

ANNI ALBERS MIRANDA
BARBER HANNAH
COHOON POLLY
COLLINS SEMANTHA
FAIRBANKS HELEN
FRANKENTHALER
GUERRILLA GIRLS JENNY
HOLZER CORITA KENT
MARTINE GUTIERREZ
JENNIFER WEN MA
SHANTELL MARTIN
YOKO ONO POLLY JANE
REED MARTHA ROSLER
BETYE SAAR JAUNE
QUICK-TO-SEE SMITH
NANCY SPERO
STEPHANIE SYJUCO
KARA WALKER CARRIE
MAE WEEMS MARY
WICKS

NEW BRITAIN MUSEUM OF AMERICAN ART

Annual Report | 2019–2020

ANNUAL REPORT 2019-2020

New Britain Museum of American Art

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OUR THANKS TO NBMAA SUPPORTERS



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Jay and Lorraine
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MESSAGE FROM THE DIRECTOR



We are honored and humbled to look back on a year marked by unprecedented challenges and setbacks, alongside substantial growth and marked victories for the NBMAA. In many ways, this past year will be remembered as one of extreme high and lows. Amid a five-month closure due to COVID-19, we came together as a Museum, conceiving new accessible online programs, art activities, and community outreach initiatives on a scale that we had never seen before. We also witnessed the nation face a reckoning in race relations, and in an effort to counter systematic racism in the art world, we at the NBMAA strengthened our commitment to expanding the dialog of equity, diversity, and inclusion that we activated years ago.

Additionally, in 2020, exactly a century after the Women's Suffrage Movement celebrated its landmark victory, the New Britain Museum of American Art is proud to recognize the extraordinary achievement of women artists through the 2020/20+ Women @ NBMAA initiative. An ambitious year-long series of groundbreaking exhibitions devoted exclusively to female-identifying artists, 2020/20+ Women @ NBMAA serves as just one part of our larger commitment to representing the ever-broadening scope of American art—a commitment that we will continue to strive towards, long into the future.

Min Jung Kim, Director and CEO
Anita Ferrante, Board Chair



Overview

For over a century, the New Britain Museum of American Art has grown, evolved, and shown incredible resiliency, even in times of adversity—in large part, due to the unwavering commitment of our institution’s staff and community. This year, the Museum, along with the rest of the world, encountered enormous unforeseen challenges associated with the emergence of a global pandemic that not only impacted the health and safety of our friends and loved ones, but also threatened our financial security, and brought to a halt an especially rich year of programming in which we had invested tremendous work and conviction. In March of 2020, our team was faced with the reality that, as a result of COVID-19, our Museum would have to close its doors—just two short months after launching our 2020/20+ Women @ NBMAA initiative celebrating the centennial of women’s suffrage in America and the incredible contributions of women in the arts,

and mere days before opening a landmark show dedicated to Anni Albers. Collectively, we faced an unknown future unlike any we could have anticipated.

In the weeks and months to follow, something has become decisively clear: in a time of frightening, painful, and widespread upheaval, we are assured, now more than ever, that the foundations of the New Britain Museum of American Art remain strong and solid. Through this tumultuous time, our Members, visitors, volunteers, trustees, vendors, staff, partners, and neighbors have offered support, enthusiasm, and dollars to ensure our success and resiliency. Moreover, we have been inspired to do the same—to utilize our resources and creativity to serve our community in new and meaningful ways, to recommit to our staff and constituents—in short—to work in support of one other and prevail, together.



FY 2020—through January 2020

It was an extraordinary year on all fronts; one that could easily be divided into two chapters: the months prior to, and those during, the COVID-19 pandemic. The first half of our fiscal year was marked by dynamic exhibitions, engaging programs, robust fundraising, and vital improvements to our infrastructure.

In the summer of 2019, we showcased a remarkable trove of artworks that have entered our permanent collection as the result of generous gifts. *Expanded Field: Photography from the Collection of the NBMAA* (August 2–September 29, 2019) represented the most extensive photography survey in the Museum’s history, presenting over 100 highlights from the Museum’s holdings—the majority being gifts—by iconic American artists including Eadweard J. Muybridge, Irving Penn, and Cindy Sherman. Concurrently, we mounted *The Art and Artists of Monhegan Island: Selections from the Charles J. and Irene Hamm Collection of Coastal Art* (August 15, 2019–July 26, 2020), featuring iconic and intimate scenes of Monhegan Island in Maine—home to one of America’s best-known and enduring art colonies—derived exclusively from the NBMAA’s extensive Charles J. and Irene Hamm Collection of Coastal Art.

In the fall of 2019, two stunning exhibitions reflected upon the legacy of the National Academy of Design, the oldest artist honorary society in the United States, dedicated “to promoting the fine arts in America through instruction and exhibition.” *For America: Paintings from the National Academy of Design* (Oct. 17, 2019–Jan. 26, 2020) featured over ninety masterworks from the National Academy’s collection and represented the first exhibition ever to pair Academicians’ portraits with their “diploma” paintings. Nearly 1,500 people attended one of our 28 exhibition-related programs, which included a scholarly symposium, curatorial talks, and artist-led workshops. In an adjacent gallery, the work of current National Academician Bill Viola was the focus of *Bill Viola: The Raft*—an immersive video installation that addressed human calamity and shared humanity, provoking a consideration of the range of responses to crisis. Meanwhile, special labels could be found throughout our permanent collection galleries, identifying works by National Academicians. In our holdings of over 8,700 works, the NBMAA features paintings and works on paper by over 370 present and past members of the National Academy!



BY THE NUMBERS

FISCAL YEAR 2020

119,977 Total Museum Engagement

82,485 Digital Engagement

TOP PROGRAM ATTENDANCE

3,584 School Tours & Art Activities

2,264 First Friday

1,865 Docent Training

1,625 Museum After Dark

1,398 Children's Studio Classes

1,207 Adult & College Tours

1,061 Lectures

Opposite page: Bill Viola, *The Raft*, detail, 2004, Video/sound installation, Photo: Kira Perov, Courtesy Bill Viola Studio, James Cohan Gallery, New York and American Federation of Arts

Above: Gallery shot of *For America Paintings from the National Academy of Design*, 2019



Kara Walker, *Exodus of Confederates from Atlanta*, from *Harper's Pictorial History of the Civil War (Annotated)*, 2005, Offset lithography on Somerset Textured paper, 39 x 59 in., Stephen B. Lawrence and Bette Batchelor Memorial Acquisitions Funds

In addition to being a strong year for exhibitions at the NBMAA, we also saw dramatic improvements to our facilities which house these works of art. Both the Museum's chiller and boiler were replaced, an upgrade which is projected to show immediate returns in energy usage and cost efficiency; in just January and February alone, boiler usage was 30% below previous years.

This year also gave us chance to pause and celebrate the legacy of the NBMAA; on September 21, the NBMAA celebrated the 50th year of its docent program, established by Charles Ferguson in 1968, by hosting an event attended by 125 active and emeritus docents, trustees, as well as current and past Museum staff.

As 2019 came to a close, we prepared to launch an extensive initiative in honor of the centennial of women's suffrage in America. One hundred years after some women gained the right to vote, only 27% of major museum exhibitions are devoted to women artists worldwide. Challenging underrepresentation and celebrating diversity, the Museum created 2020/20+ Women @ NBMAA, a series of eight groundbreaking exhibitions, as well as permanent collection reinstallations and acquisitions, dedicated to the innovative work of female-identifying artists. Not limited solely to 2020, the initiative reflects a long-term commitment to bring greater gender equity and more expansive notions of American art to our institution for years to come.

From its beginnings, 2020/20+ Women @ NBMAA garnered tremendous excitement, press coverage, as well as fiscal support, including major funding from presenting sponsor Stanley Black & Decker, with additional support from Bank of America. In addition to exhibition tours, talks, and studio classes, we conceived myriad new programs associated with the initiative, including a series of gatherings welcoming women arts and cultural leaders; quarterly networking events for organizations committed to women's empowerment and opportunities; and a series of events supported by Stanley Black & Decker, including a phenomenal celebration of our collaboration in March that was attended by nearly 200 SB&D staff and family and NBMAA Trustees and Members.

In January of 2020, we were honored to present *Kara Walker: Harper's Pictorial History of the Civil War (Annotated)* (opened January

24, 2020; originally scheduled to close April 19, 2020 but extended through August 23, 2020). The exhibition launched the Museum's 2020 initiative and marked the premier debut of the NBMAA's 2019 acquisition of Walker's eponymous series, which comprises 15 prints that address experiences of racism and violence that were absent from "official" records of the Civil War. In the context of our 2020 programming, this presentation underscored our commitment to celebrating the contributions of women artists not only through exhibitions but also through acquisitions that will bring greater representation to women artists in our galleries for decades to come. In February, guest speaker Stephanie Sparling Williams delivered her captivating lecture *Truth Be Told: Kara Walker and "Harper's Pictorial History of the Civil War"* to a full-capacity audience of 147 attendees.



Images of the Members Only Opening Reception for *Kara Walker: Harper's Pictorial History of the Civil War (Annotated)*



Above: Anni Albers with Black, White, Gold I, ca. 1950–60, Photo: New Haven Register | Below: Anni Albers, Two, 1952, Linen, cotton, rayon, 18 1/2 x 40 1/4 in.

FY 2020—March 2020 and On

Early March found our staff preparing to open *In Thread and On Paper: Anni Albers in Connecticut* (March 19–June 14, 2020), focusing on the work of Anni Albers, the most important textile artist of the 20th century. Organized in collaboration with the Josef and Anni Albers Foundation, the exhibition was the first to explore Anni Albers’s diverse output during her 44 years in Connecticut as well as the artist’s first major solo exhibition at a U.S museum in 20 years.

Then, mere days in advance of our exhibition opening, we, along with the rest of our country, entered a state of crisis due to the COVID-19 pandemic. The exhibitions, programs, studio classes, and collaborations in which we had invested such care were put on hold indefinitely. By the time of our closure in mid-March, the NBMAA had mobilized a COVID Task Force comprised of Museum staff leadership to begin monitoring and developing global, state, and local guidelines; safely close the museum; and transition to remote work.

While the Reopening Task Force began to outline various operating scenarios and timelines, our extended staff reassessed the exhibitions and program schedule to fulfill our commitment towards presenting 2020/20+ Women @ NBMAA. Although by this point staff had begun to work remotely from home, our talented and committed team collaborated cross-departmentally to enhance online access to the Museum’s collections, exhibitions, and programs, and create new virtual learning materials for educators as well as students of all ages. As a result of these efforts, the incredible growth and engagement we experienced through the first half of the year did not simply come to a halt as a result of our unexpected closure. The pause created by COVID-19 unexpectedly presented an opportunity for us

to find ingenious new ways to grant access to a wider audience and to those who could not physically visit the Museum. As a result, our global and national reach began to grow; of those now using our new digital services, 40% have never visited the organization. Additionally, we saw increased digital engagement within a number of states, and the overall range in demographic also increased during the COVID-19 shut-down, with a spike in college-age (18–24) users.

Among the new offerings created during this time were virtual walkthroughs of our 2020/20+ Women @ NBMAA exhibitions *Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)* and *In Thread and On Paper: Anni Albers in Connecticut*, which were cumulatively viewed over 3,000 times. Alongside these pre-recorded lectures, the NBMAA hosted its first live Zoom webinar as a part of our partnership with The Glass House, followed by an artist’s talk on Josef and Anni Albers by Robert Gregson—both of which were presented to sold-out audiences of 500 registrants.

Other partnerships forged during this time included *United Way’s Power of the Purse* campaign promoting 2020/20+ Women @ NBMAA; Judy Dworin Dance Performance Project, who presented multiple virtual public rehearsals for *Colorfields*, inspired by the works of Helen Frankenthaler in our upcoming exhibition *Over Time, We’re Left with the Best: Helen Frankenthaler Late Works, 1990–2003*; Adams & Knight, in the creation of a State of Connecticut summer tourism commercial; and the City of New Britain for additional video promotions.

