AT A GLANCE
JULY 2020–JUNE 2021

PERMANENT COLLECTION
Number of works: .................................................... 22,035
New acquisitions (gifts): ........................................... 237
New acquisitions (purchases): .................................... 50
Works lent to other institutions: ...................................... 16

ATTENDANCE
In-person visits: .................................................... 6,671
Virtual attendance (programs): .................................. 2,342
Students served: ................................................... 1,347
Teachers served: ..................................................... 63

FRIENDS OF THE ADDISON
Support for the annual fund ........................................ $1,077,966
(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: Addison Head of Education Jamie Gibbons celebrates the museum’s 90th anniversary with members of the Phillips Academy Addison Community Ambassadors; Addison Gallery 90th anniversary sticker designed by Phillips Academy student Grace Wang, Class of 2022.

Above: Addison 90th anniversary sticker designed by Phillips Academy student Erin Kim, Class of 2023.
Dear Friends,

The Addison Gallery’s 2021 fiscal year was extraordinary in many ways. Like most academic and cultural institutions, the Addison was forced to close for much of 2020 due to the Covid-19 pandemic. However, following close collaboration with Phillips Academy, careful adherence to CDC and state requirements, and extensive research and communication with our art world peers about protocols adapted by other museums in the Boston area and throughout the world, the Addison reopened in October 2020 with modified hours that allowed us to meet state-mandated occupancy limits and keep the student and public populations separate. Protective barriers, signage, modified traffic flow, and heightened sanitation further ensured the safety of all.

Upon reopening, the museum presented exhibitions that had been in the works prior to the shutdown, including *Wayfinding: Contemporary Artists, Critical Dialogues, and the Sidney R. Knafel Map Collection*, *Currents/Crosscurrents: American Art, 1850–1950*, and *An Incomplete History of Photography: 1860s to 1960s*, as well as shows that spoke to the current state of the country and the world, such as *Robert Frank: The Americans*, *Roy DeCarava*, and *To Make Visible: Art and Activism, 1980–2000*. In the winter, we were proud to present two contemplative exhibitions of work by women that focused on the healing power of art, *Yoko Ono: Mend Piece* and *Aphrodite Désirée Navab: Landmines of Memory*.

The spring of 2021 brought energy and excitement, with the monumental retrospective *Mel Kendrick: Seeing Things in Things*, as well as a celebration of the 90th anniversary of the opening of the Addison Gallery of American Art. The exhibition *Learning to Look: The Addison at 90* presented old favorites, lesser-known gems, and new acquisitions to explore the Addison’s storied history and celebrate all that makes the museum so wonderfully special and unique. During the month of May, museum visitors were treated to free cupcakes, Addison balloons, and books. Additionally, the Addison hosted a birthday party for the campus community; invited friends and fans to contribute to a time capsule to be opened on our 100th anniversary; presented a series of programs highlighting the Addison’s collection and history; and launched a limited-series podcast, *Look with Your Ears: The Addison at 90*, with art historian and host of *The Lonely Palette* podcast Tamar Avishai, to explore thematically works in the Addison’s collection.

In order to continue to offer high-quality exhibitions and programs, as well as maintain excellent visitor relations, Addison staff were required to be flexible, resilient, and creative. The Education team created individually tailored videos linking our collection to curricula for a diverse array of Phillips Academy courses and worked closely with many off-campus groups from Andover, Lawrence, and Lowell, offering live online sessions connecting our exhibitions to their studies. Both on- and off-campus classes met with Edward E. Elson artists in residence via live video sessions. Public programs moved to virtual formats and continued to attract large audiences eager to hear the perspectives of artists, art historians, and curators, and at-home family activities were shared via our social media and e-newsletters.
As we enter our 10th decade, we remain confident in the vital role the arts and the Addison in particular can play in providing much needed solace, inspiration, open conversation, and a sense of shared experience at a time when it is needed more than ever. We are thankful for the continued support of our friends and visitors, proud of the perseverance of the Addison team, and resolved to carry on our mission to engage with the history of American art and American experience—past, present, and future.

Finally, we are tremendously grateful to each of you for every gift. Thanks to you, the Addison Gallery has not only survived throughout a global pandemic, we have thrived. We exceeded our annual fund goal for the 2021 fiscal year, presented 10 dynamic exhibitions and dozens of informative programs, and added nearly 300 works of art to the collection. Without the generous support of our donors, none of this would be possible. We look forward to an exciting future.

Sincerely,

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

Allison Kemmerer,
Interim Director

Phillips Academy students celebrate the Addison’s 90th anniversary; photo: Jessie Wallner
Wayfinding: Contemporary Artists, Critical Dialogues, and the Sidney R. Knafel Map Collection

October 17, 2020–February 28, 2021

Wayfinding presented new work by six artists—Sonny Assu, Andrea Chung, Liz Collins, Spencer Finch, Josh T. Franco, and Heidi Whitman—made in response to a two-year engagement with Phillips Academy's Sidney R. Knafel Map Collection. The collection, a unique holding of atlases and maps, documents European understanding of the world from 1434 through the 19th century. The objects in it are captivating for their aesthetic qualities, geographical speculations, and historical implications. Illuminating the history of scientific inquiry and the Age of Discovery, the Knafel maps are also revealing documents of the political and economic aspirations of their times.

Approaching the Knafel Collection from the vantage point of the 21st century and through a variety of cultural perspectives, intellectual interests, and aesthetic approaches, the six artists in this exhibition explored the ways in which American spaces have been imagined, claimed, measured, circumscribed, and contested, in works that initiate provocative dialogues between past and present.

This exhibition was generously supported by the Sidney R. Knafel Fund, the Edward E. Elson Artist-in-Residence Fund, and a grant from the Artists’ Resource Trust.
Robert Frank: The Americans
October 17, 2020–April 11, 2021

In 1955–56, a Guggenheim Fellowship allowed Swiss–born photographer Robert Frank to travel throughout the United States with the goal of creating a book that he described as a “visual study of a civilization.” First published in France in 1958 and in the United States in 1959, Frank’s The Americans is among the most influential photography books of the 20th century. The Addison is one of only four museums in the world to own a complete set of the images from the book.

Following the sequence in the book, this exhibition presented the full series of 83 photographs. The dark and grainy images are the work of an outsider looking in and reveal Frank’s ambivalence toward his adopted country, probing the defining and enduring dualities of American life and culture—hope and despair, affluence and want, freedom and limitation, community and isolation. Exploring the gulf between appearance and actuality, national ideals and regional specificity, American myth and street-level reality, these provocative and nuanced images ask what America is.

