

OPENING RECEPTION FOR THE FALL EXHIBITIONS

Friday 20 September 6:00–8:00 pm

Please join us as we celebrate the opening of all our fall exhibitions! Meet the curators and James Prosek, the Addison's fall 2013 Edward E. Elson Artist-in-Residence. Take in our new shows while enjoying music, a glass of wine, and a bite to eat. This event is free and open to the public.

CONVERSATION WITH JAMES PROSEK

Artist James Prosek, featured in the exhibition *James Prosek: The Spaces in Between*, discusses the sources of inspiration for his work as an artist, naturalist, and author. Free and open to the public.

Wednesday 18 September 7:00 pm

GALLERY TOUR for *Natural Selections* with Brian T. Allen, the Addison's Mary Stripp and R. Crosby Kemper Director, exploring the many ways artists relate to the natural world. This event is offered in collaboration with the Essex National Heritage Area's Trails & Sails program. Learn more at www.trailsandsails.org. Free and open to the public.

Sunday 22 September 2:00–3:00 pm

STORY HOUR WITH JAMES PROSEK

In collaboration with Andover's Memorial Hall Library, families are invited to join James Prosek as he reads from his children's books *A Good Day's Fishing* and *Bird, Butterfly, Eel*. This program will take place at Memorial Hall Library in Andover. Free and open to the public.

Saturday 5 October 1:00 pm

DROP-IN FAMILY DAY for James Prosek: The Spaces in Between.

Families are invited to the Addison Gallery to explore the work of James Prosek and to experiment with materials to create their own bird silhouettes, imaginary hybrid animals, and stamp paintings. Children must be accompanied by an adult caregiver. Free and open to the public.

Sunday 6 October 2:00–4:00 pm

COMMUNITY CONVERSATION: EXPLORING THE WORK OF RALPH FASANELLA. In conjunction with the Lawrence Heritage State Park exhibition *Fasanella's Lawrence*, this program examines Ralph Fasanella's work in the Addison collection, as well as the artist's presence and legacy in Lawrence. Meet in the Addison's Museum Learning Center. Free and open to the public.

Wednesday 23 October 6:30 pm

GALLERY TALK for *the kids are all right*. Join exhibition curator Alison Ferris and artists featured in the exhibition as they discuss their work exploring the ever-shifting definitions of family in the 21st century. Free and open to the public.

Sunday 27 October 2:00 pm

GALLERY TALK for *Flash Back—November 22, 1963* with exhibition curator Jaime DeSimone. Free and open to the public.

Sunday 17 November 2:00 pm

FRIENDS OF THE ADDISON FAREWELL TO BRIAN ALLEN

Addison supporters are invited to join us for a farewell reception for Brian T. Allen. Wish Brian well as he prepares to take the helm of the New-York Historical Society Museum, and enjoy an evening stroll through the galleries during the final weeks of our fall exhibitions. For reservations or to join Friends of the Addison, call Susannah Abbott at 978.749.4027

By reservation: Thursday 5 December 6:00–8:00 pm

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** Tuesday through Saturday, 10–5, and Sunday 1–5, closed Mondays, national holidays, December 24, and the month of August. The museum is wheelchair accessible.

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

Addison Gallery of American Art | Phillips Academy
180 Main Street, Andover MA 01810
978.749.4015
www.addisongallery.org

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BECOME A FRIEND OF THE ADDISON GALLERY!

Home to one of the most comprehensive collections of American art in the world, the Addison is a vital cultural resource. Your support helps to ensure that the museum will remain a vibrant institution for all to enjoy.

Friends of the Addison benefits include invitations to members-only special receptions, a 10% discount on purchases at the Addison museum shop, a 10% discount on food purchases at *Samuel's* restaurant at the Andover Inn, recognition in the Addison's annual report, and with a gift of \$100 or more, free admission to more than 600 museums in North America. Visit www.andover.edu/addisonfriends for a list of participating institutions.

I would like to join **Friends of the Addison**. Enclosed is my donation of:
 \$50 \$100 \$250 \$500 \$750 Other \$ _____

The **Director's Circle** recognizes those friends who provide annual leadership support of \$1,000 or more. Members of the **Director's Circle** enjoy the same benefits as Friends of the Addison, as well as invitations to special programs, including tours of private collections, auction previews, and events, complimentary exhibition catalogues, and a 25% discount when hosting a private event at the Addison.

Please welcome me to the **Director's Circle**:
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How to join:

Online: www.addisongallery.org/support

By phone: 978.749.4128

By mail: complete this form and return with your gift

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For more information about ways to support the Addison, please contact Susannah Abbott at 978.749.4027.

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© James Prosek, *Abstract Nature* (detail), 2012, ink on paper, four panels, 96 x 120 in., courtesy of the artist and Waqas Wajahat, New York

Addison Gallery of American Art Fall 2013

ADDISON CALENDAR

Public Programs



1 September 2013 – 12 January 2014

FLASH BACK – NOVEMBER 22, 1963

Presented on the 50th anniversary of President John F. Kennedy's assassination, *Flash Back—November 22, 1963* investigates the lasting impact of a painful episode in American history through works of art that appropriate, manipulate, and at times distort documentary images.

Among the works included in this exhibition is Andy Warhol's portfolio *Flash—November 22, 1963*, which presents a fragmented narrative comprised of disjointed snapshots spanning events from the Kennedy campaign to Lee Harvey Oswald's arrest. Other paintings, prints, photographs, sculpture, and video by artists Lutz Bacher, Wayne Gonzales, Marisol, Tina Mion, Edward Paschke, and T.R. Uthco and Ant Farm similarly underscore the media's role in shaping what we see and how we see it, while also challenging our own collective memory.