To foster interconnectivity and to help students stay creative at home during the summer, we also sent “Creative Caring Kits” home to 2,500

local families. Each kit contained instructions and supplies to allow students to create their very own sculpture inspired by Dale Chihuly's *Blue and Beyond*; Family Passes to visit the Museum; a coloring page featuring a beloved NBMAA masterwork; NBMAA pencil and postcard; stickers; and a Children's Guide to the Collection in Spanish and English. The Creative Caring Kits initiative continues to grow further with the collaboration of the City of New Britain.

Additional educational materials created included digital curriculum and virtual field trips for schools; at-home art lessons inspired by our permanent collection and special exhibitions; coloring pages of favorite works of art; and video art lessons in basic drawing techniques. The NBMAA also pivoted and for the first time, held our annual Summer Art Adventures online, reaching a total of 32 households.

On a local level, our community outreach also expanded through this span of time. This year would have marked the 30th annual showing of the *Art from the New Britain Public & Parochial Schools* exhibition sponsored by Webster Bank at the NBMAA, which welcomes more than 400 family members on opening night. Instead, we celebrated our first-ever virtual exhibition of the student art show. By hosting the exhibition via Facebook, students and their families, including distant relatives, were able to view and share the artworks from afar, broadening the show's reach beyond city limits.

Thanks to these community outreach efforts and the support of the community itself, we were able to succeed during this time of turmoil; a special Annual Fund appeal was deployed, raising over \$123,000 including over \$50,000 from our Board of Trustees. COVID-19 Relief funds were also received from regional

and national foundations to assist with unanticipated expenses, lost revenues, and expanding digital access.

Meanwhile, demonstrable improvements and repairs were done to the building at large during our closure, including an LED lighting replacement project, which upon completion will translate to a decrease in electricity use as well as a reduced heat output, resulting in less strain on the Museum's infrastructure.

Additionally, during closure, every consideration was taken to ensure that our facilities would be up-to-date to health and safety protocols for reopening; we worked to ensure that all CDC guidelines would be met as our facilities department began monitoring and adjusting the percentage of fresh-air flow in the museum center, based upon persons on site. Our building was also updated to accommodate touchless towel dispensers, hand sanitizing stations, and similar amenities. Other improvements to the Museum facilities during this span of time included the completion of a pre-planned and pre-budgeted renovation of the Museum Store; upgrades to the hospitality kitchen to maximize sanitation and safety; and freshly painted Robert C. Vance Foundation Lobby, Café, and coatroom areas—projects that would have been disruptive to Museum operations while open to the public, but that are beneficial to the overall presentation of our public spaces and operations.

Compounding the pandemic crisis, this spring, in the wake of the murder of George Floyd, our nation awoke to glaring issues of racial injustice. In response, the NBMAA acknowledged our role in enabling racial disparity at an institutional level, as well as the difficult work that lies ahead to make change. As part of our efforts, in addition to our 2020/20+Women @ NBMAA

initiative, we launched Art for Equality, an online resource “hub” including art, literature, documentaries, and information aimed at forging a more equitable future. The hub includes a message outlining the Museum’s commitment to educate ourselves, invest in initiatives to bring voices of color into conversation, and acknowledge our blind spots. The web page also links to resources such as the 2020 Census

and voter registration, as well as a reading section of statements from artists responding to ongoing issues of racial injustice and inequality. The NBMAA has committed to working toward improving Diversity, Equity, Inclusion, and Access, by establishing DEIA committees at both staff and trustee levels, that have been meeting regularly and that are in the process of drafting a mission statement and plan.





Shantell Martin during the installation of *NEW/NOW: Shantell Martin*, opening October 22, 2020

Through these and related efforts, the Museum strives to continue building upon the progress we've made thus far in breaking down barriers, challenging biases, and creating increased platforms for opportunities for discourse about racial injustice—reflecting and amplifying all perspectives, through American art and through all we do at the NBMAA.

Throughout the months of our closure, the NBMAA developed a comprehensive Reopening Plan informed by surveys issued to staff, board, and Members as well as guidance provided by Hartford Healthcare's Infectious Disease team who conducted a walkthrough inspection of our facilities. Staff worked cross-departmentally to develop new protocols to ensure a safe reopening, including the implementation of timed entry tickets. Upon reopening in July, our first two days were open free of charge,

exclusively to essential business workers and those on the frontline during the pandemic shutdown. We then welcomed back our Museum Members for two days, followed by the general public.

In the months following our July reopening, we have not slowed pace or our commitments to fulfilling the goals of our 2020/20+ Women @ NBMAA initiative. Between August and October, we have opened five ambitious exhibitions. The first, *Anything but Simple: Gift Drawings and the Women that Made Them* (opened August 6), was organized by Hancock Shaker Village and features rare "gift" drawings made exclusively by Shaker Women in the 1800s. *Lights, Camera, Ellen Carey* (opened September 10) represents the NBMAA's sixth exhibition at the Delamar Hotel in West Hartford and includes over 30 years of work by the celebrated Hartford-

based photographer and teacher Ellen Carey. *Nor'Easter: 50th Annual NBMAA Juried Members Exhibition* (opened September 12) was one of the most beautiful iterations yet, and represented a half a century of Member's exhibitions at the Museum. *Some Day is Now: Women, Art & Social Change* (opened October 1) celebrates the centennial of women's suffrage and juxtaposes ephemera from the women's suffrage movement with work by 22 American female artists whose work advocates for social change. A remarkable roster of programs has been organized to accompany the exhibition, including a panel discussion on *Women, Art & Social Change* featuring women leaders in the arts, live-cast gallery tours, a scholarly lecture by Dr. Allison Lange, as well as forthcoming packaged curatorial tours, and a lecture and workshop by the Guerrilla Girls in November. As part of our series of exhibitions dedicated to emerging and established contemporary artists, we are presenting *NEW/NOW: Shantell Martin* (open October 22), which represents Martin's first Museum career retrospective and explores her cross disciplinary engagement with technology, commerce, and art.

On nearly every front, signs point to the next year being one of growth despite the hardships of the year passed. As we reopened with every precaution in mind, we were pleased to welcome over 3,000 individuals to our Museum through the first months of the new fiscal year. In addition to in-person visitation, we continued to bolster digital offerings that enhanced visitor engagement with special exhibitions, our permanent collection, and in some cases, served as an alternative to onsite visitations for those who chose to maintain social distancing. Since July, our website users have increased nearly 20%, with an 80% increase in those seeking information on our special exhibitions, and a 219% increase in those seeking information on

visiting the Museum. During this time we also launched our first Virtual Reality Experience through special exhibition *Kara Walker: Harper's Pictorial History of the Civil War (Annotated)*, which has since been visited 558 times as of October 1.

While it is undeniable the NBMAA has faced many unforeseen challenges as a result of COVID-19, collectively, our staff and constituents have shown remarkable commitment to supporting the success of our institution through dedicated teamwork. Ultimately the growth to come out of this crisis has come to represent a new standard for the NBMAA at large; in the last few months, our use of, and reliance upon, technology has changed rapidly. Moving forward, we intend on continuing the expansion of our currently existing repertoire of online exhibitions, which will both serve as a digital archive of past exhibitions, while also expanding the accessibility and reach of the NBMAA.

Facing towards the future, greater steps are also being taken to respond to calls for racial equity and justice by acknowledging the NBMAA's own complicit role in enabling racial disparity and holding ourselves accountable to making change; we have recommitted to investing in and celebrating the value of our diverse community and nation in order to reflect and amplify all perspectives, through American art and through all we do at the NBMAA.



ORGANIZATION

At the heart of the Museum are the tireless individuals who work collectively to fulfill our mission while leading the Museum into the future. This diverse group includes our truly dedicated Board of Trustees and Committee Members, our remarkably talented Staff, and our hardworking Volunteers. Together, we welcome visitors, exhibit and preserve the collection, develop and implement programs and classes, engage and enrich our community, raise essential funding, attract and retain Members, maintain the facility and grounds, pay the bills, plan and execute events, sell items in the shop, promote the Museum and its programs, and manage all other moving parts.

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FISCAL YEAR 2020 COMMITTEE APPOINTMENTS

As of June 30, 2020

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Manager of Education Programs
Hannah Kruger,
Coordinator of Youth Studio and Family Programs+
Bonnie Sullivan,
Studio Art Educator
Stephanie Strucaly,
Coordinator of Youth Studio and Family Programs#
Margaret Freedman,
Assistant Studio Art Educator#

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Michele Parrotta
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Brendan Conry
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Lisa Hayes Williams,
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Min Jung Kim,
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Michelle Hargrave,
Deputy Director+

+ Left during FY 2020



Jay Hall Connaway, *Clouds*, 1913–1970, Oil on canvas, 30 x 30 in., Gift of Charles J. and Irene Hamm

OUR DEDICATED STAFF

as of June 30, 2020

Management &

Administration

Min Jung Kim,
Director and CEO
Angel Sherrell,
*Executive Assistant to
the Director #*
Lisa Williams,
Associate Curator
Michelle Hargrave,
Deputy Director +

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*Manager of Education
Programs*
Margaret Freedman,
*Assistant Museum
Educator #*
Stephanie Strucaly,
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Robert Anthony, *Security*
Joe Ellison II, *Security*
Thomas Emmons, *Security*

William Rodriguez, *Security*
Enrico Rossetti, *Security +*
Gregory Scarlett, *Security +*
Thomas Sturges, *Security #*
Christian Torres, *Security +*
Kalim Valentin-Flores,
Security +

Visitor Experience

Jeffrey Mainville,
*Director of Operations
Visitor Services and
Facilities/Security*
Leanna Velez,
Visitor Services Manager
Chelsea Marti,
Visitor Services Associate
Colleen Mitchell,
*Visitor Services Team
Lead #*
James Miers,
*Visitor Services
Hospitality Coordinator +*
Tre Brown,
*Visitor Services
Associate #*
Nicole Hooks,
*Visitor Services
Associate #*
Katherine Obedzinski,
*Visitor Services
Associate #*
Lisa Santini,
Visitor Services Associate
Kendall Soliwoda,
Visitor Services Associate
Rashmi Talpade,
Visitor Services Associate
Kaitlyn Way,
*Manager of Visitor and
Volunteer Experience +*

Shawna Rosol,
*Visitor Experience
Program Coordinator +*
Moiray Giannola,
*Visitor Experience
Associate+*
Mallory Howard,
*Visitor Experience
Associate +*
Bethany Levesque,
*Visitor Experience
Associate+*
Emma Moran,
*Visitor Experience
Associate+*
Amy Sciongay,
*Visitor Experience
Associate +*

Museum Store

Laura Van Dine,
Museum Store Manager
Erica San Soucie,
*Assistant Supervisor
Visual Merchandising*
Sarah Baillargeon,
Museum Store Associate
Jacqueline Rodriguez,
Shop Associate
Vanessa Zabala,
*Museum Store
Associate #*
Angela Taylor,
*Assistant Shop
Supervisor +*

Joined during FY 2020

+ Left during FY 2020

* We are grateful to the American Savings Foundation for generously providing funding for these internships.

ACQUISITIONS AND LOANS

The NBMAA's permanent collection has continued to grow through the acquisition of gifts, bequests, and purchases. Among the exceptional works acquired this year are a number of pieces with special connections to the NBMAA, including art by renowned local artists Ellen Carey, Ann Dyson Grimm, and 2019 NEW/NOW artist Pablo Helguera.

ACQUISITIONS LIST

Total Acquisitions: 75 Gifts

Paul Caponigro (b. 1932)

Untitled (building and street view), n.d.

Vintage gelatin silver print
7 ³/₄ x 9 ³/₄ in.

Gift of the Yanover Family Trust, 2019.18.4

Untitled (chopped peppers), n.d.

Vintage gelatin silver print
6 x 7 ³/₄ in.

