthusiasm which only a serious collector and consistent Addison supporter could display.

I am so gratified that during my tenure we planned and completed the renovation of the museum building and the
construction of the Sidney R. Knafel Wing which has allowed The Addison to regain the original footprint of its
galleries, to enhance its capacity to store its wonderful holdings in state-of-the-art reserve spaces, and to provide
children and adults with the opportunity to engage directly in object-based learning in the Museum Learning Center.
I know that the staff at the Addison finds these encounters between curious minds and amazing objects to be
thought-provoking and inspiring.

Throughout the endeavors of the past several years, I have had the great privilege to work with wonderful directors:
Jock Reynolds, Adam Weinberg, and Brian Allen. Vibrant leaders all, they left lasting legacies at The Addison with
their drive, enthusiasm, and expertise.

I am grateful, too, for the warm welcome that you have given to Judith F. Dolkart, the Mary Stripp and R. Crosby Kemper
Director, who has now completed her first year at the helm of The Addison. She tells me that she also draws great
energy from her conversations with you at openings and in the galleries. These have already informed the important
strategic planning work in which The Addison is currently engaged.

I look forward to seeing you on Andover Hill and in the splendid rooms of The Addison Gallery. Do visit us frequently.

With best wishes,

Sidney R. Knafel
Retired Chairman
Board of Governors
Dear Friends of the Addison Gallery of American Art,

I join Sidney R. Knafel in thanking you for your generous support of The Addison over the past year. My colleagues and I have delighted in seeing you in the Gallery at openings, at lectures and tours, and at family drop-in days. We are always thrilled to hear your valuable impressions of the exhibitions and collections on view. As I have completed my first year here, I have found particularly inspiring your memories, your takes on favorite objects, and your ideas for future programs.

I am deeply grateful for Sidney R. Knafel’s wise counsel over the past year as I immersed myself in The Addison’s rich history and its planning for the future. My colleagues at The Addison and Phillips Academy join me in saluting Sid for his important leadership over the past fifteen years. While The Addison has long been admired for its enviable list of firsts, noble collections, and important exhibitions, the Gallery has been transformed with the addition of the Sidney R. Knafel Wing. This space permits us to provide firsthand encounters with objects that have proven immensely powerful to the K–12 students and faculty who visit the Knafel Learning Center.

We welcome the thoughtful and energetic stewardship of Stephen R. Sherrill (PA 1971), who, as chair of the Board of Governors, is ushering The Addison through its current strategic planning effort. We are excited about the opportunity to chart a course for a new era of innovation and exploration within these splendid rooms, online, and in the community.

I thank you again for your many visits to The Addison, your intriguing ideas for programs, and your generous contributions.

I send you best wishes.

Judith F. Dolkart
The Mary Stripp and R. Crosby Kemper Director

STRATEGIC PLANNING

The staff at the Addison Gallery eagerly have begun working on a strategic plan to define goals for the next five to ten years. We are looking forward to strengthening our programming with faculty and students at Phillips Academy and at K–12s, colleges, and universities in the region. The plan will define directions for exhibitions and other public programming, as well as opportunities to make the collections more accessible.

We look forward to updating you very soon on this exciting work.
**FALL**

**Exterior Spaces, Interior Places**

In this permanent collection exhibition, both well-known favorites and rarely-seen treasures were grouped into two overarching themes, the exterior and the interior. Presenting work by artists such as Mark Bradford, Petah Coyne, Edward Hopper, Georgia O’Keeffe, and Charles Sheeler, Exterior Spaces, Interior Places, curated by Susan Faxon, examined these themes through conceptual and literal interpretations in works of various media and time periods.

**Dwight Tryon and American Tonalism**
September 13, 2014–January 11, 2015

Dwight Tryon and American Tonalism contributed to the growing scholarly interest in this style of the period 1880–1915, characterized by subtle gradations of tone within a limited color scale, projecting personal expressions of mood through veiled depictions of light and atmosphere. Guest curated by independent scholar Keith Kauppila, the exhibition included a selection of paintings by Dwight Tryon shown within the context of Tonalist works from the Addison’s collection.

