AT A GLANCE

JULY 2021–JUNE 2022

PERMANENT COLLECTION
Number of works: .................................................... 25,321
New acquisitions (gifts): ............................................ 3,244
New acquisitions (purchases): .......................................... 85
Works lent to other institutions: ......................................18

ATTENDANCE
In-person visits: ....................................................... 17,826
Students served: ......................................................... 4,179

FRIENDS OF THE ADDISON
Support for the annual fund ..............................$ 867,156
(new pledges and gifts for unrestricted use, exhibitions, and acquisitions)

MISSION
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.

Cover: photo by Yoon S. Byun
LETTER FROM THE CHAIR AND DIRECTOR

Dear Friends,

The Addison Gallery's 2022 fiscal year brought a return to our regular public hours as well as in-person classes and programs, resulting in a 66% increase in class and group visits and a 176% increase in overall attendance over fiscal year 2021. It was thrilling to see the galleries vibrant once again with returning and new visitors. In addition, we continued to offer virtual programs and 3D virtual tours of exhibitions on our website so that our fans near and far could participate in museum activities from home.

The year’s roster of exhibitions reflected both the Addison’s status in the larger art world as an important and sought-after venue and the strength and depth of our internationally renowned permanent collection. In the fall, we presented *Light, Space, Surface*, organized by the Los Angeles County Museum of Art, which offered museumgoers the opportunity to experience a distinctly West Coast style of art on the East Coast. As a complement to the exhibition, the permanent collection-based show *Language, Sequence, Structure* featured works by San Francisco Bay-area photographers Hal Fischer, Donna-Lee Phillips, and Lew Thomas. The winter exhibition season brought the very popular *Georgia O’Keeffe, Photographer*, which was organized by Museum of Fine Arts, Houston, with the collaboration of the Georgia O’Keeffe Museum, Santa Fe. Complementing the exhibition were two shows from our collection: “What Next?” *Camera Work and 291 Magazine* featured works from those early 20th century avant-garde publications, which were donated by O’Keeffe, while *Arthur Wesley Dow: Nearest to the Divine* showcased over 100 works in a variety of media by O’Keeffe’s former teacher Dow. We looked once again to our own collection for the dynamic spring exhibitions *Regarding America: 19th-Century Art from the Permanent Collection* and *Past Is Prologue: History in Contemporary Art*.

This past year the Education Department welcomed many Phillips Academy classes and local school and community groups. Each collaboration is unique and tailored to the needs and curriculum of a class in order to most effectively support the development of students’ visual literacy and critical thinking skills. Engaging both in person and virtually, Addison educators worked extensively with Phillips Academy faculty to link the permanent collection to curricula for a diverse array of courses including Biology, History, English, Art, Philosophy, and Physics. Additionally, we were thrilled to have many pre-K to grade 12 students from the greater Merrimack Valley returning to the museum. Our kindergarten friends from SHED make regular visits, embedding our exhibitions into their year of learning. The entire 6th grade team at Andover’s West Middle and Doherty schools visited to make connections between *Light, Space, Surface* and their science curriculum as they studied light. Reflecting on a recent visit, Lawrence High School students admitted to being uninterested in museums prior to their tour but were completely turned around after experiencing the Addison. As one student described, “I used to think about museums as a boring place I would never like. Now I think museums are one of the best ways to learn because it is a way to practice all the skills you learn in school on one picture or painting. Museums also contain information that make people think.”

All of our accomplishments are made possible by the generous gifts the museum receives from our diverse group of friends and supporters. We are tremendously thankful to you for every gift no matter how large or small. Your support of the Addison enabled us to exceed our annual fund goal for the year, present 11 dynamic exhibitions and dozens of informative programs, and add more than 3,000 works of art to the collection. As we continue adjusting to a new world post-pandemic, we look forward to a bright future.

Sincerely yours,

Stephen C. Sherrill
Chair, Board of Governors,
Addison Gallery of American Art

Allison Kemmerer
The Mary Stripp and R. Crosby Kemper Director
IN MEMORIAM

Last year we sadly lost two extraordinary individuals who made indelible marks on the Addison.

Chris Cook, Director of the Addison from 1969 to 1989, created a fast-paced and innovative exhibition program that challenged and radically disrupted the conventions of what a museum and even art itself could be. From groundbreaking immersive installations to provocative artist collaborations to a museum-sponsored community art therapy program, Chris’s imaginative, thought-provoking, and fun projects encouraged active participation and new ways of thinking and seeing.

A few years ago, Chris sent the Addison a holiday greeting that asked we “Addisonauts” to continue to:

“Honor the Past
Celebrate the Present
Realize the Future
Catalyze the Imagination
of EVERY visitor to the AGAA!!!

Chris will be deeply missed. However, his impact on the museum is indelible and lives on in our commitment to follow his orders by working to catalyze the imagination of EVERY visitor to the Addison.

Sidney R. Knafel (PA 1948), Chair of the Addison’s Board of Governors from 2000 to 2015, steered the museum through an expansion, a capital campaign, two directorial transitions, and a strategic plan. His extraordinary generosity, passion for art, and firm belief in the Addison’s ability—in his words—to “support, and indeed, to lead the school’s pedagogical ambitions” benefitted the museum in transformative ways. This of course includes the Museum Learning Center—a space that achieves Sid’s goal of providing exceptional opportunities to look, to teach, and to learn through art daily. While the Addison has lost a dedicated trustee, wise advisor, and generous supporter, the world has lost a wonderful human being.