Gift of the Yanover Family Trust, 2019.18.3

Untitled (rocks with reflection), n.d.

Vintage gelatin silver print
7 ³/₄ x 9 ³/₄ in.

Gift of the Yanover Family Trust, 2019.18.1

Untitled (view of houses), n.d.

Vintage gelatin silver print
7 ³/₄ x 9 ³/₄ in.

Gift of the Yanover Family Trust, 2019.18.2

Ellen Carey (b. 1952)

Abstract #5, 1991

Gelatin silver print

38 x 32 in. framed

Gift in memory of M.I. Cake by her daughter, 2019, 2019.17

Nicole Chesney (b. 1971)

Aphros, 2017

Oil on acid-etched and mirrored glass

36 x 48 x 1 in.

Gift of Joseph Chazan, M.D., 2019.11

Larry Colwell (1911–1972)

Back of standing nude

against ivy (Julie), ca. 1960

Vintage gelatin silver print
10 x 8 in.

Gift of the Yanover Family Trust, 2019.18.5

Nude fragment (Dorothy Pedford), ca. 1960

Vintage gelatin silver print
10 x 8 in.

Gift of the Yanover Family Trust, 2019.18.7

Nude fragment (hands on knees), ca. 1960

Vintage gelatin silver print
8 x 10 in.

Gift of the Yanover Family Trust, 2019.18.6

Leonard Everett Fisher (b. 1924)

Arizonascape, 1998

Acrylic polymer emulsion on canvas

36 x 48 in.

Gift of the artist, 2019.16

Charles Noel Flagg (1848–1916)

Mary Jeannette Keney, 1891

Oil on canvas

56 x 43 in.

Anonymous gift, 2019.13

Leonard Freed (1929–2006)

Gay Liberation Day: a gay couple embraces amidst

group of people sitting in Central Park, NYC, 1970

Vintage gelatin silver print
10 x 8 in.

Donated by Elliot Groffman and Hilary Leff, 2019.19.3

Woman holding protest sign, Gay Liberation Parade, New York City, 1970

Vintage gelatin silver print
10 x 8 in.

Donated by Elliot Groffman and Hilary Leff, 2019.19.2

Young woman found dead in river, police pulling her out, Paris, France, 1978

Vintage gelatin silver print
10 x 8 in.

Donated by Elliot Groffman and Hilary Leff, 2019.19.4

Maurice Freedman (1904–1985)

Christopher Columbus Park, 1975

Oil on canvas

24 x 30 in.

In memory of Philip F. May, 2019.12

Ann Dyson Grimm (b. 1929)

Portrait of the New Britain Museum of American Art, ca. 1999

Oil on canvas

21 x 23 in.

Gift of Laurene Buckley, former NBMAA Director, 2019.15

Pablo Helguera (b. 1971)

Variations on a Childhood

Home (for Sol LeWitt), 2019

Collage on paper (series

of 8)

17 x 13 in. each

Gift of the artist, 2019.20

Jacques Lowe (1930–2001)

Charlton Heston—raising his son, Fraser, up in the air, ca. 1955

Vintage gelatin silver print
10 x 6 ³/₄ in.

Gift of the Yanover Family Trust, 2019.18.10

Dame Sybil Thorndike—on Mike Wallace's Night Beat show, hand over chest, 1957

Vintage gelatin silver print
7 ³/₄ x 9 ¹/₂ in.

Gift of the Yanover Family Trust, 2019.18.11

Frances Sternhagen—reading script with a man, 1956

Vintage gelatin silver print
14 x 11 in.

Gift of the Yanover Family Trust, 2019.18.13

Marlon Brando—on the set of "On the Waterfront," talking to director Elia Kazan, 1954

Vintage gelatin silver print
7 ³/₄ x 9 ¹/₂ in.

Gift of the Yanover Family Trust, 2019.18.8

Sal Mineo—with cup in hand, ca. 1950s

Vintage gelatin silver print
9 ¹/₂ x 5 ¹/₄ in.

Gift of the Yanover Family Trust, 2019.18.12

Sandra Dee—listening to mother at table, ca. 1960s

Vintage gelatin silver print
14 x 11 in.
Gift of the Yanover Family
Trust, 2019.18.14

*Tuesday Weld—throwing
down poker cards*, ca. 1960
Vintage gelatin silver print
14 x 11 in.
Gift of the Yanover Family
Trust, 2019.18.9

Danny Lyon (b. 1942)
*174 Chambers Street at
Bishop's Lane*, 1967
Later gelatin silver print
16 x 20 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.5

87-95 North Moore Street,
1967
Later gelatin silver print
16 x 20 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.6

Top floor, 52 Ferry Street,
1967
Later gelatin silver print
16 x 20 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.7

Wall of St. George Building,
1967
Later gelatin silver print
16 x 20 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.8

**Joseph McNamara
(b. 1950)**
*MADRID INTERIOR (Portrait
of Antonio López García)*,
2015
Oil on board
40 1/2 x 30 1/2 in.
Gift of Gail and Ernst von
Metzsch, 2019.14

Ray Mortenson (b. 1944)
Laurel Hill, Secaucus, 1980
Vintage gelatin silver print
6 7/16 x 8 13/16 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.19

Untitled (from the
Meadowland series), 1980
Vintage gelatin silver print
8 3/4 x 6 1/2 in.

Donated by Elliot Groffman
and Hilary Leff, 2019.19.20

Bill Owens (b. 1938)
*Elephant trainer, Tri-Valley
Area, Northern California*,
1974–76
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.28

*Good Food Theater, Public
Library, Tri-Valley Area,
Northern California*, 1969–75
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.25

*I have to keep in shape. It's
hard work being a realtor.*
Livermore, California, 1974
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.22

*Legal secretary \$250 a
week, Pleasanton, California*,
1974–76
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.21

*Outdoor painters are a
breed unto themselves.*
*Painting in the sun with
bugs, the wind and
elements against you is a
challenge. What is amazing
is you can get the feel of
the place you are painting.*
*What can you say that
is different from other
painters, what colors or
details come to your eyes,
what can you see that is
different. We know we are
not long for the world, but
we are ready to give it a try.*
*Tri-Valley Area, Northern
California*, 1969–75
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.24

*Tent assembly worker,
Tri-Valley Area, Northern
California*, 1976

Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.26

*The only way to learn
anything in photography is
by making lots of mistakes.*
It's a painful education.
*Photography's a wonderful
hobby but a very difficult
business. Tri-Valley Area,
Northern California*, 1976
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.27

*Women meeting in living
room, Tri-Valley Area,
Northern California*,
1969–1975
Vintage gelatin silver print
8 x 10 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.23

**Edward Quigley
(1897–1977)**
Farm girl pitching hay, 1941
Vintage gelatin silver print
10 x 8 in.
Gift of the Yanover Family
Trust, 2019.18.20

*Farmer pouring out
corn cobs from basket*, 1940
Vintage gelatin silver print
10 x 8 in.
Gift of the Yanover Family
Trust, 2019.18.19

*Female hands assembling
S.K.F. bearings*, 1945
Vintage gelatin silver print
6 1/4 x 4 5/8 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.16

*Female worker assembling
bearings*, 1945
Vintage gelatin silver print
5 3/4 x 4 1/2 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.18

*Modernist study of snow-
covered bush at water's
edge*, ca. 1940s
Vintage gelatin silver print
13 1/2 x 10 1/2 in.
Gift of the Yanover Family

Trust, 2019.18.18

Modernist study of water,
ca. 1954
Vintage gelatin silver print
4 3/8 x 6 1/2 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.11

*Side of a residential
building*, 1939
Vintage gelatin silver print
14 x 11 in.
Gift of the Yanover Family
Trust, 2019.18.17

S.K.F. ball bearing rings,
1944
Vintage gelatin silver print
6 1/4 x 4 3/4 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.14

*S.K.F. ball bearing rings
without the "SKF" sign*,
1944
Vintage gelatin silver print
6 1/2 x 4 5/8 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.15

*Still life with aquatic plant in
water*, 1930
Vintage gelatin silver print
3 3/4 x 2 3/8 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.10

Still life with bearings, 1945
Vintage gelatin silver print
5 5/8 x 4 1/4 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.17

*Still life with clay bowl and
succulents*, ca. 1940
Vintage gelatin silver print
14 x 10 in.
Gift of the Yanover Family
Trust, 2019.18.15

*Still life with lantern and
pine branches*, ca. 1936
Vintage gelatin silver print
14 x 11 in.
Gift of the Yanover Family
Trust, 2019.18.16

Still life with rose, 1939
Vintage gelatin silver print
6 1/8 x 4 5/8 in.
Donated by Elliot Groffman
and Hilary Leff, 2019.19.9

Waterfront of Massachusetts, 1929
Vintage gelatin silver print
4 1/4 x 6 3/4 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.12

Waterfront of Massachusetts, 1929
Vintage gelatin silver print
4 1/2 x 6 3/8 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.13

Louis Stettner (1922–2016)
Aubervilliers, 1947
Later gelatin silver print
20 x 16 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.1

Erika Stone (b. 1924)
Child at Play, East Harlem, NYC, 1970s
Vintage gelatin silver print
10 x 8 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.37

Push-up Pop, NYC, 1970s
Vintage gelatin silver print
6 1/2 x 8 1/4 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.35

Chinatown, Pike St., NYC, 1970s
Vintage gelatin silver print
10 x 8 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.33

Cross-dresser, NYC, 1970
Vintage gelatin silver print
9 11/16 x 7 3/4 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.31

Joanne Woodward and Painter at Gallery Opening, ca. 1970
Vintage gelatin silver print
9 1/2 x 7 1/2 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.29

Metropolitan Museum of Art, NYC, ca. 1970
Vintage gelatin silver print
6 1/2 x 9 1/2 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.34

Push-up Pop, NYC, 1970s
Vintage gelatin silver print
9 1/2 x 6 1/2 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.36

Railroad Tracks, Edinburgh, Scotland, 1975
Vintage gelatin silver print
9 5/8 x 7 5/8 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.38

Resting, Harlem, NYC, 1970s
Vintage gelatin silver print
9 5/8 x 7 5/8 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.32

Woman, Tangiers, Morocco, 1978
Vintage gelatin silver print
10 x 8 in.
Donated by Elliot Groffman and Hilary Leff, 2019.19.30

Lou Stoumen (1917–1991)
City Tree, Los Angeles, 1980
Gelatin silver print
10 x 8 in.
Gift of the Yanover Family Trust, 2019.18.21

Couple in Park, Berkeley, California, ca. 1970
Gelatin silver print
10 x 8 in.
Gift of the Yanover Family Trust, 2019.18.22

My feet and shoes, Saylor's Lake, 1935
Gelatin silver print
5 1/4 x 5 1/4 in.
Gift of the Yanover Family Trust, 2019.18.27

Santa Monica, ca. 1981
Gelatin silver print
4 x 6 1/4 in.
Gift of the Yanover Family Trust, 2019.18.25

Truck Behind Road, 1981
Gelatin silver print
4 11/16 x 7 in.
Gift of the Yanover Family Trust, 2019.18.26

Venice Beach, ca. 1967
Gelatin silver print
7 3/8 x 3 7/8 in.
Gift of the Yanover Family Trust, 2019.18.24

Women seated on curb (seen from behind), n.d.
Vintage gelatin silver print
14 x 11 in.
Gift of the Yanover Family Trust, 2019.18.23

William Witt (1921–2013)
Black nude (hands on chest), 1941
Early gelatin silver print
13 x 10 in.
Gift of the Yanover Family Trust, 2019.18.29

Doris with Black Hat and Gloves (view #2), 1948
Later gelatin silver print
11 x 14 in.
Gift of the Yanover Family Trust, 2019.18.28

Norman Rockwell (1894–1978),
Weighing In, 1958, Oil on canvas,
 33 x 30 ⁷/₈ in., Gift of the artist,
 1969.76LIC