*Generous support for this exhibition was provided by the Winton Family Exhibition Fund.*

Photo: Lightshed Photography Studio
Currents/Crosscurrents: American Art, 1850–1950

October 17, 2020–March 7, 2021

From its inception in 1931, the Addison Gallery has endeavored to expand visitors’ understanding and appreciation of American artistic production in innovative and transformative ways. Drawn entirely from the museum’s rich holdings, this exhibition sought to build upon a nearly ninety-year legacy of disrupting convention by deploying one of the most conventional modes of museum display: the chronological hang. Iconic works by artists like Thomas Eakins, Winslow Homer, Edward Hopper, Georgia O’Keeffe, Jackson Pollock, John Singer Sargent, James McNeill Whistler, and Andrew Wyeth were placed in dialogue with paintings, photographs, works on paper, and sculptures by lesser-known, and in some cases, unknown, artists. Through an installation that deemphasized hierarchies of medium, subject matter, and critical recognition, this exhibition offered a more holistic and nuanced glimpse into a century of creative expression in America.

Generous support for this exhibition was provided by the Bernard and Louise Palitz Exhibitions Fund.

Photo: Lightshed Photography Studio
Artists alienated by the dominant culture of late 20th-century America found themselves unwilling and unable to separate their art from their activism. Some, like Lorna Simpson, Mark Morrisroe, Glenn Ligon, and David Wojnarowicz, leveraged their racial, gender, and sexual identities to create autobiographical—often confrontational—works that made visible both personal and collective experiences of marginalization. Others, like Jenny Holzer, Gran Fury, Robbie Conal, and the Guerrilla Girls, exploited popular media like bus advertisements and broadsheets in order to broadly disseminate their biting social critiques. This exhibition explored how, in ways both overt and covert, artists weaponized their artistic practices in order to hold a mirror up to the injustices of their time, to combat apathy and provoke change.

Generous support for this exhibition was provided by the Mollie Bennett Lupe and Garland M. Lasater Exhibitions Fund.
With the purchase of a photograph by Margaret Bourke-White in 1934, the Addison became one of the first museums in the United States to actively collect photography. In the almost 90 years since, the museum has acquired over 9,000 photographs. The selections displayed in this exhibition highlighted some key moments in the development of the medium and in American history from the 1860s to the 1960s. The imagery included Civil War battlefields, the American West, turn-of-the-century and Depression-era living conditions, geometric abstractions, and Civil Rights protests. Though photographic technology evolved over the course of the century, photographs served throughout the period as powerful agents of social change and vehicles of self-expression.

Generous support for this exhibition was provided by the Winton Family Exhibition Fund.

Photo: Lightshed Photography Studio
Roy DeCarava

October 17, 2020–January 3, 2021

In 1952, Roy DeCarava was awarded a Guggenheim Fellowship to photograph people and everyday life in Harlem, where he was born and raised. As he explained in his application for the fellowship, he did not want to make a “documentary or sociological statement,” but rather a “creative expression” of Black American life. From street scenes to intimate family moments, DeCarava portrayed his subjects in this series and in his work in the decades that followed, with unparalleled warmth, humanity, and beauty. Perhaps most striking are the rich tonalities in DeCarava’s prints and his sensitive use of light, which remarkably transform a quiet hallway or an empty hotel room into an aesthetic experience.

*Generous support for this exhibition was provided by the Francesca S. Woodman Exhibitions Fund.*

Photo: Lightshed Photography Studio
EXHIBITIONS WINTER 2021
Yoko Ono: Mend Piece

January 16–April 11, 2021

Yoko Ono is widely recognized for her groundbreaking conceptual art, which has encompassed performance, instruction, film, music, and writing. Born in Tokyo in 1933, she moved to New York following studies in philosophy, and became a key figure in a vibrant avant-garde scene. Her innovative instruction pieces—conceptual guides that inspire actions or thoughts—were first collected and published as the book Grapefruit in 1964. Together with her husband, John Lennon, in 1969 Ono realized the international campaign WAR IS OVER! (IF YOU WANT IT). She has been the focus of major solo exhibitions at the Guggenheim Bilbao, The Museum of Modern Art, New York, and the Museum of Contemporary Art, Tokyo, among others. Ono received the Golden Lion for Lifetime Achievement from the Venice Biennale in 2009. Today, she continues to work tirelessly for world peace.

In Mend Piece (Andrea Rosen Gallery, New York City version), Ono proposes communal mending as an act of healing. Presented with shattered cups and saucers, participants were asked to bind the fragments together using common household items: twine, glue, scissors, and tape. The resulting creations were displayed on nearby shelves, evidence of the power of collective action.

Yoko Ono: Mend Piece was organized by the American Federation of Arts. The presentation of Yoko Ono’s Mend Piece (Andrea Rosen Gallery, New York City version) is part of ArtRoom, an ongoing series of contemporary art installations organized by the AFA.

This page and previous page: installation views of Yoko Ono, Mend Piece (Andrea Rosen Gallery, New York City version), 1966/2015, © 2015 Yoko Ono, photo: Frank E. Graham.
Aphrodite Désirée Navab: Landmines of Memory

January 16–April 11, 2021

Aphrodite Navab is an Iranian-born, New York-based artist whose work mines her Iranian, Greek, and American heritage to explore its competing histories and politics and its impact on her personal identity.

Created while Navab was an Addison Edward E. Elson Artist-in-Residence, this series of ink drawings is inspired by her brother, Alexander Navab, who graduated from Phillips Academy in 1983, and who passed away unexpectedly in 2019. As Navab explored the campus her older brother once traversed, she discovered an outdoor circular seating area comprised of 11 large stones as well as the Cochran bird sanctuary. From her meanderings, two cultural touchstones emerged: the Labyrinth and the patience stone. Referencing the ancient Greek myth in which the princess Ariadne gives her lover Theseus a ball of thread so that he can escape from the Labyrinth after slaying the Minotaur, Navab equates drawing with the cathartic act of retracing one’s steps. Using line as a thread of memory, she links past to present, and interrogates her demons and heroes. In Persian folklore, the stone of patience is a magical black stone that absorbs the confessions of those who confide in it—much like paper absorbs the marks of the artist. It is believed that one day the stone will explode, overflowing with the secrets that it keeps. In this sequence of drawings, the patience stone is a labyrinth housing Navab’s stories of exile and migration, rupture and suture, loss and survival. As the series progresses, the stone—rather than disintegrating—transforms into a crow, suggesting metamorphosis, reinvention, and unfettered flight.