Above left: Chris Cook in front of drawings he created during quarantine in 2020, photo by Jay Schadler, courtesy Brett Cook

Above: Sidney R. Knafel, photo by Addison staff
Language, Sequence, Structure: Photographic Works by Lew Thomas, Donna-Lee Phillips, and Hal Fischer

OCTOBER 2, 2021–FEBRUARY 13, 2022

Working with a common theoretical foundation and a shared aesthetic vocabulary of sequence, seriality, and structure, Bay Area artists Thomas, Phillips, and Fischer explored the complex relationship between photography and language during their fleeting but intense period of collaboration that lasted from the mid-1970s into the early 1980s. Comprised entirely of recent acquisitions to the Addison’s permanent collection, this exhibition introduced the work of these three pivotal yet under-recognized artists to a new audience.

Generous support for this exhibition was provided by the Winton Family Exhibition Fund and the Francesca S. Woodman Exhibitions Fund.

Previous page and left: photos by Addison staff
Organized by the Los Angeles County Museum of Art (LACMA), this exhibition explored the art of Light and Space as well as related works with highly polished surfaces often referred to as “finish fetish.” In the 1960s and 1970s, various Southern California artists began to create works that investigated perceptual phenomena: how we come to understand form, volume, presence, and absence through light, whether seen directly through other materials, reflected, or refracted. Many used newly developed industrial materials—including sheet acrylic, fiberglass, and polyester resin—in their work. *Light, Space, Surface* drew on LACMA’s deep holdings of this material, revealing the vibrancy and diversity of this aspect of American art history. Featured artists included Larry Bell, Billy Al Bengston, Judy Chicago, Mary Corse, Fred Eversley, Robert Irwin, John McCracken, James Turrell, and Doug Wheeler, among others.

*This exhibition was organized by the Los Angeles County Museum of Art (LACMA). Generous support for the Addison’s presentation of this exhibition was provided by the Arthur and Vivian Schulte Exhibitions Fund, David T. Netto, UOVO, and the Sam Francis Foundation.*

Left: photo by Frank E. Graham
Georgia O’Keeffe forged a career as one of the most significant artists of the 20th century. She became famous for her paintings of flowers, skyscrapers, and landscapes, yet her lifelong connection to photography had not been explored in depth until now.

Georgia O’Keeffe, Photographer was the first exhibition devoted to O’Keeffe’s work as a photographer. Nearly 100 photographs from a newly examined archive reveal the American icon’s Modernist approach to the medium. Complementing the photographs were paintings and drawings to represent the full scope of her career.

Captured on film throughout her life—in early family pictures, travel snapshots, and portraits by a cavalcade of photographic artists—O’Keeffe (1887–1986) was no stranger to the medium. She expressed her unique perspective through all aspects of her life, and by the time she began her photographic practice in the mid-1950s, her singular identity and artistry were well established.

This exhibition was organized by the Museum of Fine Arts, Houston, with the collaboration of the Georgia O’Keeffe Museum, Santa Fe. Generous support for the Addison’s presentation was provided by the Elizabeth and Anthony Enders Exhibitions Fund.

Previous page and right: photos by Yoon S. Byun
“What Next?” Camera Work and 291 Magazine
FEBRUARY 26–JULY 31, 2022

Presented in the Museum Learning Center, “What Next?” Camera Work and 291 Magazine featured gravures from the deluxe photography journal Camera Work, as well as avant-garde drawings and visual poems published in 291 magazine. Alfred Stieglitz launched Camera Work (1903–1917) to promote photography as a fine art, and during its run, the photographs published in the journal shifted in style from soft-focused pictorialism to a more hard-edged modernist approach. 291 magazine (1915–1916) was created by artists and writers—Marius de Zayas, Agnes Ernst Meyer, and Paul Haviland—and funders included Stieglitz. With its daring design and innovative use of typography, 291 was a forum for international artists to experiment and collaborate. Issues of both groundbreaking publications were donated to the Addison by Georgia O’Keeffe and Elizabeth Davidson in 1953.

Right: photo by Addison staff
Arthur Wesley Dow: Nearest to the Divine
FEBRUARY 26–JULY 31, 2022

Art is the most valued thing in the world…it is the expression of the highest form of human energy, the creative power nearest to the divine. The power is within – the question is how to reach it.

– Arthur Wesley Dow

Drawn almost entirely from the Addison’s collection, this exhibition explored the prodigious and multifaceted oeuvre of the Ipswich-born artist, educator, and theoretician, Arthur Wesley Dow. Featuring over 100 works including photographs, prints, drawings, paintings, and ephemera, this exhibition highlighted not only the profound beauty of Dow's groundbreaking artistic contributions across media but revealed his radically anti-academic, intuitive, and inherently democratic approach to artmaking. This approach, transmitted to generations of art students in his classroom, notably Georgia O’Keeffe, and through his influential publication Composition, encourages the artist to transcend faithful representation and channel their emotion and personal vision through a universal “trinity of power” inherent in harmonious design—line, notan (the balance of dark and light), and color.

This exhibition was generously supported by the Bernard and Louise Palitz Exhibitions Fund.

Right: photo by Addison staff
An era of discovery and innovation that witnessed the rapid and seemingly boundless expansion of America’s footprint and ambition, the 19th century was also a time of conflict and upheaval, brutality and inequality. Comprising paintings, prints, drawings, photographs, and sculptures drawn from the Addison’s acclaimed collection of 19th-century American art, this exhibition offered critical insight into this transformative and contradictory century.