OUTGOING EXHIBITION LOANS FY 2020

Total works sent on loan: 8 objects, 6 cities in 5 states, and 1 foreign venue

**Danforth Art Museum,
 Framingham, MA**
Material Vocabulary
 April 13–July 28, 2019

Lois Tarlow (b. 1928)
The Night Wash, 2009
 Vietnamese nickel leaf on
 black rice paper
 20 x 24 in.
 Purchased for the NBMAA
 by Ellen Wineberg, 2011.88

**The National Gallery of Art,
 Washington, DC**
*The American Pre-
 Raphaelites:
 “Myriad Facts, Marvelous
 Delicacy”*
 April 14–July 21, 2019

Fidelia Bridges (1834–1923)
Study of Ferns, 1864
 Oil on board
 10 x 12 in.
 Gift of Jean E. Taylor,
 2009.32

**Dixon Gallery and Gardens,
 Memphis, TN**
*William McGregor Paxton
 and Elizabeth Okie Paxton:
 An Artistic Partnership*
 April 28–July 14, 2019

**Butler Institute of Art,
 Youngstown, OH**
*William McGregor Paxton
 and Elizabeth Okie Paxton:
 An Artistic Partnership*
 August 18–November 10,
 2019

**William McGregor Paxton
 (1869–1941)**
Woman with a Book, ca.
 1910
 Oil on canvas
 30 x 25 in.
 Gift of Mrs. Wilson Smith,
 1981.16

**Brandywine River Museum,
 Chadds Ford, PA**
*N.C. Wyeth: New
 Perspectives*
 June 22–September 15,
 2019

N.C. Wyeth (1882–1945)
Mrs. Cushman’s House
*(Village Street, Port Clyde,
 Maine)*, 1944
 Tempera on hardboard
 21 ¹/₂ x 37 ³/₈ in.
 Harriet Russell Stanley
 Fund, 1947.06

**Martha’s Vineyard Museum,
 Vineyard Haven, MA**
Benton’s Martha’s Vineyard
 June 28–August 11, 2019

**Thomas Hart Benton
 (1889–1975)**
*South Beach, Martha’s
 Vineyard*, c. 1920–21
 Oil on canvas
 20 x 24 in.
 Gift of Charles J. and Irene
 Hamm, 2014.310.5

Denys Wortman, 1953
 Oil on canvas mounted on
 board
 32 x 40 in.
 Stephen B. Lawrence Fund,
 1954.01

**Denys Wortman
 (1887–1958)**
Thomas Hart Benton, 1953
 Oil on canvas
 32 x 40 in.
 Charles F. Smith Fund,
 1954.02

**Bucerius Kunst Forum,
 Hamburg, Germany**
*America! Disney | Rockwell
 | Pollock | Warhol*
 October 19, 2019–January
 12, 2020

**Norman Rockwell
 (1894–1978)**
Weighing In, 1958
 Oil on canvas
 33 x 30 ⁷/₈ in.
 Gift of the artist, 1969.76LIC



Alice Baber (1928-1982),
The Light in the Depths,
1975, Oil on canvas,
50 x 30 in., Gift of the
Alice Baber Art Fund, Inc.,
2008.38

OUTGOING LONG-TERM LOANS FY 2020

Total works sent on loan: 216 works to 11 institutions

THE BUSHNELL CENTER FOR PERFORMING ARTS, HARTFORD, CT

Robert Goodnough (1917–2010)

N2-B, 1993
Oil on canvas
54 x 108 in.
Gift of the artist, 2006.35

John Ransom Phillips (b. 1949)

*Video as Movable Self-
Portraiture*, 2002
Oil on canvas
66 x 66 in.
Gift of the artist in honor
of Robert Hinkson, "A True
Friend and Champion of the
Tenor Voice," 2005.203

THE HOSPITAL FOR SPECIAL CARE, NEW BRITAIN, CT

George Deem (1932–2008)

A Cloud in Trousers, 1986
Oil on canvas
28 x 28 in.
Gift of the estate of George
Deem, 2013.54.1

*A Lady Writing, Again
(Study)*, 2006
Oil on paper
23 x 20 in.
Gift of the estate of George
Deem, 2013.54.4

Artist and Model, 2005
Oil on canvas
32 x 28 in.
Gift of the estate of George
Deem, 2013.54.13

Courbet Palette, 1982
Oil on wood palette
12 x 16 in.
Gift of the estate of George
Deem, 2013.54.23

Del Sarto and Titian (Study),
1994
Oil on canvas

11 1/4 x 15 3/4 in.
Gift of the estate of George
Deem, 2013.54.26

Easel Painting, 1993
Oil on canvas
72 x 48 in.
Gift of the estate of George
Deem, 2013.54.36

Frans Hals Green, 1965
Oil on canvas
36 x 30 in.
Gift of the estate of George
Deem, 2013.54.51

Generic Dutch Portrait, 1991
Oil on wood panel
18 x 24 in.
Gift of the estate of George
Deem, 2013.54.52

*George Washington
Vermeer*, 1974
Oil on canvas
31 1/2 x 27 1/2 in.
Gift of the estate of George
Deem, 2013.54.53

Hands off Mayakovsky, 1977
Oil on canvas
15 3/4 x 13 3/4 in.
Gift of the estate of George
Deem, 2013.54.56

Madam Recamier in Delft,
2008
Oil on paper
12 1/2 x 17 1/2 in.
Gift of the estate of George
Deem, 2013.54.65

Manx, 1992
Oil on cardboard
9 x 8 in.
Gift of the estate of George
Deem, 2013.54.70

Modigliani Palette, 1988
Oil on wood palette
12 x 16 in.
Gift of the estate of George
Deem, 2013.54.86
Occidental Rug, 1970
Oil on canvas

28 x 23 in.
Gift of the estate of George
Deem, 2013.54.90

Okay, 2006
Oil on canvas
50 x 50 in.
Gift of the estate of George
Deem, 2013.54.91

Painting with Frame, 2008
Oil on canvas
35 x 30 in.
Gift of the estate of George
Deem, 2013.54.93

Self-Portrait (1992), 1992
Oil on canvas
16 x 12 in.
Gift of the estate of George
Deem, 2013.54.113

Simple as Mooing, 1982
Oil on canvas
48 x 42 in.
Gift of the estate of George
Deem, 2013.54.118

Studio Visit, 1993
Oil on canvas
24 x 30 in.
Gift of the estate of George
Deem, 2013.54.123

Studio Visit (Study), 1992
Oil on paper
22 x 30 in.
Gift of the estate of George
Deem, 2013.54.124

*Studio with One Light
Source*, 1981
Acrylic and sepia ink on
paper
18 x 22 1/2 in.
Gift of the estate of George
Deem, 2013.54.125

The Fauve School, 1989
Oil on canvas
26 x 30 1/2 in.
Gift of the estate of George
Deem, 2013.54.132

DELAMAR HOTEL, WEST HARTFORD, CT

Graves Gladney (1907–1976)

*The Tenth Anniversary: A
Decade of Death to Evil
Doers, from The Shadow,
April 1, 1941*, 1941
Oil on canvas
30 x 22 in. framed
The Robert Lesser Collection
of Pulp Art, 2009.22.259LIC

George Gross (1909–2003)

Ki-Goor Jungle Lord, 1949
Oil on canvas
45 x 26 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.32LIC

Peter Kuhlhoff (1912–1972)

*Valley of the Tigers, from
Short Stories, January 1938*,
1938
Oil on canvas
29 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.35LIC

George Rozen (1895–1974)

*Fear at Five Thousand, from
Sky Fighters, November 1941*,
1941
Oil on canvas
29 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.226LIC

*The Green Master, from Doc
Savage, Winter 1949, and
From Detective Monthly,
December 1955*, 1949
Oil on canvas
23 1/2 x 16 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.136LIC

*Maid for Murder, from
Detective Fiction Weekly,
March 1938*, 1938
Oil on canvas
25 x 21 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.53LIC

**James Allen St. John
(1872–1957)**

Golden Blood, from Weird Tales: April 1933, 1933
Oil on canvas
24 x 22 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.112LIC

**E. Franklin Wittmack
(1894–1956)**

Mummy Tomb, 1929
Oil on canvas
29 1/2 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.66LIC

**HARTFORD HEALTHCARE
CANCER INSTITUTE,
PLAINVILLE, CT**

Kevin Beers (b. 1952)

Lightkeeper's House, 2007
Oil on canvas
30 x 50 in.
Gift of Charles J. and Irene
Hamm, 2014.310.3

Later Day, Uncle Henry's,
2007
Oil on canvas
27 x 42 in.
Gift of Charles J. and Irene
Hamm, 2014.310.4

**Clarence Kerr Chatterton
(1880–1973)**

Pasture After Rain, ca. 1930
Oil on canvas
28 x 36 in.
Gift of Charles J. and Irene
Hamm, 2014.310.19

**Jack Banham Coggins
(1911–2006)**

Cleaning the Catch, n.d.
Oil on canvas
22 x 30 in.
Gift of Charles J. and Irene
Hamm, 2014.310.21

Guy Corriero (b. 1936)

*Late Afternoon On Lobster
Cove*, n.d.
Oil on canvas

Chauncey Foster Ryder (1868–1949),
Old Red Barn in the Snow, 1927, Oil on
canvas with wood paneled stretcher,
24 x 29 in., John Butler Talcott Fund,
1928.02

30 x 40 in.
Gift of Charles J. and Irene
Hamm, 2014.310.24

William P. Duffy (b. 1948)

Beach Walkers, n.d.
Oil on Masonite
14 x 20 in.
Gift of Charles J. and Irene
Hamm, 2016.1.25

Sears Gallagher (1869–1955)

At Dock, n.d.
Watercolor on paper
14 1/2 x 20 in.
Gift of Charles J. and Irene
Hamm, 2014.310.93

**Emile Albert Gruppe
(1896–1978)**

Gloucester Druggers, n.d.
Oil on canvas
25 x 30 in.
Gift of Charles J. and Irene
Hamm, 2014.310.48

**James R. Harrington
(b. 1929)**

Cruise Ship Drill, n.d.
Oil on canvas
18 x 24 in.

Gift of Charles J. and Irene
Hamm, 2014.310.29

**James R. Harrington
(b. 1929)**

Regatta, ca. 1988
Oil on canvas
18 x 24 in.
Gift of Charles J. and Irene
Hamm, 2014.310.50

Neal Hughes (b. 1952)

*Breakwater Jammin, Wind
Jammers Near Rockland
Breakwater Light, Rockland
Maine*, 2007
Oil on canvas
40 x 30 in.
Gift of Charles J. and Irene
Hamm, 2014.310.55

Joseph McGurl (b. 1958)

Anchorage, Elizabeth Islands,
n.d.
Oil on canvas
24 x 36 in.
Gift of Charles J. and Irene
Hamm, 2014.310.64

**HARTFORD STEAM BOILER
AND INSPECTION CO.,
HARTFORD, CT**

**Frank C. Bensing
(1883–1983)**

Old Goss Knitting, 1927
Oil on canvas
18 1/8 x 15 in.
Gift of Mrs. John Scott,
1978.18

**Christopher Blossom
(b. 1956)**

*Hudson River Sloop Passing
under the Brooklyn Bridge*, c.
1886, ca. 2003
Oil on canvas
20 x 30 in.
Gift of Charles J. and Irene
Hamm, 2016.1.7

**Alfred Thompson Bricher
(1837–1908)**

Men Working, 1862
Oil on card
10 1/4 x 14 3/4 in.
Gift of Sherman Small, 1979.11

Carl Broemel (1891–1984)

Quinces, n.d.
Oil on board
12 1/2 x 23 in.
Gift of Wendy and Paul
Benoit, 2009.92



**William Merritt Chase
(1849–1916)**

Portrait of a Child, ca. 1884
Oil on canvas
13 x 8 in.
Harriet Russell Stanley Fund,
1945.06

Laura Hazard Clark (b. 1970)