**Lorna Simpson**

A comprehensive retrospective tracing more than 30 years of the artist’s concerns and themes, Lorna Simpson included the signature large-scale works incorporating image and text that first brought her to critical attention, large multi-panel photographs printed on felt that she created in the mid-1990s, and a wide range of videos. Recent works inspired by Simpson’s collecting of found photographs, including Chess, 2013, a three-channel video installation that made its American debut at the Addison, were also on view.

Guest curated by noted scholar Joan Simon. Lorna Simpson was co-organized by the Foundation for the Exhibition of Photography, Minneapolis, and the Jeu de Paume, Paris, in association with the Haus der Kunst, Munich, and in collaboration with the Addison Gallery of American Art.

Generous support for the Addison’s presentation of this exhibition was provided by the Winton Family Exhibitions Fund and The Mark Rudkin Fund.
Collection Intervention: Ellen Gallagher’s DeLuxe
February 7–May 17, 2015
A tour-de-force fusion of printmaking, drawing, collage, and painting, Ellen Gallagher’s seminal sixty-print portfolio DeLuxe offers insightful commentary on Modernism, mass media, fashion, identity, and race in mid-century America. Taking center stage in this exhibition curated by Allison Kemmerer, DeLuxe, on loan from Two Palms press, served as inspiration for groupings of works chosen from the Addison’s permanent collection that explored the multiple layers of material and meaning revealed in Gallagher’s playful and provocative work.

This exhibition was generously supported by the Mollie Bennett Lupe & Garland M. Lasater Exhibitions Fund.

Facing page: visitors study works on view in Light/Dark, White/Black.

Right: a second-grade student from Community Day Arlington Elementary School considers the messages conveyed in Ellen Gallagher’s DeLuxe.

Below: Addison Director and exhibition curator Judith F. Dolkart gives a gallery talk for Heaven and Earth.

EXHIBITIONS

WINTER

Light/Dark, White/Black
February 7–July 31, 2015
Curated by Allison Kemmerer and Kelley Tialiou, this exhibition considered how artists use different formal elements and mediums to highlight the associative character of black and white and visually render conceptual themes. Through this lens, the work of artists such as Josef Albers, Carroll Dunham, Sol LeWitt, Ray Metzker, Louise Nevelson, Dorothea Rockburne, Frank Stella, Ad Reinhardt—whose avant-garde treatise on this subject inspired the title of the exhibition—and others from the Addison’s permanent collection came into focus.

Generous support for this exhibition was provided by the Mollie Bennett Lupe & Garland M. Lasater Exhibitions Fund.

Heaven and Earth
February 7–April 5, 2015
For Heaven and Earth, Addison Director Judith F. Dolkart selected objects in a variety of media from the permanent collection that explore the real and imagined, known and unknown aspects of the world around us. Works by artists such as Berenice Abbott, Ansel Adams, Albert Bierstadt, Winslow Homer, and Jackson Pollock revealed wonder at nature’s power and intangible properties.
**Alfred Maurer: At the Vanguard of Modernism**  
April 25–July 31, 2015

This comprehensive exhibition celebrated the artist’s singular accomplishments and invaluable contributions to American art. After securing a place as one of the most accomplished late 19th-century American figurative artists, Maurer (1868–1932) went on to join the ranks of the avant-garde. From his cross-fertilization of Fauvism between French and American circles to his exploration of Abstraction in his late radical works, Maurer proved to be a formidable creative force in expanding the potential for daring artistic expression in American art.

Co-curated by independent scholar Dr. Stacey Epstein and Addison Curator Susan Faxon, the exhibition will travel to Crystal Bridges Museum of American Art in the fall of 2015.

Generous support for this exhibition and publication was provided by The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc., Wynn Foundation for American Art, The Maurer Family Foundation, Mary L. Craven, The Karen and Kevin Kennedy Foundation, the Keamy Family Foundation in memory of Yvonne and Donald Keamy, and the Sidney R. Knafel Fund.

**Searching for the Real**  
May 30–July 31, 2015

Searching for the Real, curated by Susan Faxon, traced the progression from Realism to Abstraction in American art in the late-19th and 20th centuries. Included were paintings by such masters as Winslow Homer, James McNeill Whistler, and John Singer Sargent; photographs, studies, and finished works by Edward Hopper, Marsden Hartley, Hans Hofmann, and Charles Sheeler, which reveal the artists’ process of reduction, transformation, and abstraction; and more completely abstract works by Jackson Pollock, Franz Kline, and Sol LeWitt, among others.