Regarding America presented perennial favorites by artists including Albert Bierstadt, Mary Cassatt, Thomas Eakins, Winslow Homer, Harriet Hosmer, George Inness, Eastman Johnson, Timothy H. O’Sullivan, Maurice Prendergast, and James McNeill Whistler alongside lesser-known works by under-recognized and unidentified artists.

This exhibition was generously supported by the Sidney R. Knafel Fund

Previous page and left: photos by Yoon S. Byun
Past Is Prologue: History in Contemporary Art

APRIL 23–JULY 31, 2022

The artists assembled in this exhibition mine the past, using American history and the history of art of the western world to explore issues of gender, identity, memory, race, and truth. With paintings, prints, sculptures, and photographs drawn from the permanent collection, this show included works by Sandow Birk, Nicholas Galanin, Sally Mann, Kerry James Marshall, Cara Romero, Yinka Shonibare, and Kara Walker, among others. Whether photographing historic sites, adopting imagery from art history and print media, or citing specific historical events or figures, they illuminate previously obscured narratives to reveal personal and shared connections between the complex past of the United States and its cultural and political present.

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

Left: photo by Yoon S. Byun
Rosamond Purcell: Nature Stands Aside  
SEPTEMBER 1–DECEMBER 31, 2022

Harry Benson: Four Stories  
SEPTEMBER 1, 2022–JANUARY 29, 2023

Women and Abstraction: 1741–Now  
JANUARY 28–JULY 30, 2023

Alison Elizabeth Taylor: The Sum of It  
FEBRUARY 18–JULY 30, 2023

Harry Benson, John Lewis, Dr. Martin Luther King, Jr., & Ralph Abernathy singing “We Shall Overcome” on the James Meredith March Against Fear, Mississippi, June 1966, gelatin silver print, 24 x 30 inches, courtesy of the artist and Gigi Benson
EDWARD E. ELSON
ARTIST-IN-RESIDENCE
During his week on campus, photographer and art critic Hal Fischer hosted a public gallery conversation in the exhibition *Language, Sequence, Structure: Photographic Works by Lew Thomas, Donna-Lee Phillips, and Hal Fischer* with exhibition curator Gordon Wilkins, and met with the following classes and groups:

- Phillips Academy Digital Photography
- Phillips Academy Visual Studies
- Lowell High School Gender and Identity course
- Phillips Academy Addison Community Ambassadors student group
- Phillips Academy Brace Center for Gender Studies
- Phillips Academy Creative Writing
- Phillips Academy Film Photography
- Phillips Academy GSA (Gender and Sexuality Alliance) student group

Previous page: Hal Fischer talks about his work with a Phillips Academy Creative Writing class, photo by Addison staff

Left: A Lowell High School Gender and Identity class explores *Language, Sequence, Structure* with Fischer, photo by Addison staff
EDUCATION
With a commitment to serving the students and faculty of Phillips Academy, other local schools and community groups, teachers from around the world, and the general public, the Addison’s education department develops innovative programs and materials that make the entire museum collection accessible to diverse audiences.

**PHILLIPS ACADEMY CLASSES AND COLLABORATIONS**

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

**2021 PHILLIPS ACADEMY SUMMER SESSION:**
Drawing and Painting  
Studio Art  
Creative Writing  
Physics of Flight  
Dig This! Archaeology  
Intensive Film Workshop  
Ecology and Nature Writing  
Personal Finance  
Writing for Success  
Speech and Debate  
Charting the Natural World  
Medicine and Society

Previous page: Curator Gordon Wilkins leads a Phillips Academy Martin Luther King Day workshop, “Signifying Identity in American Art,” photo by Addison staff

Above: Summer Session students from an Ecology and Nature class explore works from the Addison’s permanent collection, photo by Addison staff
2021–2022 SCHOOL YEAR COURSES:
Art 225: Visual Studies
Art 304: Drawing I: Methods and Materials
Art 305: Painting I: Paint, Palette, and Process
Art 308: Graphic Design
Art 309: Video I
Art 310: Digital Photography I:
  Appreciating Light, Color, and Time
Art 505: Advanced Drawing, Painting, and Mixed Media
Art 506: Film Photography: Exploring 18th- and 19th-Century Photographic Praxis
Art 510: Photography II: The Advanced Photographic Portfolio
Art 600: Advanced Studio Art: Self-Directed Studio Practice
Biology 100: Introduction to Biology
English 100: An Introduction to English
English 200: Writing to Read, Reading to Write
English 300: The Stories of Literature
English 501: Writing for Change
English 505: Creative Writing: Poetry
English 505: Creative Writing: Fiction
English 513: Black Oratorical Power
English 534: Who Do You Think You Are?: An Alice Munro Retrospective

Above: Phillips Academy Physics students investigate a sculpture by Fred Eversley in Light, Space, Surface in preparation for a video project, photo by Addison staff
English 541: A Room of Their Own: Women’s Studies and Literature
History 100: World History
History 200: World History: Thematic Approaches
History 300: The United States
History 495: Senior Research and Writing Seminar
History 595: Fashion in History
Philosophy and Religious Studies 310:
  Religions of the Book
Philosophy and Religious Studies 512:
  Global Islams
Philosophy and Religious Studies 513:
  Religion, Literature, and the Arts: Crime, Punishment, and Justice
Physics 100: Introduction to Physics
Physics 400: College Physics II
Physics 440: Astronomy
Russian 100: First-Level Contemporary Russian
Spanish 100: First-Level Spanish
Spanish 300: Third-Level Spanish
Spanish 503: The Graphic Novel in Spanish
Spanish 622: “Our Americas”: Crossing Borders