Still Life with Fruit, 2007
Oil on canvas
16 x 20 in.
Gift of the artist, 2007.85

Leonard Creo (b. 1923)

Orchestra, 1968
Oil on canvas
24 x 18 in.
Gift of Albert Hydeman,
1969.7

**Charles Harold Davis
(1856–1933)**

The Oak, ca. 1903
Oil on canvas
29 x 36 in.
John Butler Talcott Fund,
1937.03

Hallie Champlin Fenton

(1880–1935)
Portrait of Girl in Blue, n.d.
Oil on canvas
46 x 34 in.
Gift of Dr. Jeffrey and Mrs.
Lynn Blau

Robert Henri (1865–1929)

Notre Dame and the Seine,
1900
Oil on canvas on board
6 x 9 in.
Harriet Russell Stanley Fund,
1951.13

John Koch (1909–1978)

From My Window, ca. 1947
Oil on canvas
16 x 20 in.
Harriet Russell Stanley Fund,
1951.14

Leon Kroll (1884–1974)

Manhattan, ca. 1912
Oil on artist board
11 ³/₈ x 15 ¹/₂ in.
Charles and Elizabeth
Buchanan Collection, 1989.32

George Luks (1867–1933)

Nora Brady, n.d.
Oil on canvas

30 x 26 in.
Harriet Russell Stanley Fund,
1947.21

Greta Matson (1915–2004)

Looking Forward, 1942
Oil on canvas
20 x 16 in.
Charles F. Smith Fund,
1949.24

**James Goodwin Mcmanus
(1882–1958)**

Wide Connecticut, 1936
Oil on canvas
34 x 40 in.
John Butler Talcott Fund,
1940.05

**George Laurence Nelson
(1887–1978)**

H.C.N. in Brown Velvet, 1916
Oil on canvas
76 x 38 in.
Gift of Kent Historical
Society, 2003.63_1

**Ivan Gregorewitch Olinsky
(1878–1962)**

Girl with White Scarf,
1898–1962
Oil on board
16 x 12 in.
Charles F. Smith Fund,
1943.12

**Ogden Pleissner
(1905–1983)**

Early Morning, Paris, 1951
Oil on canvas
30 x 36 in.
Harriet Russell Stanley Fund,
1951.2

William Potter (1883–1964)

*New England Scene (West
Townsend, VT.)*, n.d.
Oil on canvas
20 x 16 in.
Gift of Mrs. William Potter,
1973.04

**Robert Lewis Reid (1862–
1929)**

Springtime, 1899
Oil on canvas
30 ¹/₈ x 27 ⁵/₈ in.
Gift of Walter and Harriet
Huber, 2007.42

**Constance Richardson
(1905–2002)**

City of Detroit, 1943
Oil on board
20 x 28 ¹/₈ in.
Harriet Russell Stanley Fund,
1950.42

**Chauncey Foster Ryder
(1868–1949)**

Old Red Barn in the Snow,
1927
Oil on canvas with wood
paneled stretcher
24 x 29 in.
John Butler Talcott Fund,
1928.02

**Francis Henry [Frank H.]
Shapleigh (1842–1906)**

New England Farm Scene,
1883
Oil on canvas
19 ⁷/₈ x 30 in.
Gift of Mr. and Mrs. David J.
Tucker, 1979.002

**Laurence P. Sisson (1928–
2015)**

Fisherman Watching Osprey,
1973
Oil on Masonite
29 ³/₄ x 48 in.
Friends Purchase Fund,
1974.5

Eric Sloane (1910–1985)

Coming Home, 1930–85
Oil on board
29 ¹/₂ x 19 ¹/₂ in.
Gift of Lawrence Epstein,
2007.105

**Eugene Speicher
(1883–1962)**

Roses and Mock Orange,
1903–62
Oil on canvas
25 ⁵/₈ x 17 in.
Given in memory of Anthony
and Mary Malinowski, 1996.17

Gerald Stinski (b. 1929)

Bread and Wine, 1980
Oil on Masonite
8 x 10 in.
Friends Purchase Fund,
1980.66

**Anthony Thieme
(1888–1954)**

Cove Hill, 1908–54
Oil on canvas
25 x 30 in.
Gift of Mrs. Robert S. Brown,
1943.06

Main Street, Rockport, 1937

Oil on canvas
30 x 36 in.
John Butler Talcott Fund,
1937.07

**John Henry Twachtman
(1853–1902)**

Gloucester Boats, ca. 1901–02
Oil on crayon on board
13 x 9 in.
Gift of Charles J. and Irene
Hamm, 2016.1.60

Gloucester Harbor,
ca. 1900–02
Oil on board
5 ³/₄ x 6 ³/₄ in.
Bequest of Mrs. Charles
Buchanan, 1989.42

Elihu Vedder (1836–1923)

Outside Porta San Lorenzo,
Rome, ca. 1867
Oil on canvas
4 x 10 in.
Gift of the American
Academy of Arts and
Letters, 1955.02

**David Birdsey Walkley
(1849–1934)**

Woodland Scene, 1869–1934
Oil on canvas
14 x 18 in.
Gift of Mark Lucas, 2003.1

**Frederick Ellwood Wallace
(1893–1958)**

Miss “Bino” Boone, 1929
Oil on canvas
50 x 40 in.
Gift of Phillip Boone, 1977.72

**Guy Carleton Wiggins
(1883–1962)**

Late November, 1924
Oil on canvas
19 ¹/₂ x 23 ¹/₂ in.
Bequest of Helen Vibberts,
2006.92

Alexander Helwig Wyant (1836–1892)
Pat O'Donahue's Farm, Kerry, 1870
Oil on canvas
18 x 30 in.
Charles F. Smith Fund, 1944.19

**STATE OF CONNECTICUT,
RESIDENCE OF THE
GOVERNOR, HARTFORD,
CT**

Lyman Anderson (1907–1993)
Man with Bible, 1957
Oil on canvas
31 ³/₄ x 24 ³/₄ in.
Gift of the artist, 1978.33LIC

Alice Baber (1928–1982)
The Light in the Depths, 1975
Oil on canvas
50 x 30 in.
Gift of the Alice Baber Art Fund, Inc., 2008.38

Walter Martin Baumhofer (1904–1987)
Meteor Menace, from *Doc Savage: March 1934,* 1934
Oil on canvas
31 x 21 in.
The Robert Lesser Collection of Pulp Art, 2009.22.68LIC

Paul Baylock (b. 1952)
A Close Shave, 2016
Acrylic on plywood
50 x 38 in.
Gift of the artist, 2018.16

Charles Ephraim Burchfield (1893–1967)
Sunlight on Trees, 1915
Watercolor
7 ⁷/₈ x 18 ⁵/₈ in.
Given in memory of Anthony and Mary Malinowski, 1993.22

John A. Coughlin (1885–1965)
The Eyes, from *Detective Story Magazine: August 1930,* 1930
Oil on canvas
29 x 21 in.
The Robert Lesser Collection of Pulp Art, 2009.22.19LIC

Arthur Bowen Davies (1862–1928)
Nude, n.d.
Oil on board
9 ¹/₂ x 5 ¹/₂ in.
Harriet Russell Stanley Fund, 1954.39

Rafael De Soto (1904–1987)
Stand Up and Fight, from *Adventure Stories: March 1938,* 1938
Oil on canvas
29 ¹/₂ x 21 in.
The Robert Lesser Collection of Pulp Art, 2009.22.186LIC

Hell on Cleats, from *15 Sports Stories: June 1948,* 1948
Oil on canvas
23 x 17 ¹/₂ in.
The Robert Lesser Collection of Pulp Art, 2009.22.256LIC

George Deem (1921–2008)
Portrait on Demand, 1992
Oil on canvas
16 x 20 in.
Gift of the Estate of George Deem, 2013.54.99

Lou Gehrig, 2002
Oil on canvas
12 x 11 in.
Gift of the Estate of George Deem, 2013.54.64

Ruscha, 2001
Oil on canvas
12 x 11 in.
Gift of the Estate of George Deem, 2013.54.104

Sante Graziani (1920–2005)
Paul Revere after Copley, n.d.
Acrylic polymer on canvas
48 ¹/₄ x 60 in.
Charles F. Smith Fund, 1979.023

Childe Hassam (1859–1935)
Main Street, East Hampton, 1921
Oil on canvas
8 ¹/₂ x 17 ³/₄ in.
Charles and Elizabeth Buchanan Collection, 1989.3

Old House, East Hampton, L.I., 1919
Oil on canvas

21 ³/₈ x 30 in.
Charles and Elizabeth Buchanan Collection, 1989.25

The Old Farmhouse, Bridgehampton, L.I., 1926
Oil on wood panel
12 ¹/₂ x 26 ⁵/₈ in.
Charles and Elizabeth Buchanan Collection, 1989.31

Chet Kempczynski (b. 1948)
Full Moon Over Hartford V, 1987
Oil monotype
46 x 40 in.
Members Purchase Fund, 1999.03

Constance Lapalombara (b. 1935)
Crown Street, New Haven, 2004
Oil on linen
18 x 24 in.
Gift of the artist, 2006.122

Sol Lewitt (1928–2007)
Lines in Color on Color to Specific Points on a Grid (set of 7), 1978
Silkscreen
30 x 30 in.
Gift of Sol LeWitt, 2007.136.277SL

John Moore (b. 1941)
10th Street, ca. 1984–85
Oil on canvas
41 x 48 in.
Gift of Frederic and Susan Finkelstein, 2019.139

Edward Francis Rook (1870–1960)
Bradbury Mill Dam in Spring, ca. 1910–15
Oil on canvas
25 ³/₄ x 36 ³/₄ in.
Gift of Conrad J. Kronholm, Jr., 1999.41

James Rosenquist (1933–2017)
My Mind Is a Glass of Water, 1972
Color lithograph
22 ³/₄ x 17 ³/₄ in.
William Brooks Fund, 1974.51

Richard Sargent (1911–1978)
Late Commuter, 1960
Tempera on board
22 ⁵/₈ x 21 ¹/₄ in.
Gift of Kenneth Stuart, 1977.07LIC

Paul Stahr (1883–1953)
The Land of Poison Springs, from *Argosy: April 1932,* 1932
Oil on canvas
23 ¹/₂ x 22 in.
The Robert Lesser Collection of Pulp Art, 2009.22.233LIC

Carol Summers (1925–2016)
Narrows, 1976
Woodcut
38 x 38 in.
Gift of Paul and Teresa Kanev, 2011.70.2

The Rolling Sea, 1989
Woodcut
37 x 37 ¹/₂ in.
Gift of Paul Kanev, 2014.14.9

California, 1976
Woodcut
37 x 36 ¹/₂ in.
Gift of Paul Kanev, 2014.14.14

Monsoon, 1982
Woodcut
36 ¹³/₁₆ x 37 in.
Gift of Paul Kanev, 2014.14.15

Marc Trujillo (b. 1966)
201 East Magnolia, 2011
Oil on canvas
24 x 30 in.
Anonymous gift, 2014.174

Nelson Holbrook White (b. 1932)
Northshore, Greenport, NY, 2001
Oil on canvas
9 x 18 in.
Gift of the artist, 2012.69

Guy Carleton Wiggins (1883–1962)
Road to the Wood, 1925
Oil on canvas
20 x 24 in.
Grace Judd Landers Fund, 1939.01

N.C. Wyeth (1882–1945)
Sun Glint, 1939



Charles Harold Davis (1856–1933), *The Oak*, ca. 1903, Oil on canvas, 29 x 36 in., John Butler Talcott Fund, 1937.03

Tempera on panel
22 1/4 x 30 in.
Harriet Russell Stanley Fund,
1947.38

NEW BRITAIN POLICE DEPARTMENT

Alice Baber (1928–1982)
Path of the Jaguar, 1977
Oil on canvas
58 x 68 in.
Gift of the Alice Baber Art
Fund, Inc., 2000.39