**In Calm Waters, On Stormy Seas**  
May 30–July 31, 2015

Students in the Phillips Academy class Art 300: Visual Culture: Discovering the Addison Collection curated this exhibition, inspired by Winslow Homer’s *Eight Bells*. In Calm Waters, On Stormy Seas examined not only how Homer portrayed the nuanced complexities he observed in the relationship between water and gender, but also how other artists since his time have redefined it.

Facing page: gallery view of Alfred Maurer: At the Vanguard of Modernism.

Above: the student curators of In Calm Waters, On Stormy Seas present a gallery talk at the exhibition opening reception.
Lorna Simpson

In conjunction with her exhibition, Lorna Simpson spoke and worked with classes and community groups on the Phillips Academy campus. On November 9, she presented a lecture on her work and the Addison exhibition. After her talk, Simpson spent the evening at the home of Linda Carter Griffith, Phillips Academy Assistant Head of School for Equity and Inclusion. There Simpson joined students and faculty, including members of the Community and Multicultural Development program, The Sisterhood, students affiliated with the Brace Center for Gender Studies, and African American Literature students, for dinner and discussion. The following day, Simpson met with students from a Lawrence High School photography class who had recently completed projects inspired by her work; an Andover High School photography class who had been working on self-portraits; a Phillips Academy Advanced Studio Art class, who shared their own self-portrait projects; and a Phillips Academy Women’s Studies and Literature class, with whom she discussed how gender, race, class, and other social identities shape experiences in the world, as well as the ways in which artworks challenge our assumptions about these identities and our history. Simpson also met with a group of girls from the Boys & Girls Club of Lawrence who had been focusing on issues of identity, gender, stereotypes, and self-expression through conversations and writing about hair. After working on a short writing piece, the girls met with the artist in the exhibition galleries for a discussion about identity.

Jennifer Caine and Rachel Hellmann

In the spring, Jennifer Caine and Rachel Hellmann began working in the Artist’s Studio on Words in Air, a site-specific installation on view at the Addison this fall. Inspired by the visual configuration as well as the sounds and rhythms of poetry, the piece is composed of suspended paper panels that are cut, folded, and painted to create a porous container of light and color that subtly changes throughout the day in response to a combination of natural and artificial light. Caine and Hellmann continued their residency throughout the summer to complete and install the work, and will return this fall to meet with students from Phillips Academy other Massachusetts schools.
### Phillips Academy Classes and Collaborations

#### Summer Session 2014 Courses

Institute for the Recruitment of Teachers
- Art: Animation
- Art: Computer Graphics
- Art: Graphic Design
- Art: Photography
- Art: Studio
- Chemistry
- Computer Programming
- Economics
- English: American Media
- English: Creative Writing
- English: Writing for Success
- ESL
- Ethics
- Journalism
- Math: Algebra
- Math: Calculus
- Math: Trigonometry
- Philosophy
- Physics

**2014–2015 School Year Courses**

**Note:** Many courses listed are taught by multiple faculty members who each teach more than one section, and visited the museum more than once this academic year.

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>Art 225A</td>
<td>Visual Studies 2D Studio</td>
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<tr>
<td>Art 225B</td>
<td>Visual Studies 3D Studio</td>
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<tr>
<td>Art 225C</td>
<td>Visual Studies Media Studio</td>
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<tr>
<td>Art 300</td>
<td>Visual Culture: Discovering the Addison Collection</td>
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<tr>
<td>Art 304</td>
<td>Drawing I</td>
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<td>Art 305</td>
<td>Painting I</td>
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<td>Art 306</td>
<td>Film Photography</td>
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<td>Art 307</td>
<td>Mixed Media Printmaking</td>
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<td>Art 308</td>
<td>Sculpture I</td>
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<tr>
<td>Art 309</td>
<td>Video I</td>
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<tr>
<td>Art 310</td>
<td>Digital Photography</td>
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<tr>
<td>Art 314</td>
<td>Weaving: When the Paleolithic Meets the Digital Age</td>
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<tr>
<td>Art 350</td>
<td>The Artist: Media and Meaning</td>
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<tr>
<td>Art 404</td>
<td>Drawing II</td>
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<tr>
<td>Art 405</td>
<td>Painting II</td>
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<tr>
<td>Art 408</td>
<td>Sculpture II</td>
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<td>Video II</td>
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<td>Art 500</td>
<td>Advanced Studio Art</td>
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<td>Biology 100</td>
<td>Introduction to Biology</td>
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<tr>
<td>Biology 421</td>
<td>Ornithology</td>
</tr>
<tr>
<td>Biology 500</td>
<td>Topics in Advanced Biology</td>
</tr>
</tbody>
</table>