Above: Phillips Academy Spanish students explore Past Is Prologue, photo by Addison staff
PHILLIPS ACADEMY COMMUNITY PROJECTS AND PARTNERS

EVENTS AND PROGRAMS PLANNED AND HOSTED BY THE ADDISON COMMUNITY AMBASSADORS:

• Planned, designed, and hosted a museum scavenger hunt for Phillips Academy families prompting close looking, in collaboration with the Office of Community Engagement
• Researched, wrote, and presented Pop Up Talks at Opening Receptions
• Planned and hosted the annual student party, Night at the Museum, intended to help Phillips Academy students connect with the Addison.

OFFICE OF COMMUNITY AND MULTICULTURAL DEVELOPMENT (CAMD)

• Signifying Identity in American Art - This MLK Day workshop unpacked the ways in which stereotypes are perpetuated and challenged via visual representations of the self and others. Starting with the photographic series Gay Semiotics by Hal Fischer, and then expanding outwards through artworks spanning the 1800s through the present, students discussed signs and symbols of race, class, gender, and sexual identity in art and their own lives.

Above: Curator Gordon Wilkins leads a tour of Language, Sequence, Structure for the Phillips Academy Gender and Sexuality Alliance’s Fall 2021 celebration, photo by Addison staff
AFRO-LATIN-AMERICAN SOCIETY (AF-LAT-AM)

• For Af-Lat-Am’s Black Arts Month programming, the Addison hosted a hands-on photography workshop inspired by the work of Dawoud Bey, entitled In Front of the Lens, that prompted students to work together to make their own portraits and reflect on what they do and don’t reveal.

PHILLIPS ACADEMY SUSTAINABILITY COALITION (PASC)

• For PASC’s Earth Week programming, the Addison hosted a hands-on cyanotype workshop in collaboration with the art department. Picturing Environmental Change asked students to consider how we express our concerns about the ways in which the places that we care about are being impacted by climate change.

Above: Phillips Academy student Advising Groups meet in Arthur Wesley Dow: Nearest to the Divine for team building activities
SCHOOL AND COMMUNITY PROGRAMS

K-12 SCHOOL GROUPS + COLLEGE

Andover High School
Andover School of Montessori
Bancroft Elementary School
Doherty Middle School
Greater Lawrence Tech School
Lawrence High School
Littleton High School
Lynn Public Schools Visual Art Department
Massachusetts College of Art and Design
Merrimac Heights Academy
Northern Essex Community College
Pike School
SHED Children’s Campus
Spark Academy
UMass Lowell
West Middle School
Wood Hill Middle School

COMMUNITY GROUPS

Andover Youth Center
Brownie Girl Scout Troop 67429
Rising Loaves at Lawrence History Center
Slice of Bread Loaf at Lawrence Boys and Girls Club

Above: students from Bancroft Elementary School in Andover explore Georgia O’Keeffe, Photographer, photo by Jessie Wallner
ADULT GROUPS

Bethany Community Services
Boston Athenaeum
Boston Museum of Fine Arts Guides
Briarwood Senior Living
Brightview Assisted Living
Chelmsford Daytrippers
The Commons in Lincoln
Curtis Hall Community Center
Edgewood Lifecare Community
Empty Nesters
Fitchburg Art Museum Docents
Lynnfield Senior Center
Manchester Council on Aging
Massachusetts State Committee of the National Museum of Women in the Arts (MA-NMWA)
Natick Community-Senior Center
Newbury Court
North Hill Retirement Community
Red Hat Ladies
Robb Center Andover Elder Services
Rye Art Studies on Aging
Sentry Hill Assisted Living
Swampscott Senior Center
Topsfield Council on Aging
Wellesley Neighbors
Weston Council on Aging
XV Club

Above: members of the Natick Community-Senior Center tour Regarding America, photo by Addison staff
PUBLIC PROGRAMS

**Artist’s Open House** with Mel Kendrick
October 2, 2021

**Virtual Gallery Talk: Language, Sequence, Structure: Photographic Works by Lew Thomas, Donna-Lee Phillips, and Hal Fischer** with exhibition curator Gordon Wilkins, presented in collaboration with Andover’s Memorial Hall Library
October 13, 2021

**Virtual Gallery Talk: Learning to Look: The Addison at 90** with exhibition co-curator Gordon Wilkins, presented in collaboration with Andover’s Memorial Hall Library
November 17, 2021

**Gallery Conversation: Language, Sequence, Structure: Photographic Works by Lew Thomas, Donna-Lee Phillips, and Hal Fischer** with artist Hal Fischer and exhibition curator Gordon Wilkins
December 7, 2021

**Opening Reception** for the fall exhibitions
December 10, 2021

**Gallery Tour of Light, Space, Surface: Works from the Los Angeles County Museum of Art** with exhibition curator Carol S. Eliel
December 11, 2021

Above: artist Mel Kendrick discusses his work at an open house for his retrospective exhibition *Mel Kendrick: Seeing Things in Things*, photo by Addison staff
Virtual Preview Tour of “What Next?” Camera Work and 291 Magazine with exhibition curator Tessa Hite
January 27, 2022

Fused Glass Workshop led by local art educator Sasha Kopp
February 5, 2022

Virtual Conversation for Light, Space, Surface with artist Fred Eversley and curator Kim Conaty
February 12, 2022