Generous support for this exhibition was provided by the Elizabeth and Anthony Enders Exhibitions Fund. The artist’s 2019 residency was supported by Joseph Bae (PA 1990, P ’21, ’23) and the Edward E. Elson Artist-in-Residence Fund.

Photo: Frank E. Graham
EXHIBITIONS
SPRING 2021
Since the 1970s, Mel Kendrick has charted a unique and innovative path of experimentation and provocative investigation into the fundamentals and possibilities of sculpture. Bringing together over 100 works that span nearly five decades, this exhibition offered a rare glimpse into the artistic evolution of one of the boldest and most consistently adventurous artists of his generation. Exploiting the essential properties of his selected medium, whether wood, rubber, paper, or concrete, Kendrick creates works that lay bare the process by which they were made. Visible traces of his trial-and-error method—marks, cuts, paint, oil stains—compel us to unravel the mystery of each sculpture’s making and in doing so share in the artist’s meditations on the relationships between inside and outside, solid and void, organic and geometric, and nature and culture.

Generous support for this exhibition and publication was provided by the Michael and Fiona Scharf Publications Fund, the Sidney R. Knafel Exhibition Fund, Toby D. Lewis, Katherine D. & Stephen C. Sherrill ’71, P’05, ’07, ’10, The Andy Warhol Foundation for the Visual Arts, Frank Williams and Keris Salmon, the Alice M. & Thomas J. Tisch Foundation, Raymond Learsy, The Fifth Floor Foundation, Dr. & Mrs. John Bassett, Gail Monaghan, Francis Greenburger, Wheelock Whitney III, and Mr. and Mrs. Edward A. K. Adler.

This page and previous page: installation views of Mel Kendrick: Seeing Things in Things, photos: Frank E. Graham
Learning to Look: The Addison at 90

May 8–December 31, 2021

Founded through the largesse of Phillips Academy alumnus Thomas Cochran (PA 1890), the Addison Gallery of American Art opened its doors in May of 1931 with a permanent collection of some 400 works. One of the first museums devoted solely to the art of the United States, the Addison was forged with a dynamic and unrelentingly adventurous spirit that has, through the support of generous donors, allowed the museum to assemble one of the world’s most significant and forward-looking collections of American art across media. The collection, which has since grown to include more than 23,000 works, allows visitors to trace the cultural, political, and social forces that have shaped and defined the American experience from the 18th century to the present day.

Filling the Addison’s first floor galleries, Learning to Look featured celebrated favorites, lesser-known gems, and new acquisitions that bring to life the Addison’s storied history and ongoing commitment to groundbreaking artists. With an installation that allowed objects to speak across time and media, this exhibition included masterworks by artists such as Winslow Homer, Thomas Eakins, Georgia O’Keeffe, Jackson Pollock, Donald Judd, Agnes Martin, McArthur Binion, Carrie Mae Weems, and Jaune Quick-to-See Smith.

A complementary installation in the Museum Learning Center drew from the museum’s rich and extensive archives. Materials such as museum correspondence, artist’s letters and sketches, and architectural plans, further explored nine decades of innovative art education, progressive exhibitions, prescient acquisitions, and pioneering artist’s residencies.

*Generous support for this exhibition was provided by the Anna–Maria and Stephen Kellen Foundation, Andrew and Barbora Gundlach P’22 and ’24, Edwin ’49 and Margaret Smith, William and Elizabeth Kahane P’20, and Harry Kahane ‘20.*
Language, Sequence, Structure: Photographic Works by Lew Thomas, Donna-Lee Phillips, and Hal Fischer
October 1, 2021–January 23, 2022

Light, Space, Surface: Works from the Los Angeles County Museum of Art
November 23, 2021–March 20, 2022

Georgia O’Keeffe, Photographer
February 26–June 12, 2022

Past Is Prologue: History in Contemporary Art
April 16–July 31, 2022

EDWARD E. ELSON
ARTISTS-IN-RESIDENCE
Edward E. Elson Artists-in-Residence

In a year in which artists were unable to travel, the Addison grew opportunities to connect our Edward E. Elson Artists-in-Residence with classes by taking advantage of virtual meetings. Artists from the exhibition Wayfinding: Contemporary Artists, Critical Dialogues, and the Sidney R. Knafel Map Collection, including Sonny Assu in British Colombia and Andrea Chung in California, met over Zoom with Phillips Academy drawing courses and preschool groups from the SHED Children’s Campus in Andover, and Chung was invited by the Addison Community Ambassadors and the student group Student Advocates for Climate Awareness (SACA) to present the virtual talk “Andrea Chung: An Exploration of Art and Environmental Racism.” In conjunction with the exhibition Aphrodite Désirée Navab: Landmines of Memory, Navab met with Phillips Academy courses from art to Latin, for conversation about mythology, visual representation, and healing.

Previous page: artist Mel Kendrick talks virtually with members of Andover Dance Group, who choreographed dances inspired by Kendrick’s work; this page: artist Aphrodite Navab meets virtually with students from a Phillips Academy art class
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

2020–2021 School Year Courses

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

Art 225: Visual Studies
Art 302: Clay and the Ancestral Pot
Art 304: Drawing I: Methods and Materials
Art 305: Painting I: Paint, Palette, and Process
Art 502: Ceramics II
Art 505: Advanced Drawing, Painting, and Mixed Media
Art 600: Advanced Studio Art: Self-Directed Studio Practice
Chemistry 580: Advanced College Chemistry
English 100: An Introduction to English
English 200: Writing to Read, Reading to Write

English 300: The Stories of Literature
History 100: World History
History 200: World History: Thematic Approaches
History 300: The United States
History 521: Asian History Survey: China, Japan, and Korea
History 595: Fashion in History
Interdisciplinary Studies 599: The Workshop
Latin 520: Vergil/Caesar
Religion and Philosophy 522: Feminist Philosophies
Spanish 300: Third-Level Spanish
Phillips Academy Community Projects and Partners

