OUR THANKS TO NBMAA SUPPORTERS
We are honored to celebrate a year of remarkable milestones, made possible by the collaboration, dedication, vision, and support of each and every one of our constituents. We set ambitious goals for fiscal year 2019—many of which were not only met, but far surpassed. Among the many highlights include: embarking on our most rigorous Annual Fund goal to date to raise $300,000, which we met and exceed by over $100,000—more than 133% of our goal; increasing admissions revenue by 304%; and breaking attendance and funding records during our blockbuster exhibition *The Beyond: Georgia O’Keeffe and Contemporary Art*, which received over 45,000 guests from across the nation over the course of 101 days!
Permanent Collection

One of the New Britain Museum of American Art’s greatest educational and cultural assets is our world-class art collection, which we continued to grow through strategic acquisitions, as well as through the tremendous generosity of donors. This year our permanent collection was enhanced with the addition of 108 extraordinary gifts, purchases, and bequests.

As part of our effort to bring greater representation of female artists to the Museum, we were especially proud to support the work of emerging and established women of diverse backgrounds through several significant acquisitions. These purchases included a video by Chilean-American artist Francisca Benítez, documenting her collaboration with students from the American School for the Deaf as part of her 2017-18 NEW/NOW exhibition at the NBMAA. We commissioned Chinese-American artist Louise Jones to produce a monumental botanical mural in our LeWitt Family Staircase in conjunction with our 2019 exhibition The Beyond: Georgia O’Keeffe and Contemporary Art and acquired her preparatory study for the work. The Museum undertook a major acquisition of work by internationally renowned African-American artist Kara Walker, with the purchase of her 2005 lithography series, Harper's Pictorial History of the Civil War (Annotated), which will be the focus of an exhibition of the artist’s work at the NBMAA in 2020. Finally, we supported the work of regional artists through the acquisition of New Britain-native Paul Baylock’s Universal 1 and thank Paul for his generous gift, Close Shave, 2016, currently on view at the Governor’s Residence in Hartford.

In addition to showcasing these artworks in our own galleries, we took abundant opportunities to share our collection with broader audiences through numerous external loans. The museum was delighted to loan 24 of our most distinguished works to special exhibitions at 15 institutions in 9 states. The NBMAA’s active long-term loan program also enabled us to share over 200 works from our permanent collection with 10 institutions in Connecticut and beyond—a phenomenal opportunity to share our treasures and build awareness of, and appreciation for, our institution, far and wide.

Exhibitions

Within the year, we mounted 16 special exhibitions, featuring over 200 different artists, and spanning more than 225 years of American art. These exhibitions presented innovative and in-depth explorations of the history and future of American art, engaged and built diverse audiences, forged institutional partnerships, and offered new ways of interpreting and understanding our evolving cultural heritage.

In our FY19 exhibition programming, we were thrilled to present countless “firsts” and one-of-a-kind art encounters. We showcased New Britain-native Paul Baylock in his first Museum exhibition, comprising paintings from his celebrated “Hardware City” series created in homage to his hometown of New Britain. For the first time, we juxtaposed historic and contemporary work in our Shaker Gallery in the exhibition Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly, which underscored the resounding influence of Shaker society on contemporary culture. Art In Farmington Village represented the first Museum exhibition to explore in-depth the artistic legacy of Farmington, Connecticut—an exhibition that also initiated many first-time partnerships with institutions including the Farmington Historical Society, the Farmington Village Green and Library Association, and Miss Porter’s School. The NBMAA’s exhibition Dennis Hopper: The Lost Album featured the work of iconic American actor, director, and artist Dennis Hopper and represented the first time his legendary Lost Album of photographs had been shown at a U.S. museum in nearly 50 years—a significant milestone in the celebration of the artist’s resounding legacy. An equally historic exhibition, Neil Jenney: American Realist represented the most extensive exhibition of the artist’s work in over ten years and the first to take a retrospective view encompassing nearly five decades of artistic output, addressing timely subjects, including climate change, social progress, and the precarious state of our natural world.
We developed several first-time collaborations in exciting and boundary-pushing shows, including *Pictures at an Exhibition* with the Hartford Symphony. Inspired by Modest Mussorgsky’s renowned 1874 musical composition of the same name, the exhibition featured works that spanned the NBMAA’s galleries and that were projected large-scale at the Bushnell Performing Arts Center during HSO’s October 2018 opening season. Our concurrent exhibition *Looking for America* was part of a nationwide campaign led by the artist collective For Freedoms to inspire civic discourse; over 200 people from across the nation participated in our show. Meanwhile, we continued to promote the NBMAA beyond our physical footprint through dynamic off-site exhibitions, which included three installations drawn from our permanent collection at the Delamar Hotel in West Hartford, an exhibition of our pulp art illustrations at the Union Club, and an installation of artwork throughout the entire Governor’s residence in Hartford, Connecticut.