Virtual Gallery Talk for Georgia O’Keeffe, Photographer with exhibition curator Lisa Volpe, presented in collaboration with Andover’s Memorial Hall Library
March 9, 2022

Gallery Tour of Arthur Wesley Dow: Nearest to the Divine with exhibition curator Gordon Wilkins, presented in collaboration with Andover’s Memorial Hall Library
April 6, 2022

Gallery Tour of Georgia O’Keeffe, Photographer
April 23, 2022

Gallery Tour of Past Is Prologue: History in Contemporary Art with exhibition curator Allison Kemmerer, presented in collaboration with Andover’s Memorial Hall Library
April 27, 2022

Spring Exhibitions Reception
May 6, 2022

Above: Carol S. Eliel, curator of Modern Art at the Los Angeles County Museum of Art, gives a gallery tour of Light, Space, Surface, photo by Addison staff
Gallery Tour of Georgia O’Keeffe, Photographer
May 21, 2022

Georgia on My Mind: A Photography Workshop led by photographer Erin Carey
May 21, 2022

Gallery Tour of Regarding America: 19th-Century Art from the Permanent Collection with exhibition curator Gordon Wilkins, presented in collaboration with Andover’s Memorial Hall Library
May 22, 2022

Printmaking Workshop led by artist Mieko Murao
June 18, 2022

Lecture: “Winslow Homer: The Man Behind the Art” with author William R. Cross
June 22, 2022

Arthur Wesley Dow’s Ipswich: A Walking Tour led by Stephanie Gaskins, President and Dow Curator of the Ipswich Museum
June 25, 2022

EDUCATOR PROGRAM

Virtual Workshop: Art History as Storytelling: How to Hook, Describe, and Write with Tamar Avishai, host of the podcast The Lonely Palette
October 19, 2021

Above: an Addison Community Ambassador presents a Pop-Up Talk at the Spring Exhibitions Reception, photo by Addison staff
ACQUISITIONS
Diane Arbus
*Frank Stella*, 1966
gelatin silver print
gift of Katherine D. and Stephen C. Sherrill
2022.1

Sarah G. Austin
*The Picasso/Braque Series*, 1978
collage
gift of The Sarah G. Austin Foundation, dedicated to Sarah’s family: her brother David, niece Laura and nephew Donald Austin, each committed to her legacy of promoting collage art through visual arts education and exhibition
2021.73a–d

Karl Baden
*Untitled*, 4/10/88–1/10/07
fifty gelatin silver prints
Sybil and Kelly Wise Photo Collection,
gift of Adam, Jocelyn and Lydia Wise
2022.23.1a–xx

Sadie Barnette
*Malcolm X Speaks*, 2018
archival pigment print and Swarovski crystals
purchased as the gift of David and Pamela Hornik
(P 2015)
2022.25

Karl Stanley Benjamin
*#7*, 1986
oil on canvas
gift of Eric Diefenbach and JK Brown in honor of Robert E. Diefenbach
(PA 1948)
2022.26

Donald Blumberg
*In Their Own Words*, 2011–2012
one hundred and thirty gelatin silver prints
gift of Donald and Grace Blumberg, husband and wife
2021.74.1–126

Newtown School Massacre, 2012
thirty-one gelatin silver prints
gift of Donald and Grace Blumberg, husband and wife
2021.75.1–31

Matthew Brandt
*Fire Hole Falls 2C2M1Y2, Waterfalls*, 2014
multi-layered Duraclear Prints processed with Fire Hole Falls water, in LED lightbox frame
gift of Christine Symchych
(PA 1987)
2022.2

Diane Arbus, *Frank Stella*, 1966, 2022.1

Frederick James Brown
Louis Armstrong from Portraits in Excellence, 2005
silkscreen in 20 colors
gift of anonymous donor
2021.76.1

John Coltrane from Portraits in Excellence, 2005
silkscreen in 23 colors
gift of anonymous donor
2021.76.2

Dexter Gordon from Portraits in Excellence, 2005
silkscreen in 19 colors

gift of anonymous donor
2021.76.3

Johnny Hodges from Portraits in Excellence, 2005
silkscreen in 18 colors

gift of anonymous donor
2021.76.4

Oscar Peterson from Portraits in Excellence, 2005
silkscreen in 22 colors

gift of anonymous donor
2021.76.5

Sarah Vaughan from Portraits in Excellence, 2005
silkscreen in 21 colors
gift of anonymous donor
2021.76.6

Harry Callahan
Cape Cod, 1972
gelatin silver print
2022.23.2

Darryl Curran
Brassai and Friend, 1973–1978
cyanotype and gum pigment
gift of the artist through The Museum Project
2022.3

Lost/Found, 1974
cyanotype, van dyke brown, solvent transfer
gift of the artist through The Museum Project
2022.4

Kendra Ferguson
6.12.71, Side by Side Drawings, 2006
ink on handmade paper
gift of Suzanne Hellmuth and Jock Reynolds (PA 1965)
2022.7

Hal Fischer
18th Near Castro St. x 24, 1978,
printed 2018
book with twenty-four carbon pigment prints
museum purchase
2021.77.1–24

The Point and the Pointer, 1974
van dyke brown
gift of the artist through The Museum Project
2022.6

Elizabeth Enders
Paul, 1976
mixed media
gift of Charles, Alex, Camilla, and Jack Enders
2022.27