- English 100: An Introduction |
- English 200: Writing to Read, Reading to Write |
- English 300: The Stories of Literature |
- English 400: Humanities Writing Seminar for Post Graduate Students |
- English 499: American Studies for International Students |
- English 505AA: Creative Writing: Poetry |
- English 520AB: Children in Literature: Growing Up in a Changing World |
- English 537AA: Writers in Depth: Virginia Woolf |
- English 538AA: Edith Wharton |
- English 542AA: An Introducing Survey of African-American Literature |
- English 545AS: Asian-American Literature and Film |
- English 546WW: A Room of Their Own: Women’s Studies & Literature |
- French 100: First-Level French |
- French 200: Second-Level French |
- History 100: World History 1000–1550: When Strangers Meet |
- History 200: The Early Modern World 1450–1750 |
- History 300: The United States |
- History 320: Topics in United States History for International Students |
- History 531: Comparative Government |
- History 565: Material Culture Studies |
- Math 150: Elementary Algebra |
- Math 210: Geometry |
- Math 320: Precalculus |
- Math 350: Precalculus Trigonometry |
- Math 410: Topics in Statistics |
- Math 510: Calculus |
- Psychology 600: The Meaning of Race |
- Spanish 511: Immersion in Lawrence |
- Spanish 620: Latinos Remaking America |
- Interdisciplinary Studies: Andover Hill: A Sense of Place |

#### Campus Collaborations

- Addison Community Ambassadors
- Libraries, Archives, and Museums (LAMs) Collaborative
- Non Sibi Weekend

Facing page, clockwise from top left: members of the Boys & Girls Club of Lawrence team up with Phillips Academy students for a Non Sibi Weekend project featuring conversations, writing, and art making inspired by Collection Intervention: Ellen Gallagher’s Deluxe; Head of School John Palfrey leads his History 300: The United States course in an investigation of Civil War narratives through historic and contemporary images in the Museum Learning Center; students in Biology 100 practice gathering visual evidence from images to support their analysis of narrative and artist intent, and then sequence and curate works from the museum collection that depict human’s relationship with or potential impact on nature; Addison Associate Director and Curator Susan Faxon talks with students about art conservation at a Libraries, Archives, and Museums (LAMs) Collaborative lunch session.
School and Community Programs

K - 12 School Groups

Andover High School, Andover, MA
Ayers Raglaiside Elementary, Beverly, MA
Business, Management and Finance High School, Lawrence, MA
Community Day Arlington Elementary School, Lawrence, MA
Doherty Middle School, Andover, MA
Frost Elementary School, Lawrence, MA
Gerry School, Marblehead, MA
Greater Lawrence Technical School, Andover, MA
Odyssey Day School, Wakefield, MA
Parthum Elementary School, Lawrence, MA
Pentucket Regional Middle School, West Newbury, MA
Performing and Fine Arts High School, Lawrence, MA
South Lawrence East Middle School, Lawrence, MA
Spark Academy, Lawrence, MA
St. Anne’s Home, Methuen, MA
Tarbox School, Lawrence, MA
The Children’s Place, Andover, MA
Wetherbee School, Lawrence, MA

Community Groups

Andover Bread Loaf Teacher Workshop, Andover, MA
Andover Bread Loaf Writing Workshop, Andover, MA
Boys & Girls Club of Lawrence, Lawrence, MA
Brownies of the Bancroft Elementary School, Andover, MA
Cub Scouts of the Bancroft Elementary School, Andover, MA
Destination Imagination, Andover, MA

