



ADDISON GALLERY OF AMERICAN ART

2022
ANNUAL REPORT



PHILLIPS ACADEMY, ANDOVER, MASSACHUSETTS

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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.

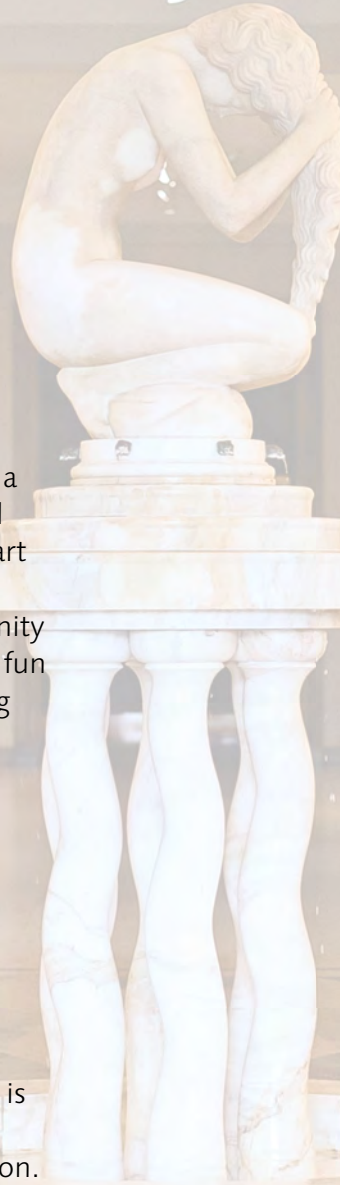


Chris Cook, Director of the Addison from 1969 to 1989, created a fast-paced and innovative exhibition program that challenged and radically disrupted the conventions of what a museum and even art itself could be. From groundbreaking immersive installations to provocative artist collaborations to a museum-sponsored 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.

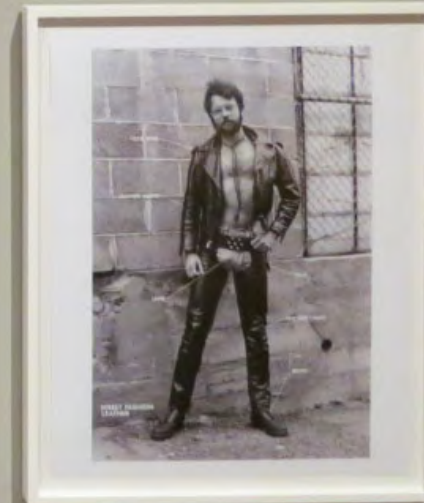


Sidney R. Knafel (PA 1948), Chair of the Addison's Board of Governors from 2000 to 2015, steered the museum through an expansion, a capital campaign, two directorial transitions, and a strategic plan. His extraordinary generosity, passion for art, and firm belief in the Addison's ability—in his words—to "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

EXHIBITIONS FALL 2021





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



Light, Space, Surface: Works from the Los Angeles County Museum of Art

NOVEMBER 23, 2021–MARCH 20, 2022

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

EXHIBITIONS WINTER 2022



Georgia O'Keeffe, Photographer

FEBRUARY 26–JUNE 12, 2022

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 photogravures 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