Karl Stanley Benjamin, #7, 1986, 2022.26
Abraham Samuel Frajndlich
Minor White, 1975
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of
2022.23.3

Josh T. Franco
SNAKE ATLAS,
2019–2020
book with twenty acrylic
and pencil on ragpaper
made from corn husks,
cacti, and clothes
worn throughout
hikes in West
gift of the artist
2021.78.1–20

Robert Frank
London, 1951
gelatin silver print
Steil Family Collection
2021.79

David Freese
Iceberg, Disko Bay,
Greenland, East Coast:
From Arctic to Tropic,
2013
inkjet print
gift of Jeanne and
Richard S. Press
2021.81

Nicholas Galanin,
Never Forget, 2021, 2021.85

Iceberg, Disko Bay,
Greenland, East Coast:
From Arctic to Tropic,
2013
inkjet print
gift of Jeanne and
Richard S. Press
2021.82

Chiswell Islands, Alaska,
West Coast: Bering to
Baja, 2003
inkjet print
gift of Jeanne and
Richard S. Press
2021.83

Mount Garibaldi over
Howe Sound, British
Columbia, West Coast:
Bering to Baja, 2008
inkjet print
Gift of Jeanne and
Richard S. Press
2021.84
Lee Friedlander  
NYC, 1971  
gelatin silver print  
2022.23.4

Nicholas Galanin  
Never Forget, 2021  
C-print mounted on Dibond  
museum purchase  
2021.85

Hope Gangloff  
Catherine Despont, 2007  
ink on clay coated paper  
gift of Judy Ann Goldman  
2021.86

William Gropper  
Cannon Fodder, n.d.  
charcoal and crayon on paper  
gift of Katharine M. and Leo S. Ullman (PA 1957)  
2022.28

Kenneth Hanson  
Goats from Tibet, Tin-Kyu, Inner Doi po, Nepal, 1993  
gelatin silver print  
gift of the artist  
2021.87

William Gropper  
Sacco and Venzetti Must Die, n.d.  
pen and ink on paper  
gift of Katharine M. and Leo S. Ullman (PA 1957)  
2022.29

Kenneth Hanson  
The Hot Stove, n.d.  
watercolor pen and ink, mixed media on paper  
gift of Katharine M. and Leo S. Ullman (PA 1957)  
2022.30

Kenneth Hanson  
Watering the Seeds of Nazism, n.d.  
ink and watercolor on paper  
gift of Katharine M. and Leo S. Ullman (PA 1957)  
2022.31

Kenneth Hanson  
The Snow Lake, Sim-Gang Glacier and The Ogre from the Hispar Glacier, Upper Biafo Glacier, Karakoram, Pakistan, 1994  
gelatin silver print gift of the artist  
2021.90

Kenneth Hanson  
Trango Towers Complex from the Baltoro Glacier; View North, Karakoram, Pakistan, 2001  
gelatin silver print gift of the artist  
2021.91

Kenneth Hanson  
Trivor and Distaghil Sar; View North from the junction of the Kunyang and Hispar Glaciers, Karakoram, Pakistan, 1994  
gelatin silver print gift of the artist  
2021.92

Hugh Hayden  
Fruity, 2021  
rattan, Gatorade purchased as the gift of Roger E. Kass (PA 1979) and Andrea van Beuren  
2022.8
Lewis Wickes Hine
Slavic Coal Miner in Pittsburgh District, 1909
gelatin silver print
2021.93

Kaiser Wilhelm Memorial Church, Berlin, 1932
gelatin silver print
2022.23.6

Francis Jukes
Mount Vernon in Virginia, the Seat of the Late Lieut. General George Washington, March 31, 1800
hand-colored aquatint
museum purchase
2021.94

Jim Huntington
Untitled, 1975
wax, pigment, and graphite on paper
gift of Alan Lubliner
2022.9

Mark Klett
Green Mask Ruins, Grand Gulch, 5/18/1988
gelatin silver print
2022.23.10

Lotte Jacobi
Hamburg, Germany, Street Scene, 1934
gelatin silver print
2022.23.8

Leslie Robert Krims
Screaming Man Fiction, 1970
gelatin silver print
2022.23.11

Tilla Durieux, 1930
gelatin silver print
2022.23.9

Rachel Libeskind
Untitled -A1, 2020–2021
silkscreen ink and flock on wood panel
purchased as the gift of Roger E. Kass (PA 1979)
2022.13

John Frederick Kensett
Morning on the Mississippi, 1855
oil on board
2021.95
John Marin  
*Mott Street*, c. 1920  
pastel and charcoal on paper  
gift of Katharine M. and Leo S. Ullman (PA 1957)  
2022.32

Mary Ellen Mark  
*Boys in White Towels at Pool*, 1993,  
printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.96

*Child Cowboys with Guns*, 1991, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.97

*Couple Kissing on Swings, Wildwood, NJ*, 1991, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.98

*James Asleep Under the Freeway, Seattle*, 1983, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.103

*Man and Woman Drinking at Bar*, 1977  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.108

*Dawn and Lulu, Seattle*, 1983, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.107

*Man Lying on Bench with Dog, Wildwood, NJ*, 1991, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.109

*Etta James and Strappy, Riverside, California*, 1997  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.100

*Laurie and the Ferret Man on Pike Street, Seattle, Washington*, 1983, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.101

*Pike Street, Seattle*, 1983, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.102

*Laying on Blanket at Beach Near Sneakers, Virginia Coast Reserve*, 1999  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.105