Events and Programs Planned and Hosted by the Addison Community Ambassadors

- Evening study hours on Zoom with activities designed to help students connect with museum resources
- Virtual program Andrea Chung: An Exploration of Art and Environmental Racism
- The Addison’s 90th birthday party for the Phillips Academy community
- Weekly e-newsletter sent to Addison Club members

Andover Dance Group choreographed and performed sequences inspired by the exhibition Mel Kendrick: Seeing Things in Things

Office of Community Engagement co-sponsored a virtual Community Conversation: Art as Activism: A Closer Look

School and Community Programs

K-12 School Groups
Lawrence High School
Lawrence High School Teachers
- Professional Development
Lowell High School
Manchester High School
The Pike School
Salem High School
SHED

Community Groups
Andover Bread Loaf
Boys and Girls Club of Lawrence
El Taller

Participants of The Workshop: Art as Resistance explore works from the Addison’s collection in the Museum Learning Center.
Programs and Resources for Teachers

**Online resources:**
Given the unique circumstances and the variety of different learning scenarios across districts this school year, the Addison’s Education Department provided more online opportunities to engage with the Addison’s exhibitions and permanent collections. E-newsletters were sent to our educator list with links to virtual curator talks, 360° tours, and overviews to online exhibitions and images, in addition to information about scheduling for Zoom classes and curriculum support.

Emails were sent to our family audiences with ideas for ways to stay creative and inspired at home. Suggestions included simple art activities using materials available at home and children’s picture books connected to the Addison’s exhibitions. In addition to sharing the Addison’s online resources, the Education team created a video tour for families with ideas for creating their own museums using their personal collections or art projects. *Wayfinding*-inspired activity kits including a foldable guide to the exhibition and blank map were available for pickup or to be mailed.

*Curator Allison Kemmerer leads Addison Community Ambassadors on a tour of Mel Kendrick: Seeing Things in Things.*
Virtual Programs

Making Strange: The Modernist Photobook in France
with Dr. Kim Sichel, Associate Professor of the History of Photography and Modern Art, Boston University
October 28, 2020

Gallery Talk: To Make Visible: Art as Activism
with Curator Gordon Wilkins, presented in collaboration with Andover’s Memorial Hall Library
November 18, 2020

Looking Closely: Civil War Painting and Photography
with Head of Education Jamie Kaplowitz Gibbons and Curatorial Fellow Tessa Hite, presented in collaboration with Andover’s Memorial Hall Library
December 9, 2020

The Meaning of Land: Indigenous and Euro-American Mapping
with Michelle LeBlanc, Director of Education at the Norman B. Leventhal Map & Education Center
January 14, 2021

with Curator Gordon Wilkins in collaboration with Andover’s Memorial Hall Library

   Part 1: 1850–1900
   January 27, 2021

   Part 2: 1900–1930
   February 10, 2021

   Part 3: 1930–1950
   February 17, 2021

Mindfulness at the Museum
with India Clark, Museum Mindfulness Guide & Life Path Mentor for Creative Souls; Founder of the Wayfinder Institute; sponsored with the Tang Institute at Andover
February 28, 2021

Live Artist Jam Session: Aphrodite Désirée Navab, Nicholas Galanin, and Curtis Talwst Santiago
March 31, 2021

The Addison at 90: A Conversation with William C. Agee
presented with Andover’s Memorial Hall Library
May 4, 2021

The Addison at 90: A Conversation with Jock Reynolds and Dawoud Bey
May 25, 2021

An Artists’ Conversation: Mel Kendrick: Seeing Things in Things
with Mel Kendrick, Carroll Dunham, and John Newman
June 17, 2021
ACQUISITIONS
Ansel Adams
Las Trampas, Near Penasco, New Mexico, c. 1958
gelatin silver print
Steil Family Collection
2021.1

Gayleen Aiken
“Cousins Gawleen” and “Butter Cup” dancing slowly by the nickelodeon playing., 1966, 2021.2

My old Big House Dances and tried to scare us., 1989
colored pencil, ballpoint pen, and crayon on paper
museum purchase
2021.3

Rooms and Rooms, 1992
colored pencil, ballpoint pen, and crayon on paper
museum purchase
2021.4

anonymous
Portrait of a Woman Holding a Cased Photograph, c. 1855
half-plate ambrotype with applied pigment
museum purchase
2020.70

Arkansas State Penitentiary, The Electric Chair, 1924
gelatin silver print
gift of W. M. Hunt
2021.32.1
Duck and Cover, St Petersburg, Florida, 1960
gelatin silver print
gift of W. M. Hunt
2021.32.2

Electric Chair (Nebraska), 1910–1920
toned gelatin silver print
gift of W. M. Hunt
2021.32.3

Untitled (Portrait of a Young Girl, Standing Next to Red Chair), 1860s
hand-colored whole plate tintype
gift of W. M. Hunt
2021.32.5

When Being Expressed this Package Contains One or More Human Eyes, n.d.,
printed 1990s
gelatin silver print
gift of W. M. Hunt
2021.32.7

F. Milton Armbrust
Untitled (Javelin Thrower), c. 1920
gelatin silver print on textured paper
gift of W. M. Hunt
2021.32.8

Richard Avedon
2021.32.9
Platt D. Babbitt

Niagara Falls, with Couple, c. 1853, whole-plate daguerreotype in hinged enclosure, museum purchase 2021.5

William Bailey


Jonathan Becker


McArthur Binion DNA: Work, 2019, 2021.6

Mel Bochner Untitled from Four x Four x Four, 1990 screenprint gift of Robert Feldman (PA 1954), Andrea Feldman Falcone (PA 1983), and Julia Mangold in memory of Barry Le Va 2021.57.1

Mathew B. Brady Untitled (Young Boy with American Flag), c. 1855 quarter-plate ambrotype in hinged enclosure gift of W. M. Hunt 2021.32.6

William Brice Figures and Stream, 1966 lithograph printed on German Etching paper gift of Marge Garfield 2020.72

Three Heads, 1951 lithograph printed in black on cream wove paper gift of Marge Garfield 2020.73

Jeff Brouws High Dive, Ventura, California, 1988 chromogenic print gift of W. M. Hunt 2021.32.10
Gillian Brown
*Untitled (Classroom)*, 1991
mixed-media installation
gift of the artist
2021.48

Jesse Burke
*As Long as the Grass Shall Grow*, 2015
archival inkjet print mounted on board
gift of Dr. Joseph Chazan
2021.7