EXHIBITIONS SPRING 2022





Regarding America: 19th-Century Art from the Permanent Collection

APRIL 23–JULY 31, 2022

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

2022–2023 EXHIBITION HIGHLIGHTS

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





EDWARD E. ELSON ARTIST-IN-RESIDENCE HAL FISHER

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

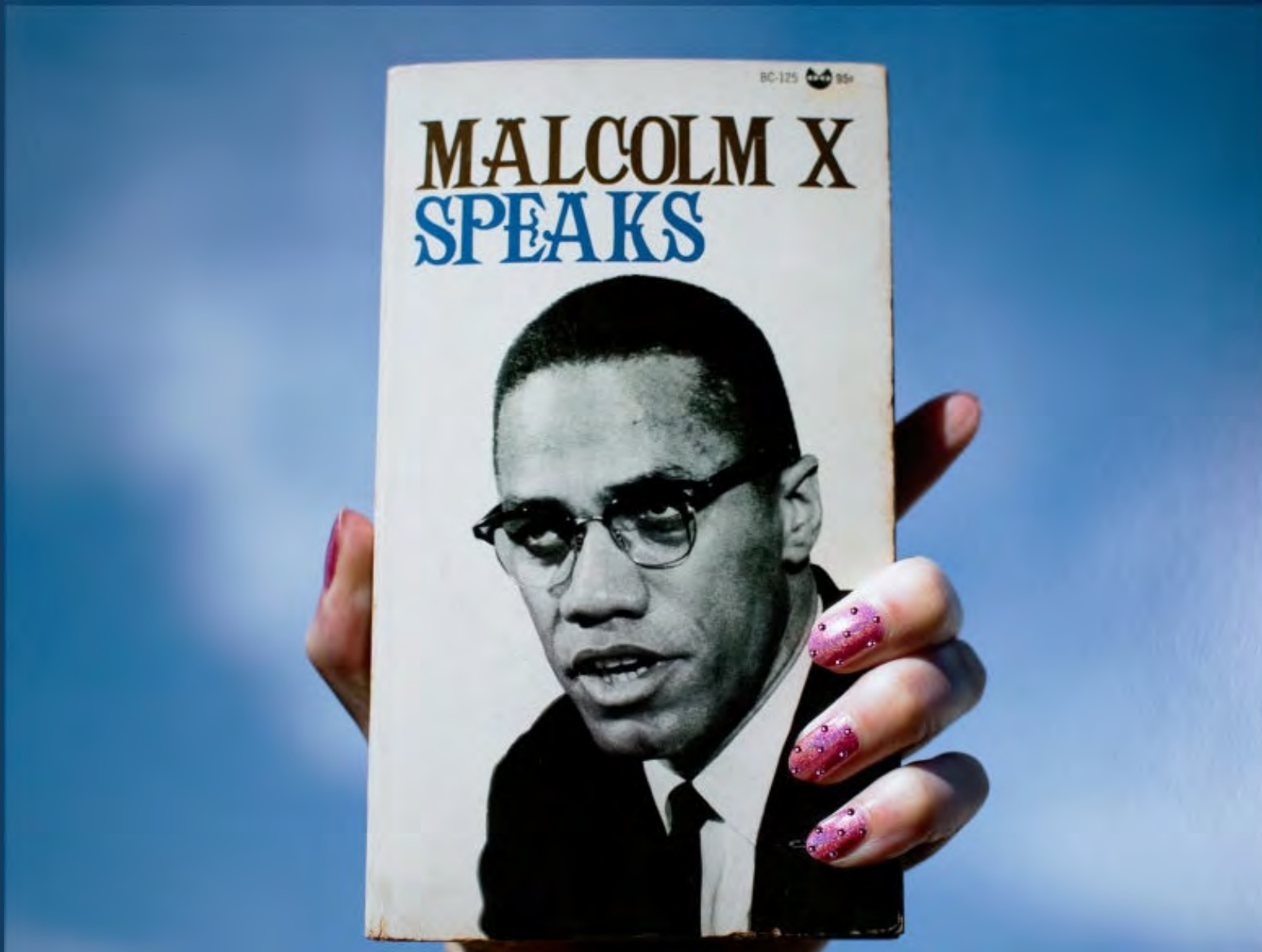
EDUCATOR PROGRAM

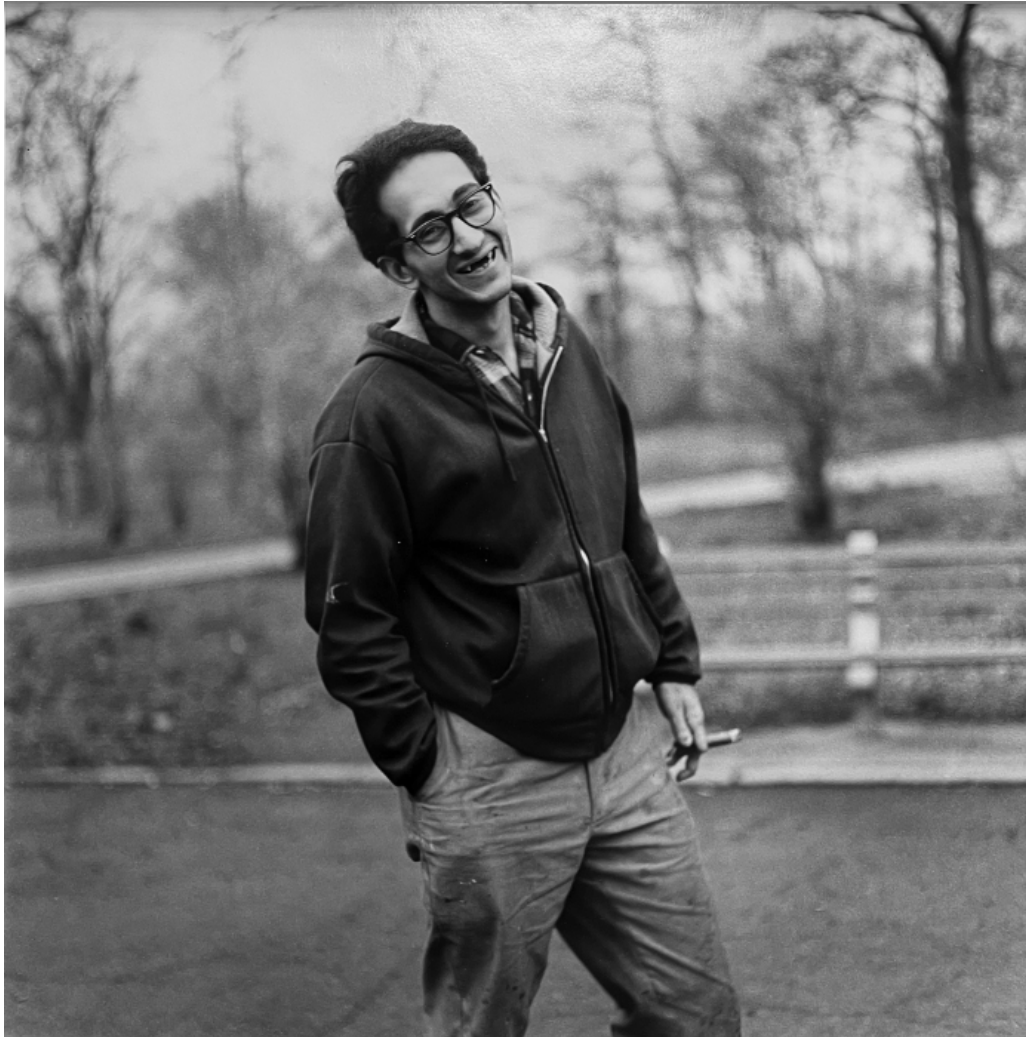
Virtual Workshop: Art History as Storytelling: How to Hook, Describe, and Write with Tamar Avishai, host of the podcast The Lonely Palette
October 19, 2021