PALS (Phillips Academy, Andover High School, and the Lawrence Schools), Andover, MA
Roxbury Boys & Girls Club, Roxbury, MA
Slice of Bread Loaf, Lawrence, MA
The Common Sage, Lawrence, MA
The Mother Connection, Andover, MA
Youth Development Organization (YDO), Lawrence, MA

Adult Groups

Adult Learning Center, Lawrence, MA
Andover Senior Center, Andover, MA
Asahi/America Inc., Andover, MA
Beacon Hill Village, Boston, MA
Charles River Center, Needham, MA
Dartmouth Senior Center, Dartmouth, MA
Friends of the Groton Public Library, Groton, MA
Georgia Museum of Art, Athens, GA
Huntington Library, Art Collections, and Botanical Gardens, San Marino, CA
Marland Place, Andover, MA
Melrose Council on Aging, Melrose, MA
Middleton Senior Center, Middleton, MA

EDUCATION

“"It was realistic and it represented humanity, the art made me think. I had to concentrate to read the artwork. For me this is an ecstatic experience."—student from English for Speakers of Other Languages class at the Lawrence Adult Learning Center

Facing page, left: participants from The Common Sage Family Writing Group based in Lawrence, MA, discuss their observations after exploring Collection Intervention: Ellen Gallagher’s DeLuxe; top right: a first-grade student from Community Day Arlington Elementary School in Lawrence, MA, shares her thoughts after exploring Light/Dark, White/Black; bottom right: students from an English for Speakers of Other Languages class at the Adult Learning Center in Lawrence, MA, practice their language skills by observing and responding to works in the fall exhibitions.

Above: A Groton Public Library Life-Long Learning class tours Light/Dark, White/Black.
Public Programs

Opening Reception for the Fall Exhibitions
September 19, 2014

Gallery Talk for Dwight Tryon and American Tonalism
with exhibition curator Keith Kauppila, held in collaboration with the Essex National Heritage Area’s Trails & Sails program
September 28, 2014

Art of the Day Lecture Series
with Kelley Tialiou, Charles H. Sawyer Curatorial Assistant | Librarian | Archivist

Circa 1932: Edward Hopper: Manhattan Bridge Loop
October 8, 2014

Circa 1946: Charles Sheeler: Ballardvale
October 15, 2014

Circa 2003: Sol LeWitt’s Wall Drawings
October 22, 2014

Family Poetry and Drawing Session
November 9, 2014

Artist’s Talk with Lorna Simpson
November 9, 2014

Opening Reception for the Winter Exhibitions
February 6, 2015

Addison Book Club (ABC) for Infants and Toddlers
February 17, 2015

Mixed Media/Mixed Messages
February 18, 2015

Choose Your Own Adventure
February 19, 2015

Family Film Festival
February 20, 2015

Lecture on Ellen Gallagher’s Deluxe with David Lasry of Two Palms press and Sarah Suzuki, Associate Curator, Museum of Modern Art, New York
February 22, 2015

College and University Groups

Boston University, Boston, MA
Merrimack College, North Andover, MA
New England School of Photography, Boston, MA
New Hampshire Institute of Art, Manchester, NH
North Shore Community College, Danvers, MA
University of Massachusetts at Boston, Boston, MA
University of Massachussetts at Lowell, Lowell, MA

Programs and Resources for Teachers

Fall Educators’ Evening
September 23, 2014

German Exchange Teachers Workshop
October 29, 2014

Winter Educators’ Evening
February 26, 2015

Literacy Workshop
March 11, 2015

Math + Sol LeWitt Workshop
April 9, 2015

Teacher Guides:

Fall 2014: Inside Out, Identity & Representation
Winter 2015: Dualities & Discoveries
Spring 2015: Alfred Maurer: At the Vanguard of Modernism

Visualizing Math Portfolio Guide

“I always feel empowered to go back to my classroom with new energy, knowledge, and inspiration to share what I’ve seen and learned.”
– Educators’ Evening participant

Facing page: Addison Director Judith F. Dolkart presents at the Fall Educators’ Evening.