Michael Bezrudczyk
Dusk, E. 17th Street, 2007
Oil on canvas
Gift of the artist, 2007.132

Anna Bialobroda (b. 1946)

Rendition, 1987
Oil on canvas
50 x 72 in.
Gift of John Zeller, 2010.96

Power Boothe (b. 1945)
In Grace with Change, 1989
Oil on canvas
72 x 72 in.
Gift of the artist, 2011.08

Leonard Creo (b. 1923)
Quartet, 1970s
Oil on canvas
36 x 48 in.
Gift of the artist, 2006.25

Untitled [box 10], ca. 1960s
Oil on canvas
14 1/2 x 14 1/2 in.
Gift of Jeffery and June Gold,

2006.51.02
Untitled [box 11], ca. 1960s
Oil on canvas
11 1/2 x 11 1/2 in.
Gift of Jeffery and June Gold,
2006.51.03

Untitled [box 12], ca. 1960s
Oil on canvas
11 1/2 x 11 1/2 in.
Gift of Jeffery and June Gold,
2006.51.05

Untitled [box 13], ca. 1960s
Oil on canvas
9 x 9 in.
Gift of Jeffery and June Gold,
2006.51.06

Untitled [box 14], ca. 1960s
Oil on canvas

9 x 9 in.
Gift of Jeffery and June Gold,
2006.51.04

Untitled [box 3], ca. 1960s
Oil on canvas
24 x 24 in.
Gift of Jeffery and June Gold,
2006.51.10

Untitled [box 4], ca. 1960s
Oil on canvas
24 x 24 in.
Gift of Jeffery and June Gold,
2006.51.01

Untitled [box 5], ca. 1960s
Oil on canvas
21 x 21 in.
Gift of Jeffery and June Gold,
2006.51.11



George Deem (1921–2008), *Portrait on Demand*, 1992, Oil on canvas, 16 x 20 in., Gift of the Estate of George Deem, 2013.54.99

Untitled [box 6], ca. 1960s
Oil on canvas
21 x 21 in.
Gift of Jeffery and June Gold,
2006.51.14

Untitled [box 7], ca. 1960s
Oil on canvas
17 1/2 x 17 1/2 in.
Gift of Jeffery and June Gold,
2006.51.12

Untitled [box 8], ca. 1960s
Oil on canvas
17 1/2 x 17 1/2 in.
Gift of Jeffery and June Gold,
2006.51.07

Untitled [box 9], ca. 1960s
Oil on canvas
14 1/2 x 14 1/2 in.
Gift of Jeffery and June Gold,
2006.51.13

Lloyd Lozes Goff
(1919–1982)
Three Phased Moon, 1970
Oil on canvas
30 x 50 in.
Gift of the American
Academy of Arts and
Letters, 2006.51.13

Irving Marcus (b. 1929)
Il Mare, 1995
Oil on canvas
48 x 58 in.
Gift of John and Jane Fitz
Gibbon, 2006.77

John Melecsinsky
(1935–2016)
Fall Sunlight on Birches, 1975
Pastel
12 3/8 x 19 in.
Gift of the artist, 1978.11_1

Primavera Toscana, 1971
Oil on canvas
19 7/8 x 14 in.
Gift of the artist in memory
of his father, 1982.38

Jonathan Scoville
(1937–1996)
Rattlesnake Mountain, 1978
Oil on canvas
50 x 40 in.
Gift of the artist's family,
2001.48

Alan Tompkins (1907–2007)
Vermont Summer, 1986
Oil on canvas
54 x 32 in.
Gift of the artist, 2001.82

Ferdinand Earl Warren
(1899–1981)
Lower Manhattan, 1947
Oil on panel/board

17 7/8 x 27 in.
Harriet Russell Stanley Fund,
1949.15

Alan Wood-Thomas
(1920–1976)
Illuminating the Workplace,
1958
Oil on canvas
50 x 38 in.
Gift of Henri and Jean
Lardon, 2012.03.3

Lightscape, 1951–53
Oil on canvas
40 x 34 in.
Gift of Henri and Jean
Lardon, 2012.03.5

*Silvermine Series P: Lumiere
Electrique*, 1959
Oil on canvas
74 x 52 in.
Gift of Henri and Jean

Lardon, 2012.03.1

NEW BRITAIN PUBLIC LIBRARY

Robert Salmon (1775–1851)

View of Algiers, 1828
Tempera on canvas mounted
on aluminum
69 x 162 1/2 in.
Acquired through exchange,
1967.31

STANLEY BLACK & DECKER, INC., NEW BRITAIN, CT

George Adomeit (1879–1967)

The River Road, Harper's Ferry, 1919
Oil on canvas
29 3/4 x 29 3/4 in.
Gift of Diane Tallman Gerity
in memory of John and
Dorothy Tallman, 2013.18

E. Taylor Baley

Return of the Whaler, n.d.
Oil on canvas
14 1/4 x 29 1/4 in.
Stephen B. Lawrence Fund,
1962.02

Phyllis Berman (b. 1951)

Equatorial Divide, 2001
Oil on canvas
32 x 88 in.
Purchase by Ellen Wineburg,
Vivek and Linda Talvadkar
and anonymous donor,
2013.68

Herbert Bohnert (1890–1967)

Stanley Tools, 1927
Oil on canvas
20 x 36 in.
Gift of Richard Gordon,
1978.32LIC

Jane Bunker (b. 1945)

Secret Pond, 2012
Oil on canvas
40 x 40 in.
Gift of the artist, 2013.28

John Clymer (1907–1989)

Horse Farm, 1961
Oil on canvas
27 1/2 x 40 in.

Gift of Kenneth Stuart,
1976.12LIC

Battle of Waterloo, 1815, 1962

Oil on board
29 x 40 in.
Gift of the American
Cyanamid Company,
1985.51LIC

Donald Demers (b. 1956)

On the Morning Tide, Somes Sound, Maine, 2005
Oil on canvas

24 x 36 in.
Gift of Charles J. and Irene
Hamm, 2014.310.29

Home to Windward, 1989

Oil on canvas
24 x 36 in.
Gift of Charles J. and Irene
Hamm, 2016.1.24

Stevan Dohanos (1907–1994)

Low Tide, 1985
Oil on canvas
26 x 40 in.
Gift of Mrs. Prentice M.
Troup, 2004.58

John Dowd

Backstreet Provincetown,
2011
Oil on canvas
23 7/8 x 35 7/8 in.
Gift of Stephen Borkowski
in honor of John and Julie
Dowd, 2011.31

Thomas R. Dunlay (b. 1951)

The Ginger Jar, n.d.
Oil on canvas
30 x 25 in.
Gift of Robert Segal, 1981.119

John Philip Falter (1910–1982)

Boys and Kites, ca. 1950
Oil on canvas
30 1/8 x 24 1/4 in.
Gift of Kenneth Stuart,
1976.11LIC

William Dean Fausett (1913–1998)

Mt. Anthony in Storm, 1941
Oil on canvas
30 x 40 in.

Harriet Russell Stanley Fund,
1943.04

Charles Foster (1850–1931)

Early Spring at the Farmington Country Club,
1870–1931
Oil on canvas
15 1/4 x 21 1/4 in.
Gift of Dr. Timothy
McLaughlin, 2009.129

Samuel Lancaster Gerry (1813–1891)

Landscape, ca. 1870
Oil on canvas
24 x 36 in.
Gift of Lynn and Jeffrey Blau,
2004.13

John W. Guerin (1920–2006)

Crane, 1962
Oil on canvas
42 x 38 1/2 in.
Stephen B. Lawrence Fund,
1963.09

Arthur Getz (1913–1996)

Flags at the U.N., 1949
Oil on canvas
36 x 48 in.
Bequest of Daniel North
in memory of Elihu Burritt
(1810–1879), a New Britain
Native who dedicated his
life to the concept of world
peace and the concept of
United Nations, 2009.09

John Hare (1908–1978)

Late March, Marblehead, 1973
Oil on canvas
28 x 28 in.
Friends Purchase Fund,
1973.4

Thomas Hicks (1823–1890)

Long Island Landscape, 1853
Oil on canvas
22 1/2 x 29 7/8 in.
Gift of Mr. and Mrs. Henry
Bakewell, 1970.51

Robert Douglas Hunter (b. 1942)

Blue, Brass, and Off-white with Root, 2006
Oil on canvas
16 x 28 in.
Gift of the artist, 2009.127.1

Barbara Kassel (b. 1952)

Flowers in February, n.d.
Oil on canvas
36 x 78 in.
Gift of the Artist c/o Clark
Gallery, 2011.06

Ernest Lawson (1873–1939)

Swamp Willows, ca. 1928
Oil on canvas
24 3/4 x 29 1/2 in.
Charles and Elizabeth
Buchanan Collection, 1989.34

J.M. Lewin (1836–1877)

Landscape, n.d.
Oil on canvas
8 x 12 in.
Bequest of Paul Zimmerman,
2008.07

Jonas Lie (1880–1940)

The Moors, ca. 1933–1934
Oil on canvas
24 x 36 in.
John Butler Talcott Fund,
1934.01

Herbert Meyer (1882–1960)

A Day in June, ca. 1940
Oil on canvas
25 x 30 in.
Gift of Mrs. Felicia Meyer
Marsh, 1962.21

John Francis Murphy (1853–1921)

New England Meadow in Spring, 1902–08
Oil on canvas
16 x 22 in.
John Butler Talcott Fund,
1908.04

Walter Eben Nettleton (1861–1936)

January Morning, 1900
Oil on canvas
11 x 14 in.
John Butler Talcott Fund,
1909.02

Hovsep Pushman (1877-1966)
Rose of Eternal Spring, ca. 1943
Oil on canvas
22 1/2 x 19 1/2 in.
Charles F. Smith Fund, 1943.1

Charles R. Robinson (b. 1940)
Of Fortune and Dreams: "The BULL" and "The BEAR" of Ellis Island
Oil on canvas
17 x 25 in.
Gift of the artist, 2009.124

Chauncey Foster Ryder (1868-1949)
The Mill at Mendon, VT, n.d.
Oil on canvas
25 x 30 in.
Gift of Nancy Hicks, 2011.54

William Sartain (1843-1924)
New Jersey Landscape, ca. 1909
Oil on canvas
25 x 30 in.
John Butler Talcott Fund, 1909.03

Helen Sawyer (1900-1999)
Summer, 1944
Oil on canvas
30 x 25 in.
Gift of the Estate of Mrs. Philip Stanley, 1971.31

Grace Vibberts (1879-1945)
Winter Woods, 1899-1945
Oil on canvas
20 x 24 in.
Gift of Grace Vibberts Conlin, 2012.92.3

Catherine Wharton Morris Wright
Holed in for the Winter, 1945
Oil on canvas
20 x 37 in.
Grace Judd Landers Fund, 1947.39

OFFICE OF SENATOR CHRIS MURPHY, WASHINGTON, D.C.