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, 2022.1

Previous page: **Sadie Barnette**, *Malcolm X Speaks*, 2018, 2022.25

Diane Arbus

Frank Stella, 1966
gelatin silver print
gift of Katherine D. and
Stephen C. Sherrill
(PA 1971, and P 2005,
2007, 2010)
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
(PA 1983, 1980, 1986)
2022.23.1a–xx

Clayton George Bailey

Clinker Explosive Bottle,
2007
expanding red clay,
porcelain, glaze
gift of Robin Liebes
2022.24

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

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
Sybil and Kelly Wise
Photo Collection, gift of
Adam, Jocelyn, and
Lydia Wise (PA 1983,
1980, 1986)
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

Nutrition Program
(drive through), 1974
multi-color photo
silkscreen
gift of the artist through
The Museum Project
2022.5

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

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



Karl Stanley Benjamin, #7, 1986, 2022.26

Abraham Samuel

Frajndlich

Minor White, 1975
gelatin silver print
Sybil and Kelly Wise
Photo Collection, gift of
Adam, Jocelyn and
Lydia Wise (PA 1983,
1980, 1986)
2022.23.3

Josh T. Franco

SNAKE ATLAS,
2019–2020
book with twenty acrylic
and pencil on ragpaper
made from corn husks,
cactii, 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
2021.80

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

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



Nicholas Galanin, *Never Forget*, 2021, 2021.85



Hugh Hayden, *Fruity*, 2022.8

Lee Friedlander

NYC, 1971
gelatin silver print
Sybil and Kelly Wise
Photo Collection, gift of
Adam, Jocelyn, and
Lydia Wise (PA 1983,
1980, 1986)
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

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

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

*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

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

*Kangchenjunga with
Spindrift Halo; North-
West Face from the
Pangpema Base Camp,
Eastern Nepal*, 1998
gelatin silver print
gift of the artist
2021.88

*Layla Peak from the
Gondokoro Glacier,
Karakoram, Pakistan*,
2001
gelatin silver print
gift of the artist
2021.89

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

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

*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



Mary Ellen Mark, *Pike Street, Seattle, Washington*, 1983, 2021.102

Lewis Wickes Hine

Slavic Coal Miner in Pittsburgh District, 1909
gelatin silver print
gift of Katherine D. and Stephen C. Sherrill (PA 1971, and P 2005, 2007, 2010)
2021.93

Jim Huntington

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

Lotte Jacobi

Hamburg, Germany, Street Scene, 1934
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn, and Lydia Wise (PA 1983, 1980, 1986)
2022.23.5

Kaiser Wilhelm Memorial Church, Berlin, 1932
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986)
2022.23.6

Kathe Kollwitz, 1930
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986)
2022.23.7

Marc Chagall and his Daughter Ida, 1945
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986)
2022.23.8

Tilla Durieux, 1930
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986)
2022.23.9

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

Jacob Kainen
Nude, 1969
oil on paper
gift of Robert A. Martin (PA 1950)
2022.10

Farrah Karapetian
Caution, 2010
chromogenic photogram
gift of Christine Symchych (PA 1987)
2022.11

Cymbalscape XVIII, 2015
chromogenic photogram from constructed negative, metallic
gift of Christine Symchych (PA 1987)
2022.12

John Frederick Kensett
Morning on the Mississippi, 1855
oil on board
gift of Katherine D. and Stephen C. Sherrill (PA 1971, and P 2005, 2007, 2010)
2021.95

Mark Klett
Green Mask Ruins, Grand Gulch, 5/18/1988
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986)
2022.23.10

Leslie Robert Krims
Screaming Man Fiction, 1970
gelatin silver print
Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986)
2022.23.11

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



WHAT DO I MEAN WHEN I SAY RED ?