Above, top left: participants in the winter Family Film Festival experiment with shadow puppets in the Museum Learning Center; bottom left: Education Associate Christine Jee reads to families attending the Addison Book Club for Infants and Toddlers; right: visitors study a flower arrangement designed in response to Marsden Hartley’s Summer, Sea, Window, Red Curtain for The Addison in Bloom.
**Family Visits**

In addition to providing community and public family programs, the Addison offers a variety of ways to enjoy the museum with children of all ages every day. Looking Together activities designed to help families engage with the art and each other in the galleries are available at the Visitor Services desk. Additionally, the Family and Educators Library, open to all visitors, features books for children ages six months to 13 years related to art, art-making, creativity, artists represented in the Addison’s collection, and more. And the museum’s ship model collection, permanently installed on the lower level, features 22 ship models, including the Mayflower, Santa Maria, and Half Moon, has been a long-time favorite attraction for children.

**New England Arts for Literacy**

This year, the Addison Gallery of American Art began collaborating with Andover and Salem Public Schools, the Quaboag Regional Innovation District, the Peabody Essex Museum, Springfield Museums, and individual education and arts professionals on New England Arts for Literacy (NEAL). This project is generously funded by an Arts in Education Model Development and Dissemination grant awarded by the U.S. Department of Education. Over the next three years, NEAL will expand, document, evaluate, and disseminate the research-based Performance Cycle model for developing literacy through the arts. The Performance Cycle provides teachers and artists with the tools to help students engage deeply with texts and demonstrate their knowledge through high-quality performance, artistic presentation, and reflection. The goals of the project include training teachers who can connect literacy, the arts, and other content areas; creating positive school climates with the capacity to offer high-quality, technology-embedded integrated arts curricula; engaging students in learning with a high academic self-concept and excellent reading comprehension; and developing a New England network of arts integration experts and partners to carry on this work after the period of federal funding. In support of these goals, the Addison education team is working with participating teachers to integrate visits to the Addison and use of images from the collection into their curricula to enhance visual literacy, critical thinking skills, and writing skills taught using the Performance Cycle.
EDUCATION CLASSROOM CONNECTIONS

FALL

Andover Elementary School Students Consider Exteriors and Interiors

Themes from Exterior Spaces, Interior Places became a thread that was woven throughout the school year for students in Bette Jean Krieger’s art classes at High Plain Elementary School in Andover. Second- and fourth-grade students began their long-term project with a visit to the Addison Gallery to see how the exhibition could relate to understanding and representing the artists and the students themselves, both inside and out. Students then went back to school and created Who Am I? books of writing and paintings about their inner and outer characteristics. The final products, photographs, and reflections from Ms. Krieger and her students were documented and displayed at both High Plain Elementary and at the Andover Public School administrative offices for the public to enjoy.

WINTER

Phillips Academy Math Students Create Sol LeWitt’s Wall Drawing #716

In conjunction with the exhibition Light/Dark, White/Black, the Addison invited Phillips Academy math faculty and their students to engage with the work of Sol LeWitt, and his Wall Drawing #716 in particular, to which concepts of probability and geometry are central. The various mathematical principles inherent in LeWitt’s work also served as a springboard for experimental, hands-on learning of applied mathematics.

In preparation for work on Wall Drawing #716, students in algebra, calculus, geometry, statistics, and trigonometry courses read about LeWitt and his work, examined Wall Drawing #712 designed specifically for the Addison’s vaulted ceiling, and explored cross-disciplinary modes of learning and thinking—appreciating art through math and math through art—with Addison Curator of Education Rebecca Hayes and Manager of Curriculum Initiatives Jamie Kaplowitz.

Students began work on Wall Drawing #716 by planning the spacing of the grid on the Elson Wall outside the Museum Learning Center. After some practice, they pulled numbers from a hat, per LeWitt’s instructions, to determine which of eight types of line or arc they would draw in their individual square. With guidance from Addison Curatorial Assistant Kelley Tialiou, the students and other members of the Phillips Academy community, including Head of School John Palfrey, each contributed to the drawing.