*Broken Wing*, 2015
archival inkjet print
gift of Dr. Joseph Chazan
2021.8

*Camo, I*, 2005
c-print
gift of Dr. Joseph Chazan
2021.9

*Daughter of a Railroad Man*, 2015
archival inkjet print
gift of Dr. Joseph Chazan
2021.10

*Flesh and Blood*, 2015
archival inkjet print
gift of Dr. Joseph Chazan
2021.11

*Hay Hill, 0142*, 2010
archival inkjet print mounted on board
gift of Dr. Joseph Chazan
2021.12

*Hidden*, 2008
c-print
gift of Dr. Joseph Chazan
2021.13

Warren Courts, 2009
c-print mounted on board
gift of Dr. Joseph Chazan
2021.14

*Wood Duck*, 2015
archival inkjet print
gift of Dr. Joseph Chazan
2021.15

*Woodcarver*, 2015
archival inkjet print
gift of Dr. Joseph Chazan
2021.16

Harry Callahan
*Barbara with Mask, Chicago*, 1954, printed 1980
gelatin silver print
gift of W. M. Hunt
2021.32.11

*Eleanor (silhouette), Chicago*, 1948, printed 1980
gelatin silver print
gift of W. M. Hunt
2021.32.12

Andrea Chung
*A Scene from Anthropocene No. 2*, 2016
cyanotype on 140 lb. watercolor paper
museum purchase
2021.17

*VEX XVI*, 2020
collage, ink, and beads on paper handmade from traditional birthing cloth
museum purchase
2021.18
Sonya Clark  
*Unraveled Persistence*, 2016  
deconstructed nylon  
Confederate battle flag, threads, and flag pole  
museum purchase  
2020.74

Liz Collins  
*Addison Stairs*, 2020  
wool, cotton mesh  
gift of the artist  
2021.49

Imogen Cunningham  
*The Dream (Veiled Woman)*, 1910, printed 1975  
gelatin silver print  
gift of W. M. Hunt  
2021.32.13

Chris DAZE Ellis  
*Times Square Portfolio*, 2016  
four etching and aquatints  
gift of the artist  
2021.50.1–4

Richard Diebenkorn  
*Aquatint with Drypoint Halo*, 1978  
sugar aquatint with drypoint and burnishing on Rives paper  
gift of Lois B. Torf in honor of Robert Feldman (PA 1954)  
2021.19

John Manford Divola  
*Flying/Falling from 5 Prints*, 1984, printed 1987  
dye transfer print  
gift of W. M. Hunt  
2021.32.14

Richard Drew  
*Terrorist Attack (The Falling Man)*, New York, September 11, 2001, printed 2004  
digital pigment print  
gift of W. M. Hunt  
2021.32.15

Jess T. Dugan  
eighteen gelatin silver prints  
gift of the artist in honor of Shellburne Thurber  
2021.51.1–18

Frank Eugene  
*Untitled (The Faun)* from *Camera Work Number V, MDCCCV*, January 1904  
photogravure  
gift of W. M. Hunt  
2021.32.16
Wendy Ewald
gelatin silver print
gift of W. M. Hunt
2021.32.17

Spencer Finch
Yellowstone Hike (Clear Lake Trail), 2018
Pantone swatches and pencil on paper
museum purchase
2020.75

Hal Fischer
Gay Semiotics, 1977, printed 2014
twenty-four carbon pigment prints in handmade case with denim covering
museum purchase
2021.20.1–24

Robert Frank
From the Funeral, Frogmore, S.C., 1955
gelatin silver print
Steil Family Collection
2021.21

Photobooth, Tennessee, 1955
gelatin silver print
Steil Family Collection
2021.22

Dorothea Lange
Korean Child, 1958
gelatin silver print
gift of W. M. Hunt
2021.32.21

Yasuhiro Ishimoto
Untitled (Man at Beach, Mark on Foot, Chicago), c. 1952-1953, printed later
gelatin silver print
Steil Family Collection
2021.32.18

Steven Klein
Brad 24, 1998
chromogenic print
gift of W. M. Hunt
2021.32.20

Dorothea Lange
Korean Child, 1958
gelatin silver print
gift of W. M. Hunt
2021.32.21

Spencer Finch
Yellowstone Hike (Clear Lake Trail), 2018
Pantone swatches and pencil on paper
museum purchase
2020.75

Thomas Howard
Ruth Snyder (Electric Chair), January 12, 1928
gelatin silver press print on matte surface paper
gift of W. M. Hunt
2021.32.19

Untitled (Amusement Park Crowd), c. 1956
gelatin silver print
Steil Family Collection
2021.23
Barry Le Va
*Untitled from Four x Four x Four*, 1990
screenprint
gift of Robert Feldman (PA 1954), Andrea Feldman Falcione (PA 1983), and Julia Mangold in memory of Barry Le Va
2021.57.2

Annie Leibovitz
*Karen Finley, New York City*, 1992
chromogenic print
gift of W. M. Hunt
2021.32.22

Carrie Levy
*Untitled from Domestic Stages*, 2004
chromogenic print
gift of W. M. Hunt
2021.32.23

Sol LeWitt
*Untitled from Four x Four x Four*, 1990
screenprint
gift of Robert Feldman (PA 1954), Andrea Feldman Falcione (PA 1983), and Julia Mangold in memory of Barry Le Va
2021.57.3

Luis Mallo
*Passengers Knitting Sequence from Passenger Series*, 1995
five gelatin silver prints
gift of W. M. Hunt
2021.32.24a–e

Robert Mangold
*Untitled from Four x Four x Four*, 1990
screenprint
gift of Robert Feldman (PA 1954), Andrea Feldman Falcione (PA 1983), and Julia Mangold in memory of Barry Le Va
2021.57.4

Michael Philip Manheim
*High School Prom, Alliance, Ohio*, 1957, printed later
digital print
gift of the artist
2020.76

Sandra Matthews
*Helen with children (Ibi center) in 1930 / Ibi in 2020 from Present Moments, 1930–2020, printed 2021*
inkjet print
gift of Suzanne Hellmuth and Jock Reynolds (PA 1965) in honor of Donald and Grace Blumberg
2021.52

inkjet print
gift of Suzanne Hellmuth and Jock Reynolds (PA 1965) in honor of Donald and Grace Blumberg
2021.53

Sandra, Rina and Ibi in 2007 from *Present Moments, 2007, printed 2021*
inkjet print
gift of Suzanne Hellmuth and Jock Reynolds (PA 1965) in honor of Donald and Grace Blumberg
2021.54

