

ALL IN A DAY: Art and Nature in Andover

Two exhibits at the Addison Gallery of American Art at Phillips Academy, in Andover, explore quintessential popular interests: real estate and television.

“Walls and Beams, Rooms and Dreams: Images of Home” features modern and contemporary photographs, such as the stunning, surreal images of “dispirited domesticity” in Gregory Crewdson’s 2002 Dream House series, and several sculptures and paintings, including Sam Cady’s *Moved House Being Rebuilt* (1983). “Revolution of the Eye: Modern Art and the Birth of American Television” looks at how art and design trends shaped the medium’s formative decades, the 1940s through the 1970s.

The concurrent shows also inform each other, elucidating Americans’ evolving experiences of art and architecture in daily life. “In many ways, the television became a twentieth-century hearth around which families gathered to learn, laugh, mourn, and debate, creating the many associations and emotions that we connect to home,” says Addison director Judith F. Dolkart ’93. “And in the context of a museum with such rich American collections, I am glad that we can examine television and the ways in which the most innovative art of the day influenced and responded to this alluring medium.”

Housed in a red-brick building on the prep school’s campus, the Addison was opened in 1931. More than 17,000 works are in the permanent collection; artists range from John Singleton Copley and Georgia O’Keeffe to Frank Stella, Kara Walker, and Kerry James Marshall. Admission is free. And the 2008 addition, named for Andover (and Harvard) alumnus Sidney R. Knafel ’52, M.B.A. ’54, has comfortable chairs and sunny places to sit while perusing books from the museum’s library.

Less than a mile’s walk down Bartlett Street (lined with antique homes) is the center of town. Eat lunch at The Lantern Brunch (89 Main Street; 978-475-6191), a traditional coffee shop with vintage décor, or



From the top: the Addison Gallery's staid façade; promoting the Electrohome Courier portable television set (late 1950s); Francesca Woodman's haunting *House #4*, from the series *Abandoned House #1* (1976); a scene from *Weir Hill's walking trails*

at LaRosa's (7 Barnard Street; 978-475-1777), a gourmet deli with Italian fare. Afterward, drive seven minutes into North Andover and stop in to smell the roses (and meander through the perennial gardens designed in the early twentieth century) at the Stevens-Coolidge Place (www.thetrustees.org), or go a little farther to walk at Weir Hill (www.thetrustees.org); the reservation has four miles of trails with views of Lake Cochichewick and the Merrimack Valley. ~N.P.B.

of the Turner-Ingersoll Mansion, she was also involved with the Seamen's Bethel House. (She eventually bought that “ugly” building, which blocked the mansion's harbor views, and moved it down the street to use for settlement house “dramatics, athletics, dances, concerts, fairs, etc.”) In 1910, while at work on transform-

ing the Gables, she and her friend Aroline Gove (daughter of another strong woman, the entrepreneurial manufacturer of women's herbal remedies Lydia Pinkham) made history as the first women appointed as trustees of Salem's Plummer Home for Boys, reports former Gables researcher Irene Axelrod, who has studied Emmerton.

“I have a great deal of admiration for her,” Axelrod says. “There's also a bit of a mystery”—surprising for someone so accomplished. Emmerton left no known personal papers—journals, letters, or notes—nor any business-related records, she explains; only a few images of her exist, and “there are also

no romantic relationships I've ever seen any sign of, and no children. She was educated, but we don't know where or how exactly.” *The Chronicles* details only her conservation efforts at the Gables complex. The association's archives do hold a few scripts for plays and pageants that she wrote for settlement productions—she was a talented writer, fundraiser, and delegator, according to Axelrod—along with several handwritten speeches and essays.

One text from 1919 focuses on social reform and reveals a progressive's viewpoint in typically “stark, moral terms,” asserts Moffat. “Life in America had been shamefully materialized before the war,” Emmerton wrote. “The passion for money-getting in men which had numbed other spiritual fibre, had permeated the whole nation and had ensured widespread industrial discontent and jealousy.” Some of her views “are antiquated in terms of the Americanization of immigrants,” Moffat acknowledges. “But I do think that she did have the best interest, or what she thought was the best interest, of people in Salem at heart. She was interested in improving their lives and this was foremost in her whole life.”

By 1910 Emmerton was a leader of a group of women who had already begun offering classes in handicrafts, danc-

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