*Long Haired Couple on Beach, Wildwood, NJ*, 1991, printed later  
gelatin silver print  
gift of Dr. and Mrs. George A. Violin  
2021.106

*What Do I Mean When I Say Red? What Do You Mean?,* 1980, printed 2020,  
2021.126.1

Patti and Munchkin on Pike Street, Seattle, Washington, 1983, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.110

Patti and Munchkin, Seattle, Washington, 1983, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.111

Patti with Friend & Baby, Seattle, Washington, 1983, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.112

Rat and Mike Seattle, Washington, 1983, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.113

Rat, Seattle, Washington, 1983, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.114

Shadow and Shellie at the Seattle Center, Seattle, Washington, 1983, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.115

Rayshon and Tiny on the Couch, Seattle, Washington, 1999, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.116

Tiny Holding Horsey with Keanna, Tiny - Nightline, 1993, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.117

Tiny Pregnant with Daylon, Seattle, Washington, 1985, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.118

Twins Dressed As Cows, 1998 gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.119

Young Girl with Hands in Front, 1993, printed later gelatin silver print gift of Dr. and Mrs. George A. Violin 2021.120

Duane Michals


This Photograph is my Proof, 1975
gelatin silver print
Sybil and Kelly Wise
Photo Collection, gift of
Adam, Jocelyn and
Lydia Wise (PA 1983,
1980, 1986)
2022.23.15

Thomas Moran
The Grand Canyon of Arizona, from Hermit Rim Road, 1912
chromolithograph
purchased as the gift of
Katherine D. and
Stephen C. Sherrill
(PA 1971, and P 2005,
2007, 2010)
2021.121

multiple artists
The Peter J. Cohen
Photo Collection,
late 19th century—mid 20th century
six hundred and forty-three photographs,
postcards, albums
gift of Peter J. Cohen
2021.72.1–643

Suzanne Opton
Soldier: Morris, 112 Days in Iraq, 2009
archival inkjet print
gift of the artist
2021.123

John O’Reilly
John B. O’Reilly Archive, 1970s–2021
various works on paper, photographs, photographic montages,
books, and albums
gift of James Tellin
2021.122.1–1131

Bill Owens
Suburbia from Suburbia, neg. 1972, print 1998
gelatin silver print
gift of Katherine D. and
Stephen C. Sherrill
(PA 1971, and P 2005,
2007, 2010)
2021.124

Tod Papageorge
On the Acropolis, 1983–1984
twenty gelatin silver prints
purchased as the gift of Katherine D. and
Stephen C. Sherrill
(PA 1971, and P 2005,
2007, 2010)
2021.125.1–20

Maija Peeples-Bright
Owl the Way to the Top, 1995
oil on canvas
gift of David and
Linda Keaton
2022.33

Donna-Lee Phillips
What Do I Mean When I Say Red? What Do You Mean?, 1980,
printed 2020
eighteen archival pigment prints
museum purchase
2021.126.1–18

Arthur Polonsky
Little Magician, 1964
oil on canvas
gift of Elisabeth Kenosian
in memory of
Charles K. Kenosian
2021.127

Stone with the Angel, 1969
lithograph with hand-applied watercolor
gift of Elisabeth Kenosian
in memory of
Charles K. Kenosian
2021.128–131

Cara Romero, Amber Morningstar from First American Girl, 2019, 2021.132
Douglas Prince
Horizon Event 69, 2021
inkjet print
Gift of Brian Coleman and Jennifer Richmond
2022.34

Liz Whitney Quisgard
Saltonstall Sampler, 2010
yarn on buckram
gift of anonymous donor
2022.14

Scrambles, 2010s
yarn on buckram
gift of anonymous donor
2022.15.1–60

Umar Rashid
Anti colonialism in Four Easy Steps (Mexican Independence from Spain), 2019
acrylic and ink on paper
purchased as the gift of Roger E. Kass (PA 1979)
2022.16

Cara Romero
Amber Morningstar from First American Girl, 2019
archival pigment photograph
purchased as the gift of Burt Adelman and Lydia Rogers
2021.134

Keith Smith
Philip Lange, June 1980
two chromogenic prints stitched to a gelatin silver print
2022.23.16

Saul Steinberg
Labelled Landscape, 1966
mixed media collage on paper
gift of Belinda and Stephen C. Kaye (PA 1955)
2022.37

Joseph Stella
Four Leaves, c. 1920
collage of leaves on paper
partially purchased as the gift of Kim Sichel and partial museum purchase
2022.17

Jeanette Pasin Sloan
Study for Self-Portrait, 1990
watercolor on paper
gift of Anne MacDougall Einstein (AA 1962)
2021.134

Richard Diebenkorn
1985, printed 2021
inkjet print
gift of the artist through The Museum Project
2022.35

Bonnie Schiffman
Iggy Pop, 1996, printed 2022
inkjet print
gift of the artist through The Museum Project
2022.36

Saul Steinberg
Labelled Landscape, 1966
mixed media collage on paper
gift of Belinda and Stephen C. Kaye (PA 1955)
2022.37

Joseph Stella
Four Leaves, c. 1920
collage of leaves on paper
partially purchased as the gift of Kim Sichel and partial museum purchase
2022.17
Lew Thomas
*OPENING & CLOSING THE GARAGE DOOR: 2 Perspectives, 1972/2015*
ten gelatin silver prints, mounted and framed
museum purchase
2021.135a–j

*SINK: Filling/Filled/Draining/Drained, neg. 1972, printed early 2000s*
twelve gelatin silver prints, mounted
museum purchase
2021.136a–l