Generous support for this exhibition was provided by the Sidney R. Knafel Fund.

Andy Warhol, *Flash—November 22, 1963*, 1968, Published by Racolin Press, screenprint with Teletype text, 21 x 21 in., purchased as the gift of David Winton, 2002.17.8, © 2013 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York



1 September 2013 – 5 January 2014

JAMES PROSEK: THE SPACES IN BETWEEN

Taking inspiration from the long tradition of natural history painting as well as contemporary influences, James Prosek's work questions the ways we understand, classify, and interpret the natural world and invites us to reflect on what these systems say about our culture, our priorities, and our values.

Prosek's work explores realms that science cannot quantify or solve—those spaces between fact and folklore, science and myth, real and imagined. Ranging from the compellingly realistic to the inventively fanciful, the exhibition includes meticulously rendered paintings, monumental watercolors, taxidermied specimens, and site-specific wall murals, many of them referencing the artist's collecting trips and biological expeditions to places as distant and diverse as Suriname and Kyrgyzstan.

James Prosek is the Edward E. Elson Artist-in-Residence for fall 2013.

This exhibition was generously supported by Edward P. Bass (Phillips Academy Class of 1963) on his 50th reunion (by The Bass Foundation).

© James Prosek, *Blue Parrotfish*, 2013, watercolor, gouache, colored pencil, and graphite on paper, 28 x 35 in., courtesy of the artist and Waqas Wajahat, New York



Opening 7 September 2013

NATURAL SELECTIONS

Drawing from the Addison's permanent collection, *Natural Selections* complements *James Prosek: The Spaces in Between*. Whether a treasured masterpiece or a lesser-known work, each object in this exhibition has been chosen to testify to the artist's relation to the natural environment.

Nature imposes itself in small and grand ways in the works assembled here—a fragment of sylvan landscape or a seascape glimpsed through the window behind the sitter, a panoramic landscape of grand intention spread across the canvas, a meticulously detailed segment of woods, bountiful garden, or animal specimen. While the scientist offers us a structured framework and systematic ordering of natural phenomena, it is through the lens of the imaginative artist that we learn to see and appreciate our natural world—light, land, sky, water, flora, fauna, and the cosmos in which we live.

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

Maria Oakey Dewing, *A Bed of Poppies*, 1909, oil on canvas, 25 1/4 x 30 1/4 in., gift of anonymous donor, 1931.2



14 September 2013 – 5 January 2014

THE KIDS ARE ALL RIGHT

Featuring photography and video created in the last 10 years by 38 established and emerging artists, *the kids are all right* explores the notion of family in the 21st century with sensitive yet radical openness. Investigating challenging issues and the intimate nature of family life, the artists in this exhibition actively collaborate with their subjects when making their work, most often by involving them in the staging of each of the photographed scenarios. Working with their subjects, the artists acknowledge the subjectivity of picture taking, often including themselves in the images or adding narratives to their work. The platform of open-mindedness and the collaborative approach result in intimate and illuminating portraits of families that reject irony and judgment, affirming with poignancy and humor the ever-shifting view of the contemporary family.

Curated by Alison Ferris, *the kids are all right* was organized by the John Michael Kohler Arts Center, Sheboygan, Wisconsin and made possible through grants from the Andy Warhol Foundation for the Visual Arts, the Ruth St. John and John Dunham West Foundation, a foundation that prefers anonymity, BMO Harris Bank, and the Frederic C. Kohler Charitable Trust. This project is also funded by a grant from the Wisconsin Arts Board, with funds from the State of Wisconsin, and the National Endowment for the Arts. Contributions from the John Michael Kohler Arts Center's loyal corporate, foundation, and individual donors have also been vital.

Generous support for the Addison's presentation of this exhibition was provided by the Winton Family Exhibition Fund and by the Poss Family Foundation.

Kathleen Robbins, *Asher on Belle Chase*, 2010, C-print mounted to dibond, 27 1/2 x 27 1/2 in., courtesy of Jennifer Schwartz Gallery, GA



1 February – 13 April 2014

AN AMERICAN IN LONDON: WHISTLER AND THE THAMES

In the 1860s and 1870s, James Abbott McNeill Whistler immersed himself in the life of Victorian London, with a particular focus on the bustling neighborhood surrounding Battersea Bridge, including the workers and women who frequented the Thames-side wharves and pubs, the barges that navigated the perilous passage under the bridges, and the steamboats and wherries crowded with daytrippers that paddled up and down Battersea Reach. This exhibition brings together numerous paintings, prints, and drawings from this pivotal period in Whistler's career, providing a detailed examination of his approach to composition, subject, and technique. *An American in London* has been organized by the Addison Gallery of American Art, Dulwich Picture Gallery, London, and the Freer Gallery of Art | Arthur M. Sackler Gallery, Smithsonian Institution.

Generous support for this exhibition was provided by Edward P. Bass (Phillips Academy Class of 1963) on his 50th reunion, in honor of Brian T. Allen (by The Bass Foundation); Thomas C. Foley (Phillips Academy Class of 1971) and Leslie Fahrenkopf Foley; Leslie G. Callahan III (Phillips Academy Class of 1968) and Barbara Keenan Callahan; David Carter (Phillips Academy Class of 1941) and Louise Carter; the David L. Older Fund; the Keamy Family Foundation in memory of Yvonne and Donald Keamy; The Lunder Foundation, and an anonymous foundation.

In-kind media partner: **90.9wbur**
Boston's NPR news station

James Abbott McNeill Whistler, *Brown and Silver: Old Battersea Bridge*, 1859–63, oil on canvas, 25 1/4 x 29 1/4 in., gift of Cornelius N. Bliss, 1928.55

Current Exhibitions

Looking Ahead