Amanda Means
*Light Bulb 200, 2001–2003*
gelatin silver print
gift of W. M. Hunt
2021.32.25

Ray K. Metzker
*63 EU–14, Early Philadelphia, 1963, printed c. 1963*
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.24

*63 MG–11, Early Philadelphia, 1963, printed c. 1963*
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.25

*64 HR–34, Early Philadelphia, 1964, printed 2006*
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.26
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.27

66 IY 39-40, Double Frame, 1966, printed c. 1980s
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.28

68 GO, Double Frame, 1968, printed c. 1968
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.29

75 CT-23, Sand Creatures, 1975, printed c. 1975
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.30

79 CS-20, Pictus Interruptus, 1979, printed 1980
gelatin silver print
gift of Dr. and Mrs. George A. Violin
2021.31

Herbert Mitchell
Couple Posing by Arch, c. 1930s
gelatin silver print
gift of W. M. Hunt
2021.32.26

John Monteith
Untitled
(Shiny Green Flies), c. 1995
mixed-media gelatin silver prints of halftone images, each varnished, and assembled on board
gift of W. M. Hunt
2021.32.27

Barbara (Brooks Johnson) Morgan
Lloyd’s Head, 1944, printed c. 1950
gelatin silver print
gift of W. M. Hunt
2021.32.28

multiple artists
RISD, Photographs, 1967–1968
portfolio of twenty-one photographs
gift of Dr. and Mrs. George A. Violin
2021.59.1-24

RISD, Photographs, 1969
portfolio of twenty-four photographs
gift of Douglas Prince
2021.59.1-24

Aphrodite Désirée Navab
Landmines of Memory, 2019
ink on paper
gift of the artist in memory of her beloved brother Alexander Navab (PA 1983), 2020.77.1–57

Aphrodite Désirée Navab, Untitled from Landmines of Memory, 2019, 2020.77.9
Nicholas Nixon  
_F.K., Boston_, 1984  
gelatin silver print  
gift of W. M. Hunt  
2021.32.29

Suzanne Opton  
cromogenic print  
gift of W. M. Hunt  
2021.32.30

PalaMa  
George Tooker, Union City or Weehawken, NJ, c. 1948  
gelatin silver print  
purchased as the gift of Louis Wiley, Jr. (PA 1963)  
2020.78

Neal Rantoul  
Bluff, Utah, 1999  
eighteen selenium-toned silver halide prints  
gift of the artist  
2021.60.1–18

Paradise California, 2019  
six digital inkjet prints  
gift of the artist  
2021.61–66

Salt Lake Utah, 2019  
four digital capture archival inkjet prints  
gift of the artist  
2021.67–70

Elaine Reichek  
Red Man from Tierra del Fuegians, 1986–1987  
knitted wool yarn and gelatin silver print  
gift of W. M. Hunt  
2021.32.31a,b

Frank Albert Rinehart  
Shot in the Eye–Oglala Sioux, 1899  
platinum print  
gift of W. M. Hunt  
2021.32.32

Gary Schneider  
Retinas from Genetic Self-Portrait, 1998  
two-toned gelatin silver prints (diptych)  
gift of W. M. Hunt  
2021.32.33a,b

Peter Sekaer  
Facial Analysis, negative 1939,  
printed later  
gelatin silver print  
gift of W. M. Hunt  
2021.32.34

Andres Serrano  
Dread, 1987  
Cibachrome print  
gift of W. M. Hunt  
2021.32.35

Klansman (Knighthawk of Georgia, V), 1990  
Cibachrome print  
gift of W. M. Hunt  
2021.32.36

Aaron Siskind  
Pleasures and Terrors of Levitation No. 81 (head to right, elbows on thighs), 1956,  
printed 1960s  
gelatin silver print  
gift of W. M. Hunt  
2021.32.37

Bob Stanley  
Johnny V. Colts–Rams, 1965  
Liquitex acrylic on canvas  
gift of Elita and William C. Agee (PA 1955)  
2021.33

Ernest Stone  
I Was Here, 1973  
gelatin silver print  
gift of W. M. Hunt  
2021.32.38

Donald Sultan  
Flowers and Vase, August 12, 1985  
latex and tar on tile  
gift of Sally and John Van Doren (PA 1980)  
2021.71
Abbott Handerson Thayer
*Hunter in the Woods*, 1870s
oil on canvas
gift of Jocelyn Faulkner Bolle
2021.34

*Type A*
*Fear Multiples*, 2020
cast concrete and polymer
purchased as the gift of Louis Wiley, Jr. (PA 1963)
2020.79

Penelope Umbrico
*Untitled*, c. 2000
nine chromogenic prints
gift of W. M. Hunt
2021.32.39a–i

Alex Webb
Cibachrome print
gift of W. M. Hunt
2021.32.40

Arthur H. Fellig Weegee
*Arrested for Bribing Basketball Players*, negative 1945, printed later
gelatin silver print
gift of W. M. Hunt
2021.32.41

Carrie Mae Weems
*All the Boys (Blocked 2)*, 2016
archival pigment print and silkscreened panel mounted on gesso board
museum purchase with support of the African American Art Acquisition Fund
2020.80a,b

Henry Wessel, Jr.
*San Francisco*, 1973
gelatin silver print
gift of W. M. Hunt
2021.32.42

Edward Weston
*Neil Sleeping*, 1925, printed c. 1978
gelatin silver print
gift of W. M. Hunt
2021.32.43
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.