SPRING

On the Scene with Everyday Superheroes

More than 150 elementary students, parents, and teen writing leaders gathered to participate in “Superhero Saturday,” a creative writing conference presented by Andover Bread Loaf and held at the Boys & Girls Club of Lawrence. The day included spoken word performances and workshops centered on theater, animation, and the visual arts. Led by Addison Education Associate Christine Jee, participants in the Addison’s workshop, On the Scene: Everyday Superheroes of Lawrence, were inspired by photographs from the exhibition On the Scene: 20th Century Street Photography. Students wrote about and drew pictures of the everyday heroes in their community layered onto images of Lawrence from the Addison’s collection and from local photographer Elissa Salas.

“We got to apply our knowledge of algebra to make art. In those five minutes, we were the artists. We created that line or arc. We figured out the best way to make LeWitt’s instructions come to life.”

– Phillips Academy math student

“I was inspired by the simple truths that the children articulated with a sincerity that seems lost in the adult world.”

– Ruth Tarbox, participant in On the Scene: Everyday Superheroes of Lawrence


Top: Curatorial Assistant Kelley Tialiou guides a Phillips Academy math student in contributing her mark to Sol LeWitt’s Wall Drawing #716; above: Superhero Saturday participants work on projects about community heroes with images from the Addison’s collection.
The Addison recently acquired a complete set of fifty photographs by Ansel Adams documenting the World War II Manzanar War Relocation Center in California. In 1943, Adams was invited to create a photographic record of this little-known government facility, in which hundreds of tarpaper barracks were built to house more than 10,000 people behind barbed wire and gun towers. All were of Japanese ancestry, but most were American citizens forcibly removed from their homes and relocated to the camp by presidential order. While this series includes some of Adams's signature iconic landscapes, it also features views of daily life, agricultural scenes, and sports and leisure activities, as well as portraits. Describing this project, Adams wrote: "The purpose of my work was to show how these people, suffering under a great injustice, and loss of property, businesses and professions, had overcome the sense of defeat and despair by building for themselves a vital community in an arid (but magnificent) environment." An important historical document and powerful work of art, this renowned series enhances the numerous works by Adams already in the collection, enriches the museum's holdings of documentary photography, and offers opportunities for interdisciplinary discussion about a wide range of topics, from world and U.S. history to race, identity, and the politics of representation. This acquisition, which has yet to be accessioned, was made possible by the generous support of Sidney R. Knafel (Class of 1948).
LOANS

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 beyond Andover.

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

**Bowdoin College Museum of Art**, Brunswick, Maine
**Brooklyn Museum**, New York
**Center for Art, Design, and Visual Culture**, University of Maryland, Baltimore County, Baltimore, Maryland
**The Chrysler Museum of Art**, Norfolk, Virginia
**Craig F. Starr Gallery**, New York, New York
**The David and Alfred Smart Museum of Art**, The University of Chicago, Illinois
**Pulitzer Arts Foundation**, St. Louis, Missouri
**San Diego Museum of Art**, California
**Städtische Galerie im Lenbachhaus und Kunstbau München**, Munich, Germany
**Städtische Galerie im Lenbachhaus und Kunstbau München**, Munich, Germany

**Nicholas Nixon**
- *Bebe, Cambridge, 1980*
gelatin silver print
gift of James and Margie Krebs 2014.36
- *Cambridge, 1986*
gelatin silver print
gift of James and Margie Krebs 2014.38
- *Clementine, Cambridge, 1986*
gelatin silver print
gift of James and Margie Krebs 2014.37

**Bill Thompson**
- *Steps, 1993*
acrylic on birch plywood
gift of Jeffrey Keough 2015.5

**George Tice**
- *Castrol Motor Oil Company, Newark, New Jersey, 1972*
gelatin silver print
gift of David A. Wunsch 2015.8

**Rachel Perry Welty**
- *Pink Paradise (Belize), 2007*
produce stickers and archival tape on paper
gift of Judy Ann Goldman 2014.40

**John Wesley**
- *Hootie’s Wife, 2005*
6-color water-based ink screenprint on Somerset bright gsm paper
gift of Anne and Arthur Goldstein 2014.41

**Michael Wetzel**
- *Spaghetti and Meatballs (Blue Plate) #1, 2008*
oil and egg tempera on canvas
gift of Judy Ann Goldman 2015.6