Charles Harold Davis (1856-1933)
An Old Corner, 1887

Oil on canvas
20 1/2 x 28 in.
Bequest of Howard Bristol, Jr., 2000.07

Charles S. Duback (b. 1926)
The Family, 1969-70
Collage and wood construction
93 5/8 x 39 5/8 in.
Gift of the Landmark Gallery, 1979.105

Mary Dwyer (b. 1959)
The Death of Alexander Hamilton, 2001
Acrylic on wood
26 x 23 in. (6 panels in various sizes)
General Purchase Fund, 2001.115

Elizabeth Enders (b. 1939)
Blue Indigo I, 1996
Watercolor on paper
10 x 14 in.
Gift of the artist, 2010.63

Elizabeth Enders (b. 1939)
Ocean/Charts/Blue, 2008
Oil on linen
60 x 60 in.
Gift of the artist, 2010.64

Arthur Getz (1913-1996)
Mural Design for Post Office, Lancaster, New York, 1939
Tempera on board
9 1/2 x 26 in.
Gift of the artist, 1987.13.2

Ann Dyson Grimm (b. 1929)
Deep River Street, n.d.
Oil on board
23 1/2 x 29 1/2 in.
Bequest of Helen Vibberts, 2006.91

Kyle Andrew Phillips (b. 1986)
Walnut Hill Park, 2008
Oil on wood
10 x 26 1/2 in.
Gift of the artist, 2008.61

Louise P. Sloane (b. 1952)
The Mighty Quinns, 2011
Acrylic and polymers on wood panel
80 x 72 x 1 1/2 in.
Acquired through Sideshow

Gallery, 2012.20

Tom Yost (b. 1957)
Summer View from Painter Hill Road, 2003
Oil on linen
23 x 23 in.
Gift of the artist, 2003.41

THE UNION CLUB OF THE CITY OF NEW YORK

Allen Anderson (1905-1995)
Satan's Slough, from Spicy Mystery: September 1943, 1943
Oil on canvas
29 1/2 x 20 1/2 in.
The Robert Lesser Collection of Pulp Art, 2009.22.2LIC

Apache Flame! from Frontier Stories, Summer 1950, 1950
Oil on canvas
30 x 20 1/2 in.
The Robert Lesser Collection of Pulp Art, 2009.22.1LIC

Six Gun Saga, 1946
Oil on canvas
29 1/2 x 20 1/2 in.
The Robert Lesser Collection of Pulp Art, 2009.22.3LIC

Howard Brown (1831-1913)
Interplanetary Graveyard, from Future Fiction: March 1942, 1942
Oil on canvas
29 x 20 1/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.117LIC

Raphael De Soto (1904-1987)
Blood on My Doorstep, from New Detective Magazine: July 1949, 1949
Oil on canvas
21 1/2 x 17 in.
The Robert Lesser Collection of Pulp Art, 2009.22.80LIC

Softly Creep Softly Kill, from Detective Tales: August 1947, 1947
Oil on canvas
20 1/4 x 14 3/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.86LIC

She's Too Dead For Me, from New Detective: July 1948, 1946
Oil on canvas
21 1/4 x 16 1/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.85LIC

George Gross (1909-2003)
Huntress of the Hell Pack, from Jungle Stories, Summer 1943, 1943
Oil on board
29 1/2 x 21 3/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.34LIC

Harry Kirchner (1912-1988)
Skeletons Inc., from Clues Detective Stories, August 1937, 1937
Oil on canvas
36 x 24 3/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.206LIC

Richard Lillis (1889-1994)
Straw for the Thirsty, from Private Detective, January 1945, 1945
Oil on canvas
29 x 20 3/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.37LIC

H.L. Parkhurst (1867-1921)
Lady from Hell, 1938
Oil on canvas
29 x 20 3/4 in.
The Robert Lesser Collection of Pulp Art, 2009.22.143LIC

Payoff on Peril, from Spicy Detective, April, 1938
Oil on canvas
30 x 21 in.
The Robert Lesser Collection of Pulp Art, 2009.22.142LIC

Women of the Shaikh, from Spicy Adventure, December 1934, 1934
Oil on canvas
29 x 20 1/2 in.
The Robert Lesser Collection of Pulp Art, 2009.22.46LIC

Murder for Exercise, from Spicy Detective Stories, April 1936, 1936
Oil on canvas

29 1/2 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.45LIC

Dear Little Dude, from *Spicy Western Stories*, December 1939, 1939
Oil on canvas
29 1/2 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.41LIC

Frank R. Paul (1884–1963)
Planet of the Knob Heads, from *Science Fiction*, December 1939, 1939
Oil on canvas
23 x 16 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.102LIC

Norman Blaine Saunders (1907–1989)
Give Hijackers Hell, from *Detective Short Stories*, July 1938, 1938
Oil on canvas
29 x 10 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.59LIC

Elephant God, from *Speed Adventure Stories*, May 1943, 1943
Oil on canvas

29 1/2 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.58LIC

Black Pool for Hell Maidens, from *Mystery Tales*, June 1938, 1938
Oil on canvas
20 1/2 x 29 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.57LIC

George Lee Trimm (b. 1912)
Untitled, n.d.
Oil on canvas
29 1/2 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.276LIC
Hooded Henchman Making Wax Statues, 1940
Oil on canvas
30 x 21 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.275LIC

Hugh Joseph Ward (1909–1945)
Death's Dress Rehearsal, *Hollywood Detective: November 1943*, 1943
Oil on canvas
30 x 24 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.139LIC

Goddess of Terror, from *Spicy Mysteries: September 1942*, 1942
Oil on canvas
30 1/2 x 20 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.137LIC

Two Hands to Choke, from *Spicy Detective: August 1936*, 1936
Oil on canvas
32 x 22 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.1129LIC
Lady Scarface, from *Hollywood Detective: 1942*, 1942
Oil on canvas
30 x 21 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.128LIC

Jinx, from *Spicy Mysteries: March 1942*, 1942
Oil on canvas
29 3/4 x 21 3/4 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.127LIC

Gunsmoke Gulch, from *Spicy Western Stories: April 1938*, 1938
Oil on canvas
30 x 21 in.

The Robert Lesser Collection
of Pulp Art, 2009.22.126LIC

Drunk Disorderly and Dead, from *Hollywood Detective: 1934*, 1934
Oil on canvas
29 1/2 x 21 1/2 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.125LIC

Unknown
Gangland Detective Stories, November, formerly Ten Story Gang, n.d.
Oil on board
21 1/2 x 17 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.283LIC

Unknown
Double Action Gang, n.d.
Oil on board
21 1/2 x 17 in.
The Robert Lesser Collection
of Pulp Art, 2009.22.281LIC

Constance Richardson (1905–2002),
City of Detroit, 1943, Oil on board,
20 x 28 1/8 in., Harriet Russell Stanley Fund,
1950.42



DEVELOPMENT

The mission of the New Britain Museum of American Art is dedicated to serving all people by pursuing excellence in art through collections, exhibitions, and education. The exemplary performance of the Museum in these areas would not be possible without the support and generosity of thousands of individuals, foundations, corporations, and government entities.

Development and Program Highlights 2019–20

August 1, 2019	Opening Reception of <i>Expanded Field: Photography from the Collection of the NBMAA</i> for Members and Special Guests
August 15, 2019	Tour of <i>Expanded Field: Photography from the Collection of the NBMAA</i> for Circle Level members and above
September 21, 2019	Docent 50th Anniversary Celebration: commemorated the 50th year of the docent program at the New Britain Museum of American Art
October 10, 2019	Day Trip to Berkshires' Gilded Age (Berkshires, MA)
October 16, 2019	New Britain Museum of American Art Annual Meeting
October 16, 2019	Opening Reception of <i>For America: Paintings from the National Academy of Design</i> and <i>Bill Viola: The Raft</i> for Members and Special Guests
October 16, 2019	Celebratory Dinner for <i>For America: Paintings from the National Academy of Design</i>
October 18, 2019	New Collection Acquisition event for Premier Members
October 29, 2019	Opening Reception of <i>The Art and Artists of Monhegan Island: Selections from the Charles J. and Irene Hamm Collection of Coastal Art</i> for Premier Member
November 1, 2019	Visit to Yale Art Gallery (New Haven, CT) for Premier Members
November 7, 2019	Tour of <i>For America: Paintings from the National Academy of Design</i> for Circle Level Members and above
January 23, 2020	Opening Reception of <i>Kara Walker: Harper's Pictorial History of the Civil War (Annotated)</i> for Members and Special Guests
March 5, 2020	2020/20+ Women @ NBMAA kickoff event sponsored by Stanley Black & Decker



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William Merritt Chase, *Robert Blum*, 1888, Oil on canvas, 21 ¹/₈ x 17 ¹/₈ in., National Academy of Design, Courtesy American Federation of Arts

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Above: Install shot of Anni Albers's loom.

Below: A live weaving demonstration by Karis Medina, Associate Curator of The Josef and Anni Albers Foundation.



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 Ms. Fran Barringer
 Mr. and Mrs. Marc Van Vooren
 Mr. and Mrs. Henry von Wodtke
 Mr. Kenneth Walkama and
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			Mr. Robert Parziale and Ms. Ellon Cavanaugh
			Ms. Cynthia Parzych
			Joanne and Saul Pasternack
			Mr. Greg Pastor and Ms. Heather Blum-Pastor
			Mr. Panayotis Patsouris and Ms. Jane Anderson
			Oren E. Paulin
			Mrs. Sibyl A. Pellum
			Ms. Jane E. Penfield and Mr. David A. Klotz
			Mr. Juan M. Perez
			Ms. Natalia Perez-Cuchi
			Mr. and Mrs. Stan Pestka

Left: Member's Opening Reception for *Expanded Field: Photography from the Permanent Collection of the NBMAA*

Top right: Larry Silver pictured next to artwork

Bottom right: Paul Baylock and Ellen Carey pictured next to artwork



Mr. and Mrs. Jon Peterson	Mr. and Mrs. Joseph L. Roberts	Ms. Karen Schick	Irene and Allen Silberstein
Mr. and Mrs. Steven Peterson	Mr. and Mrs. Stephen L. Roberts	Dr. Allan L. Schiffer and Ms. Yvonne Miceli	Mr. Steve Silk and Ms. Katherine H. Emery
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Mr. and Mrs. Christopher Pitt	Mr. and Mrs. Timothy P. Rodgers	Ms. Janet Schrager and Mr. Steve Arnold	Ms. Susan Simons and Ms. Judith Fogg
Ms. Patty J. Pittman and Ms. Alexandra Solomon	Mr. and Mrs. John Rodriguez	Ms. Shelley Schuman and Mr. Stephen Zwilling**	Mr. and Mrs. Richard Simpson
Mr. Stuart B. Popper	Mr. and Mrs. Paul K. Rogers III	Ms. Betsy Schwammbarger	Mr. and Mrs. Isadore A. Sindell
Mr. and Mrs. Jonathan W. Porter	Ms. Joan Romann	Ms. Shirley B. Schwartz	Mr. E. Lee Sinkwich and Ms. Claudette Ferrante
Mr. Robert Posner	Atty. Aaron J. Romano and Ms. Cynthia Fernandez	Mr. and Mrs. Roy Schwartz	Mr. and Ms. Thomas Sippel
Ms. Anitra Powers	Dr. and Mrs. Robert Rose	Mr. and Mrs. Alan R. Schwedel	Dr. George E. Skarvinko and Ms. Susan Skarvinko
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Mr. and Mrs. Steven M. Price	Mrs. June Rosen and Mr. Ben Abrams	Mr. Bill Searle and Ms. Donna Jones-Searle	Mr. Mark Slitt
Ms. Joan M. Pritchard and Mr. Edward Clark	Dr. Rick Rosen and Ms. Suzanne Remington-Fox	Mr. and Mrs. George Sebastian-Coleman	Mr. Richard Slone and Dr. Eugenia Slone
Mrs. Catherine Probolus	Ms. Michele L. Rosenberg	Ms. Lily Seidenberg and Ms. Alice Seidenberg	Mr. and Mrs. Nelson Sly, Jr.
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Mr. and Mrs. Chuck Radda	Mrs. Sarah Rosol	Mr. and Mrs. Thomas Senuta	Clare Brett Smith
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Mr. and Mrs. David Taylor	Ms. Patti Anne Vassia	Mr. Robert O. Williams and Ms. Susan J. Burns	Ms. Theresa Zakrzewski
William and Barbara Taylor	Mr. Andres Verzosa and Mr. David Whaples	Ms. Holly M. Williams and Mr. Leroy Butler	Mrs. Sandra Zieky
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Mr. and Mrs. Roger Therrien	Lynn and John Wadhams	Ms. Lynda Winslow and Mr. Ryan Young	
Mr. and Mrs. John Thomas			
Miss Craig Thompson			
Richard Thompson			
Ms. Mary C. Tierney			
Ms. Megan Tierney			
Mr. Humphrey Tonkin and Ms. Jane Edwards			