Donna-Lee Phillips, *What Do I Mean When I Say Red? What Do You Mean?*, 1980, printed 2020, 2021.126.1

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

Dewayne, *Seattle*,
Washington, 1983,
printed later
gelatin silver print
gift of Dr. and
Mrs. George A. Violin
2021.99

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

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

Laurie on Pike,
Seattle, Washington,
1983, printed later
gelatin silver print
gift of Dr. and
Mrs. George A. Violin
2021.104

*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

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

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

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



WHAT DO YOU MEAN ?

Donna-Lee Phillips, *What Do I Mean When I Say Red? What Do You Mean?*, 1980, printed 2020, 2021.126.2

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
(Old Man Sleeping and Younger Nude Man), 1976 gelatin silver print Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986) 2022.23.12

Self Portrait with my Guardian Angel, 1974 gelatin silver print Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986) 2022.23.13

The Apparitions, The Spirit Sees its Friends, 1971 gelatin silver print Sybil and Kelly Wise Photo Collection, gift of Adam, Jocelyn and Lydia Wise (PA 1983, 1980, 1986) 2022.23.14

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
2021.132

Naomi from *First
American Girl*, 2017
archival pigment
photograph
purchased as the gift of
Burt Adelman and
Lydia Rogers
2021.133

Bonnie Schiffman

Iggy Pop, 1996,
printed 2022
inkjet print
gift of the artist through
The Museum Project
2022.35

Richard Diebenkorn,
1985, printed 2021
inkjet print
gift of the artist through
The Museum Project
2022.36

Jeanette Pasin Sloan

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

Keith Smith

Philip Lange, June 1980
two chromogenic prints
stitched to a gelatin silver
print
Sybil and Kelly Wise
Photo Collection, gift of
Adam, Jocelyn and
Lydia Wise (PA 1983,
1980, 1986)
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



Cara Romero, *Naomi* from *First American Girl*, 2019, 2021.132



Lew Thomas, *SINK: Filling/Filled/Draining/Drained*, neg. 1972, printed early 2000s, 2021.136a-l

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 (PA 1971, and P 2005, 2007, 2010)
2021.137

Doris Ulmann

Foot-Washing Ceremony, Four Men, 1933
gelatin silver print
gift of Katherine D. and Stephen C. Sherrill (PA 1971, and P 2005, 2007, 2010)
2021.138

Carl Van Vechten

Langston Hughes, 1932
gelatin silver print
gift of Katherine D. and Stephen C. Sherrill (PA 1971, and P 2005, 2007, 2010)
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



Robert Vickrey, *Blue Shadows -White Hat*, 1987, 2022.38

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

lao 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
gift of Katherine D. and
Stephen C. Sherrill
(PA 1971, and P 2005,
2007, 2010)
2021.140

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, 2022.22

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
(PA 1983, 1980, 1986)
2022.23.17

John Updike, n.d.
gelatin silver print
Sybil and Kelly Wise
Photo Collection,
gift of Adam, Jocelyn,
and Lydia Wise
(PA 1983, 1980, 1986)
2022.23.18

Peter Sellars, n.d.
gelatin silver print
Sybil and Kelly Wise
Photo Collection,
gift of Adam, Jocelyn
and Lydia Wise
(PA 1983, 1980, 1986)
2022.23.19



Arthur H. Fellig Weegee, *The Critic*, 1943, 2021.140

LOANS





Above: Phoebe Denison Billings, *Bed Rug*, 1741, 1940.25

Previous page: Winslow Homer, *Kissing the Moon*, 1904, 1946.19

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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



BUDGET





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

Earned Income	\$ 76,974
includes visitor donations, gift shop sales, loan fees, event fees, royalties, and photo reproduction fees	
Gifts	1,049,456
includes art acquisitions funds, membership gifts, and gifts for special projects	
Endowment.....	2,706,238
Phillips Academy Allocation	200,000
TOTAL	\$ 4,032,668

EXPENDITURES

Programs	\$ 1,830,989
includes exhibitions, artist-in-residence, education, administration, development, public programming, public relations and advertising, gift shop, preparation, building, and security	
Salary.....	1,367,127
Benefits	386,829
Art Acquisition	447,723
TOTAL	\$ 4,032,668

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





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