**Thomas Hart Benton**
- *Cattle Driving, West Texas, 1928–29, 1934.38; lent to the Peggy Guggenheim Collection, Venice, Italy, for the exhibition Charles Pollock: A Retrospective, April 22–September 14, 2015*

**Mike Mandel and Chantal Zakari**
- *Mauve from Shelter in Plates, 2016, 2014.35.5*

**Nicholas Nixon, Bebe, Cambridge, 1980, 2014.36**

**Mike Mandel and Chantal Zakari, Mauve from Shelter in Plates, 2016, 2014.35.5**

**Danny Lyon, Dining Room. Ramsey Prison Farm, Huntsville, Texas, USA from Conversations with the Dead, 1968, 2014.35.5**

**Mike Mandel and Chantal Zakari, Mauve from Shelter in Plates, 2016, 2014.35.5**

**Nicholas Nixon, Bebe, Cambridge, 1980, 2014.36**

We gratefully acknowledge the generosity of all donors who supported the Addison Gallery of American Art between July 1, 2014, and June 30, 2015. We could not flourish without your annual gifts and without the generous commitments of past donors who have helped us build our endowment.

Every effort has been made to ensure the accuracy of this list. Please report any errors to the Development Office at 978.749.4015.

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FRIENDS OF THE ADDISON PROGRAMS

Welcome Reception for Judith F. Dolkart
September 10, 2014
The Addison in Bloom Reception
March 6, 2015
From Concept to Catalogue and from Nail to Nail: The Whj and How of an Exhibition
May 20, 2015

Page 27: Friends of the Addison and members of the Andover Garden Club enjoy a preview reception for The Addison in Bloom.

Facing page: Associate Director and Curator of Art Before 1950 Susan Faxon and Registrar James Sousa offer Friends of the Addison a behind-the-scenes look at exhibition planning and installation.

Above: Friends of the Addison welcome new Director Judith F. Dolkart to the Addison.
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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 hundreds of 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 less than 2% of its income from the school. Annual gifts from friends account for 25% of the Addison’s annual budget.

Friends of the Addison Benefits

• Invitations to members-only special receptions
• A 10% 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: $50 | $100 | $250 | $500 | $750 | 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: $1,000 | $2,500 | $5,000 | $10,000 | Other $______

I would like to make a commitment to support the Addison for the next five years, with a five-year pledge of $______

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To give online through Phillips Academy’s secure website, visit giving.andover.edu and select “Addison Gallery of American Art” in the “designation” drop-down menu on page two of the online giving form.

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Please charge my:  Visa | Mastercard | American Express

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The general operations of the Addison Gallery of American Art are supported by an endowment established 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 FY15, not gifts actually received in FY15. 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

Earned Income .................................................. $ 122,598
includes visitor donations,
gift shop sales, loan fees, event fees,
royalties, and photo reproduction fees
State Grants .................................................. 11,300
Gifts .......................................................... 657,842
includes art acquisitions funds,
membership gifts, and gifts
for special projects
Endowment .................................................. 2,385,663
Phillips Academy Allocation ......................... 60,000
TOTAL .................................................. $ 3,237,403

Expenditures

Programs .......................................................... $ 1,288,175
includes exhibitions, artist-in-residence,
education, administration, development,
public programming, public relations and
advertising, gift shop, preparation,
building, and security
Salary .......................................................... 1,423,067
Benefits .......................................................... 330,423
Art Acquisition ................................................. 195,738
TOTAL .................................................. $ 3,237,403

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As of July 2015

VISIT

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.
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 and click “Visit Us!”

Facing page: Lorna Simpson gallery view.

Above: visitors explore Alfred Maurer’s Fauve landscapes during the spring opening reception.

Back cover, clockwise from top left: students from a Phillips Academy summer ESL class study images from On the Scene; Family Poetry and Drawing Session participants create works of art in the Museum Learning Center; Head of School John Palfrey prepares to make his contribution to Sol LeWitt’s Wall Drawing #716 with guidance from Curatorial Assistant Kelley Tiallou; at the fall opening reception, visitors watch Lorna Simpson’s Momentum as they make their way upstairs (photo credit: John F. Hurley); an Addison sticker for laptops, water bottles, and notebooks was designed by the Addison Community Ambassadors this year.