**** Deceased**

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Assured Partners Northeast, LLC	Delamar West Hartford Hartford HealthCare	John R. Schroeder, AIA Law Office of Kevin C. Ferry, LLC	Perkins Travel Corporation
BoneeWeintraub, LLC	Hartford Steam Boiler Inspection & Insurance Co.	Stanley Black & Decker	University of Connecticut
Central Connecticut State University			University of Hartford



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 Beacon Falls Public Library
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 Bentley Memorial Library
 Berlin-Peck Memorial
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 Bethel Public Library
 Bethlehem Public Library
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 Cheshire Public Library
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 East Hampton Public
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 Gunn Memorial Library
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 Mansfield Public Library
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 Middlebury Public Library
 Milford Public Library
 Minor Memorial Library
 Monson Free Library
 Morris Public Library
 New Britain Public Library
 New Fairfield Free Public
 Library
 New Milford Public Library
 Norfolk Library
 North Haven Memorial
 Library
 Norwalk Public Library
 Oliver Wolcott Library
 Oxford Public Library
 Plainville Adult and
 Continuing Education
 Plainville Public Library
 Plumb Memorial Library
 Portland Public Library
 Prospect Public Library
 Prosser Public Library
 Rathbun Memorial Library
 Renbrook Library
 Richmond Memorial Library
 Rockville Public Library
 Russell Library
 Salem Free Public Library
 Saxton B. Little Free Library
 Sherman Library
 Silas Bronson Library

Simsbury Public Library
 Somers Public Library
 South Windsor Public
 Library
 Southbury Public Library
 Southington Library and
 Museum
 Sunderland Public Library
 Terryville Public Library
 The Licia & Mason Beekley
 Community Library
 Thomaston Public Library
 Tolland Public Library
 Torrington Library
 Tunxis Community College
 Wallingford Public Library
 Watertown Library
 Association
 Welles-Turner Memorial
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 West Hartford Public
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 Westbrook Public Library
 Weston Public Library
 Westport Library
 Wethersfield Public Library
 Willimantic Public Library
 Willington Public Library
 Willoughby Wallace
 Memorial Library
 Windsor Public Library
 Wolcott Public Library
 Woodbridge Town Library
 Woodbury Public Library

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Amanda Aronson
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Sandy Baclaski
Scott Bakal
Brian Barrett
Bonnie Beaulieu
Carol Benjamin
Margaret Bercovitz
Joanna Biskupski
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Jamie Hait Cohen
Brendan Conry
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Kristina O'Leary
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Diane Therrien
Jack Tom
Albert Tomasso
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Vaga John
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Lynn Wadhams
Kathy Wadsworth
Susan Walkama
Susan Warner, Sc.D
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Lindsley Wellman
Liz Wells
Mary Wilde
John Witt
Rosemary Winandy
Roberta "Bobbie"
Woronow
Peter Paul Yu, MD

FINANCES

As we faced the challenges of the COVID-19 pandemic, the Museum ended the year in a good position. We secured a Payroll Protection Program loan in the amount of \$331K. This, along with the successful special fundraising appeal allowed us to continue to pay all staff—full and part time—during the building closure.

OPERATIONS

Contributed revenues were 4% (\$95K) higher than the prior year. The increase in contributed revenue was the result of increased foundation grants and corporate sponsorships for the 2020/20 Women exhibition year. Earned revenues were down 53% from FY19 not only due to museum 's closure since March 17, but also, FY19 was abnormally high due to the success of *The Beyond: Georgia O'Keeffe and Contemporary Art*. Expenses came in 14% (\$540K) less than the prior year, again a reflection of the pandemic. Exhibitions were moved into FY21, Education and Visitor Services expenses were lower due to cancelled programs. Additionally, the museum was able to reduce facility costs during the closure, and also chose not to fill the Deputy Director position given the uncertainty of the pandemic and its potential effects on museum operations. Non-operating contributions reflect the state of Connecticut DECD grant as well as individual gifts for the Lander's House renovations and HVAC upgrades.

The condensed financial information shown at the end of this Annual Report does not reflect a complete set of financial statements, and are unaudited at time of printing. The Museum's FY 2020 financial statements are currently undergoing an audit and expect to be finalized in November 2020. Copies of the audited financial statements are available from the Director of Finance upon request.

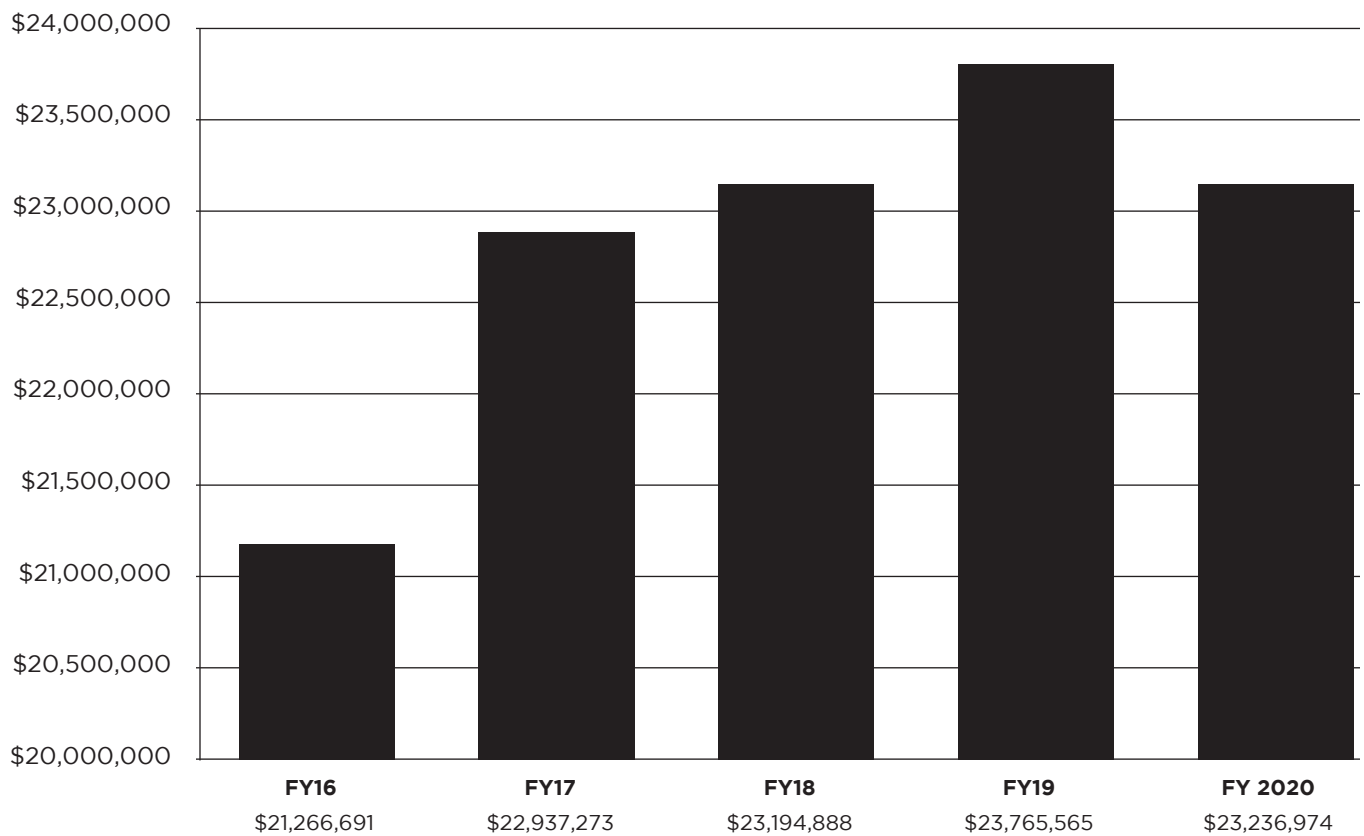
FY 2020 STATEMENT OF FINANCIAL POSITION

The Museum's financial position remained relatively unchanged even given the market volatility at the end of the fiscal year. Assets increased on \$40K. Our cash and equivalents were 406% higher than FY19 with most of the cash being restricted contributions for the 2020/20+ Women @ NBMAA exhibitions. We had \$818K of liabilities compared to \$25.9M in assets, excluding the net book value of our land, building, and equipment at June 30, 2020. Of the \$818K in liabilities, \$331K is the outstanding PPP loan that we expect to be fully forgiven in FY21. Our investments are managed with the assistance of experienced investment advisors, and performance is closely monitored by the investment committee of the Board of Trustees. The Museum's endowment portfolio (after draws) decreased by \$826K and totals \$22.9M. Most of the decrease in market value was due to the overall market decline due to the pandemic. Net assets totaled \$47.6M at June 30, 2020, a decrease of \$53K over prior year amounts, primarily due to the investments at market value.



Gallery shot of *For America Paintings* from the National Academy of Design, 2019

NBMAA INVESTMENT BALANCES



CONDENSED FINANCIAL INFORMATION AS OF JUNE 30, 2020 *(Amounts in Thousands)*

CONDENSED STATEMENT OF FINANCIAL POSITION	2020	2019
Assets		
Cash & Equivalents	\$ 802	158
Receivables	524	279
Prepaid Expenses	116	191
Inventory	117	116
Investments at Market Value	22,938	23,764
Beneficial interest in perpetual trusts	1,408	1,485
Land, property, and equipment (net)	22,581	22,453
Total Assets	\$ 48,487	48,447
Liabilities and Net Assets		
Liabilities	818	725
Net Assets	47,669	47,722
Total Liabilities and Net Assets	\$ 48,487	48,447
CONDENSED STATEMENT OF ACTIVITIES		
Operating Revenue		
Contributions—gifts, grants, sponsorships	\$ 2,302	2,207
Membership	211	264
Admissions	66	409
Other earned revenue	580	1,235
Gross profit from Store operations	46	157
Deaccessioned art work	305	13
Special events	-	175
Investment income for Operations	1,243	1,193
Total Operating Revenue	\$ 4,430	4,822
Operating Expenses		
Collections and Exhibitions	\$ 1,522	1,912
Education	399	451
Membership and Visitor Services	303	347
Auxiliary Activities	136	131
Development and Fundraising	355	423
Administrative and Business Operations	633	624
Total Operating Expenses	\$ 3,348	3,888
Net change in assets from Operations	\$ 1,082	934
Income (loss) from investments, net of draw from operations	(1,156)	231
Non-operating contributions—gifts, grants	835	-
Acquisitions of works of art	(41)	(183)
Depreciation	(761)	(745)
Other non-operating expenses	(13)	(15)
Net change in assets	\$ (53)	222

The condensed information shown above does not reflect a complete set of financial statements. The Museum's financial statements have been audited and an unmodified auditor's report has been issued by our auditors. Copies of the audited financial statements are available from the Director of Finance upon request.

**NEW BRITAIN MUSEUM
OF AMERICAN ART
56 LEXINGTON STREET
NEW BRITAIN, CT
06052.1412**

BASIC INFO

MUSEUM & MUSEUM STORE HOURS AS OF JULY 18, 2020

Monday: CLOSED

Tuesday: CLOSED

Wednesday-Sunday

10 a.m. - 1 p.m. OPEN

1 p.m. - 2 p.m. CLOSED

2 p.m. - 5 p.m. OPEN

ADMISSION

*(ALL ADMISSION TICKETS ARE \$10 THROUGH OCTOBER 31)

Members FREE

\$15 for Adults

\$12 for Seniors

\$10 for Youth (13-17)

\$10 for Students

Children under 12 free

Saturday admission from 10 a.m. to noon is free thanks to support from the American Savings Foundation.

CAFÉ ON THE PARK

Temporarily closed.

ACCESSIBILITY

Please inquire at the Front Desk for any assistance you may require. We are wheelchair accessible and have two wheelchairs available free of charge.

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