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- **Crystal Bridges Museum of American Art**, Bentonville, Arkansas
- **The Dixon Gallery and Gardens**, Memphis, Tennessee
- **The J. Paul Getty Museum**, Los Angeles, California
- **The Jewish Museum**, New York, New York
- **Magazzino Italian Art Foundation**, Cold Spring, New York
- **Museum of Fine Arts, Boston**, Massachusetts
- **National Museum of Women in the Arts**, Washington, D.C.
- **New Museum of Contemporary Art**, New York, New York
- **Peabody Essex Museum**, Salem, Massachusetts
- **Portland Art Museum**, Oregon
- **San Antonio Museum of Art**, Texas
- **Wadsworth Atheneum**, Hartford, Connecticut
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Pierce Rafferty
Nancy Bailey Riegel
The Honorable James M. Shannon &
Dr. Silvia C. Shannon
Michael T. Shay

Previous page: installation view of Mel Kendrick: Seeing Things in Things; photo: Frank E. Graham
<table>
<thead>
<tr>
<th>Name(s)</th>
<th>Amount Range</th>
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<tr>
<td>L. Thomas Sperry &amp; Julia Wachtel</td>
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<td>Mary Winn M. Hearle &amp; Michael J. Hearle</td>
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<td>Paul W. Henry</td>
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<td>Mrs. Kathleen Herr–Zaya &amp; Thomas R. Zaya</td>
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<td>John M. Higbie</td>
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<td>John B. Hirsch</td>
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<td>Nancy Hitchcock</td>
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<td>William D. &amp; Kate C. Hoffman</td>
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<td>Kathryn L. &amp; Gary T. Holihan</td>
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<td>Ji Hua &amp; Yiming Jin</td>
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<td>William L. Hudson</td>
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<td>Dorne Huebler</td>
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<td>Mrs. Roger B. Hunt</td>
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<td>Diane Huster</td>
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<td>Ayako Ishizuka</td>
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<td>Denise J. &amp; Mark L. Johnson</td>
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<td>Ms. Joan H. Johnson</td>
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<td>Dr. &amp; Mrs. Lawrence P. Johnson</td>
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<td>Mr. &amp; Mrs. Maurice Katz</td>
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<td>Allison N. Kemmerer &amp; Thomas Hammond</td>
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<td>Charles C. Kimball II</td>
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<td>Christina D. &amp; Randy E. Kinard</td>
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<td>Emma K. King</td>
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<td>Miggung Ko &amp; Jiyoun Park</td>
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<td>Thomas J. Lamson, D.M.D. (d)</td>
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<td>Mr. &amp; Mrs. Newbold Le Roy, III</td>
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<td>Anne Lewinsohn</td>
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<td>Rebecca E. Lewis</td>
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<td>James K. Li</td>
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<td>Robert A. Lloyd</td>
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<td>Mr. &amp; Mrs. James B. Lockhart, III</td>
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<tr>
<td>Evan M. London</td>
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<tr>
<td>Angela S. Lorenz &amp; Giovanni Figliomeni</td>
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<td>Todd A. Aimée R. Lubin</td>
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<td>Peter &amp; Paula Lunder</td>
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<td>Charleen Maguire</td>
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<tr>
<td>Alexandra N. May &amp; Salvador Salort-Pons</td>
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<td>James W. Mayer, M.D.</td>
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<tr>
<td>Emilie Dean McBride</td>
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</table>
Allison Kemmerer discusses Mel Kendrick: Seeing Things in Things with Phillips Academy students
Up to $100

Susan P. Adler
William C. Agee
Roger F. Anderson, Jr., M.D.
Josie H. Arnold
Mr. & Mrs. Bo Baird
Kristina L. Ballard
Matthew Bellico
Alexander B.R. Bernhard
Victoria W. Bian
Mr. & Mrs. Steven J. Blindaer
Marilyn Blumsack
Louise I. Borke & Gerald I. Brecher
Daniel E. Braunlin, M.D.
Gillian Brown
John D. Browning
William E. Brush
Charles S. Budney
Jerrry Chamberlain
Eddie Charbonneau
Kai M. Charland
Nicole H. Cherubini
Michaela E. Chung
Gordon H. Cless, M.D.
Mr. & Mrs. Irwin Cohen
Andrea Lynch Cole
Liz Collins
Ellen Concanon
Brett W. Cook
Mr. & Mrs. William B. Cooper
Ilia Schmidt Cox
Mr. & Mrs. Charles E. Crockett
Alexa R. Cross
Grace E. Curley
MacDonald & Kennan E. Daniel
Amy C. Dattilio
Herbert K. Davis
John T. Davis
Stephen & Carole Davis
Joisan E. Decker DeHaan
Sandra DeVita & Pedro L. Arce
Jess T. Dugan
Thomas K. Elden
Chris Ellis
Karen E. & Edward H. English
Henry O. Eshelman
Martha Buckley Fahnoe
David R. Farmer
Derek H. Farquhar
Miriam A. Feldman
Howard J. Finney IV
Chloe S. Frechette
David A. Freilach
Catherine D. & David J. Freiman
Marge Garfield
Eleanor Gartner
John A. Garver
Jules T. Gilligan
Marie Grace
William J. Gray
Mr. & Mrs. Michael Grunko
Benjamin K. Heller
Cameron H. Henning
Victoria A. Henry
Mr. & Mrs. John H. Holmes
Robert H. Howe
Margot E. Hutchins
Andrew Jacobson
Ralph Johnston & Margaret Karns
Ignacy A. Jurjewicz
David L. Kaliner
Ishani Kapoor
Margaret G. Klarberg Kennedy
Eugenie Kim
John M. Kirk III
Nicholas Knueppel
Miguung Ko & Jiyoung Park
Elizabeth Bartelink Lane
Patricia Bull Smith Langdon
Constance Lanseigne-Lase
Lisa & Joseph Lawson
Sohyun Lee
Sean Leonard
Geoffrey W. Lynch
Linda D. & Roy M. Maletz
Leslie S. & Andrew G. Malis
Michael P. Manheim
Paul F. Marion & Rosemary E. Noon
Ronna Ponty Markell
Olivia F. Mascheroni
Steve Matava & Susan Hegarty
Mr. & Mrs. John Matson
Senia Z. Maymin
Daniel B. McCuffie
John F. Meck III
William K. Mettler
Faith Critchley Miller
Priscilla L. Moulton
Aphrodite D. Navab
Ann C. Nelson
Fedor A. Oboukhov
John A. O'Brien
Elaine M. Ohlson
Neil Onerheim & Judith Nathanson
Laurie A. Ortstein
Moira L. Ounjian
David K. Owang
Beth Parsons
Richard S. Pieters, Jr.
Mary Porter
Michael P. Preston
Anne W.B. Prichard
Douglas Prince & Barbara Hilton
Edward W. Probert
Jing Qu
Talbot N. Rantoul
Elizabeth M. Rao
Ava M. Ratcliff
Daniel D. Reiff
Dr. Baorui Ren &
Mrs. Melissa H. Qian
Alexis J. Renwanz
Amanda Moger Rettig
Carlos M. Ridruejo
Mary Margaret Roberts
Dan Rocha
Christopher P. Rokous
Lovisa G. Romander
Allison L. Roth
Dr. & Mrs. James H. Rubin
Susanna Harwood Rubin
Margery Russom
Danny M. Samuels
John Sawell
Janet M. Scognamiglio
Timothy D. Segal, M.D.
Austin E. Sharpe
Carolyn D. & John B. Skelton
Charles Durujea Smith IV
Kristen E.B. Snelling
M. Peter Steil & Janice I. Steil
Mr. & Mrs. Gregory Stidsen
Noelle F. Strong
Meghan Tao
Evagelia Toffoloni
Katerina Toffoloni
Nikolette Toffoloni
Lois B. Torf (d)
Thomas Varnum, Jr.
Pamela Hochschartner Viola
Dr. & Mrs. George A. Violin
Bradford B. Wakeman
Youxuan Wei
Ruth Sisson Weiner
Gerrl B. & Jeff A. Weiss
Christopher Wen, M.D.
Anna M. Wicks
Richard Wilkins
David M. Wohlstedter
Jane Woolverton Wrench
Siye Zhu
Mara L. Terlizzi Ziegler
Carolyn M. Zimmer
Diana E. Zipeto
Mr. & Mrs. Gregory J. Zorthian
Anonymous (2)