Mickalene Thomas
*Portrait of Lyfe, 2020*
archival pigment print
purchased as the gift of
Katherine D. and Stephen C. Sherrill
2021.137

Doris Ulmann
*Foot-Washing Ceremony, Four Men, 1933*
gelatin silver print
gift of Katherine D. and Stephen C. Sherrill
2021.138

Carl Van Vechten
*Langston Hughes, 1932*
gelatin silver print
gift of Katherine D. and Stephen C. Sherrill
2021.139

Robert Vickrey
*Blue Shadows - White Hat, 1987*
tempera on gesso panel
gift of Katharine M. and Leo S. Ullman (PA 1957)
2022.38

Robert E. von Sternberg
*East Anaheim Street, Long Beach, California, 1963, printed 2021*
inkjet print
gift of the artist through The Museum Project
2022.18

*Fourth of July Parade V.I, Pacific Palisades, California, 1973, printed 2021*
inkjet print
gift of the artist through The Museum Project
2022.19

Hair Bubble, Ocean Park/Santa Monica, California, 1973, printed 2021
inkjet print
gift of the artist through The Museum Project 2022.20

Iao Valley, Maui, Hawaii, 1971, printed 2021
inkjet print
gift of the artist through The Museum Project 2022.21

Arthur H. Fellig
Weegee
The Critic, 1943
gelatin silver print

Anna Weyant
Semi-Charmed Life, 2021
colored pencil on paper
purchased as the gift of Andrea van Beuren and Roger Kass (PA 1979) 2021.141

Mickalene Thomas, Portrait of Lyfe, 2020, 2021.137
Heidi Whitman
Tracking (12), 2021
ink, gouache, acrylic, canvas, string, and cast shadows
gift of the artist
2021.142

Stanley Whitney
See see Love, 2021
oil on linen
purchased as the gift of Carol Sutton Lewis and William M. Lewis, Jr.
(PA 1974), Andrea van Beuren and Roger Kass
(PA 1979), and Agnes Gund with support of the African American Art Acquisition Fund
2022.22

Kenneth Kelly Wise
Daryl Hine, n.d.
gelatin silver print
Sybil and Kelly Wise Photo Collection,
gift of Adam, Jocelyn, and Lydia Wise
2022.23.17

John Updike, n.d.
gelatin silver print
Sybil and Kelly Wise Photo Collection,
gift of Adam, Jocelyn, and Lydia Wise
2022.23.18

Peter Sellars, n.d.
gelatin silver print
Sybil and Kelly Wise Photo Collection,
gift of Adam, Jocelyn and Lydia Wise
2022.23.19

Stanley Whitney, See see Love, 2021, 2022.22

LOANS
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 outside of Andover.

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

Bowdoin College Museum of Art, Brunswick, Maine
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The Chrysler Museum of Art, Norfolk, Virginia
Colby College Museum of Art, Waterville, Maine
The Columbus Museum, Georgia
Denver Art Museum, Colorado
Eskenazi Museum of Art, Indiana University, Bloomington, Indiana
Florence Griswold Museum, Old Lyme, Connecticut
Frist Center for the Visual Arts, Nashville, Tennessee
Fundación Juan March, Madrid, Spain
The Metropolitan Museum of Art, New York, New York
Musée cantonal des Beaux-Arts de Lausanne, Switzerland
The National Gallery, London, United Kingdom
The Phillips Collection, Washington, D.C.
Virginia Museum of Fine Arts, Richmond, Virginia
Weinberg/Newton Gallery, Chicago, Illinois

Above: Phoebe Denison Billings, Bed Rug, 1741, 1940.25
Previous page: Winslow Homer, Kissing the Moon, 1904, 1946.19
SUPPORT
We gratefully acknowledge the generosity of all donors who supported the Addison Gallery of American Art between July 1, 2021, and June 30, 2022. 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 Addison Gallery at 978.749.4015.
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Robert von Sternberg
Heidi Whitman
Adam, Jocelyn and Lydia Wise (Sybil and Kelly Wise Photo Collection)
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Elizabeth Evans Hunt in memory of Christopher Cook
Warner T. James in memory of Susan James
Denise J. Johnson in memory of Susan James
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Joan Youngman in memory of Robert Feldman ’54

Key:
(d) = deceased
FRIENDS OF THE ADDISON PROGRAMS

Tour of *In American Waters* at the Peabody Essex Museum with exhibition curator Dan Finamore
August 26, 2021

Tour of *Georgia O’Keeffe, Photographer* with exhibition curator Lisa Volpe
May 6, 2022

Images, this section:
Pages 43, 44, 46, 48, 49, 51: photos by Yoon S. Byun;
Pages 45, 47, 50: photos by Addison staff
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 on the right reflect gifts allocated to FY22, not gifts actually received in FY22. 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.

### BUDGET

#### FUNDS

<table>
<thead>
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<th>Description</th>
<th>Amount</th>
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<tbody>
<tr>
<td>Earned Income</td>
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<td>Gifts</td>
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<td>Endowment</td>
<td>$2,706,238</td>
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<td><strong>TOTAL</strong></td>
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#### EXPENDITURES

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<td>Benefits</td>
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<td>Art Acquisition</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td><strong>$4,032,668</strong></td>
</tr>
</tbody>
</table>

Previous page and above left: photos by Yoon S. Byun
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As of July 2022

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.

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

Right: photo by Yoon S. Byun