In Kind

Anna Schneider Durham

Key:
(d) - deceased
Tributes

In Honor

Alexander B.R. Bernhard in honor of Nicholas Demetrioukakos ’19
Nathaniel M. Cartmell III in honor of Jock Reynolds ’65
Christopher J. Doherty in honor of Sylvia Conroy
Dr. & Mrs. John D. Doykos, III in honor of Juliann McDonough ’81
Peter J. & Maria Eliopoulos in honor of John Palfrey
Peter J. & Maria Eliopoulos in honor of Elwin Sykes
Peter J. & Maria Eliopoulos in honor of Rebecca Sykes
Kay B. Frishman in honor of Andrew Frishman ’93
Eleanor Gartner in honor of Gordon Wilkins
Charles C. Kimball II in honor of Richard Kimball ’46
Christina D. & Randy E. Kinard in honor of Paul Kinard ’15
Lisa & Joseph Lawson in honor of Jennifer Lawson ’19
Senia Z. Maymin in honor of Jock Reynolds ’65
Lindsey Melville in honor of Grace Curley ’81
Joan M. Platt in honor of Sylvia Platt ’79
Joan M. Platt in honor of Virginia Platt ’83
Amanda Moger Rettig in honor of Jock Reynolds ’65
Jock M. Reynolds & Suzanne Hellmuth in honor of Edward Elson ’52
Jock M. Reynolds & Suzanne Hellmuth in honor of Suzanne Elson
Andrew Z. Scharf in honor of Deborah Murphy ’86
Andrew Z. Scharf in honor of Paul Murphy ’84

In Memory

Blakeman Hazzard Allen in memory of Susan Wagg ’56
Mr. & Mrs. David P. Carnes, Jr. in memory of Louis Hoitsma, Jr.
Robert M. Chernow in memory of Meredith Price
W. Shelby Coates, Jr. in memory of Frederick Allis, Jr. ’31
Andrea Lynch Cole in memory of William Rizzo ’66
John N. Deming, Jr. in memory of E. Deming ’68
Lucas J. Edwards in memory of John MacNeil ’93
Robert A. Feldman in memory of William Berkowitz ’54
Robert A. Feldman in memory of William Bragg, Jr. ’54
Robert A. Feldman in memory of Richard Carlson ’54
Robert A. Feldman in memory of William Fritsch, Jr. ’54
Robert A. Feldman in memory of Peter Gerschefske ’54
Robert A. Feldman in memory of Peter Hufstader ’54
Robert A. Feldman in memory of Richard Koerting ’54
Robert A. Feldman in memory of Charles Oberhauser ’54
Robert A. Feldman in memory of Meredith Price
Robert A. Feldman in memory of Rice Tilley, Jr. ’54
Robert A. Feldman in memory of Sidney Unobskey ’54
Robert A. Feldman in memory of Heimeran von Stauffenberg ’54
David A. Freilach in memory of Emily Trespas
John W. Gray in memory of Nina Gray ’74
Kingsbury Road Charitable Foundation in memory of Roger Hunt ’48
Mr. & Mrs. Newbold Le Roy, III in memory of Richard Carlson ’54
James K. Li in memory of John Li ’50
Emilie Dean McBride in memory of Suzanne Burton ’63
Dr. & Mrs. J. Kenneth McDonald in memory of Patrick Morgan
Jana S. Paley in memory of Savaria Lombardi ’82
Joan M. Platt in memory of Charles Platt ’50
Mary Margaret Roberts in memory of Mary Roberts
Dr. & Mrs. James H. Rubin in memory of David Rubin ’36
Charles D. Tansey in memory of Joel Tansey ’71
Anonymous in memory of Stuart Danovitch ’53
Friends of the Addison Programs

**Virtual Studio Visit** with *Wayfinding* Artist Liz Collins  
July 9, 2020

**Virtual Tour of the Northeast Document Conservation Center**  
October 6, 2020

**Early Admission for the Addison’s Reopening**  
October 16, 2020

**Virtual Sneak Peek at New Acquisitions** with Allison Kemmerer and Gordon Wilkins  
March 19, 2021

Screenshot from the Virtual Studio Visit with Liz Collins; Addison Gallery 90th anniversary sticker designed by Phillips Academy student Abbie Cheng, Class of 2023
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 FY21, not gifts actually received in FY21. The figures are rounded to the nearest dollar and have not been prepared by an accountant. Per accepted standards of the museum profession, the art collection is not listed as a financial asset.

**Funds**

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<th>Source</th>
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<tr>
<td>Earned Income</td>
<td>$38,174</td>
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<tr>
<td>Gifts</td>
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<td>Endowment</td>
<td>$2,194,826</td>
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<td>Phillips Academy Allocation</td>
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<td><strong>Total</strong></td>
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**Expenditures**

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<td>Programs</td>
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<td>Benefits</td>
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<td>$612,705</td>
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<td><strong>Total</strong></td>
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Photo: Jessie Wallner
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.

Closed on Mondays, national holidays, December 24, and during the month of August

The museum is wheelchair accessible.

For more information, including parking and directions, visit www.addisongallery.org and click "Visit Us."

Above and next page: scenes from the Addison's 90th anniversary celebration; photo next page: Jessie Wallner