Yet the exhibition that generated the most buzz and truly defined FY19 as a milestone in our Museum’s history was our record-shattering blockbuster presentation of *The Beyond: Georgia O’Keeffe and Contemporary Art*. Organized by Crystal Bridges Museum of American Art and drawn from important public and private collections across the country, the exhibition brought together three dozen iconic works from O’Keeffe’s career alongside work by twenty contemporary artists that expanded upon the images and approaches that marked O’Keeffe’s oeuvre. Among O’Keeffe’s paintings were seven masterworks that the NBMAA obtained on loan from premier museums, and that were not on view at any other venue of the exhibition tour. The overwhelming success of the *The Beyond: Georgia O’Keeffe and Contemporary Art* drew thousands of visitors to our museum. During the course of the exhibition, we received over 45,000 visitors from across the nation—more visitors per day than any previous show at the NBMAA has drawn. We welcomed 490 new members to the museum and 1,030 membership renewals. Nearly every related program for *The Beyond*—from adult studio workshops and lectures, to children’s classes and drop-in tours—was sold out or at capacity. Retail sales during the run of this blockbuster show were $223,130.00, with a total of $329,290.46 in merchandise sales for the entire year, making it our best year ever. Perhaps most meaningfully, however, the exhibition generated new partnerships, grant funding, audience expansion, and inspiring encounters whose impact will last well beyond this landmark presentation. Thank you to all who visited, attended programs, brought friends, and who spread word about this innovative show!

**Attendance and Revenue**

As a result of the remarkable success of *The Beyond: Georgia O’Keeffe and Contemporary Art*, as well as the many other programs, initiatives, and exhibitions on offer throughout FY19, we are thrilled to share that the NBMAA saw abundant fiscal growth throughout the year, including: a 53% growth in attendance, 12% financial growth in our individual memberships, 15% growth in corporate memberships, 31% increase in corporate support, 166% increase in Museum Shop revenue, 17% increase in annual revenue, and a 304% increase in admission revenue! The NBMAA’s Special Exhibitions Fund continued to support major exhibitions, raising over $100,000 from individual and foundation donors.

We also undertook our most ambitious Annual Fund to date—to raise $300,000 to support three major components of FY19: *The Beyond: Georgia O’Keeffe and Contemporary Art*, Education, and General Operating Support. Thanks to the generosity of our dedicated individual, foundation, and corporate donors, we raised over $400,000 toward these initiatives—133% of the Annual Fund goal and a record for the NBMAA!

**Education and Visitor Experience**

In addition to special and permanent collection exhibitions, our educational and public programs drew more visitors than ever. This year, over 20,000 people attended one of 585 educational programs, including lectures and studio workshops. For the third year in a row, the Museum served a record number of school children. Student visits accounted for 12% of the Museum’s total visitation, and included 10,695 students, teachers, and chaperones from 54 cities and towns around the State. Over 6,500 adults participated in a studio class or workshop led by professional artists or
attended one of dozens of gallery discussions or lectures led by Museum Staff, exhibiting artists or docents, or prominent regional and national scholars and curators. The Museum continues to attract a diverse group of children and families with offerings designed to foster a passion for art and museums and create lifelong connections to art and personal expression for children of all ages, from infants to teenagers. This year nearly 4,000 children, individually or together with their families, participated in Education programs and 1,000s more families make up the Museum’s general admission.

Our Visitor Experience staff have worked tremendously hard to make additional adult and public programs bigger and better than ever. First Fridays have flourished, drawing a 44% increase in attendance from the year prior, and Museum After Dark “MAD” continues to be a favorite among the museum’s “young professional” demographic. Last year’s “Hollywood Halloween” event drew 1,138 guests, with $33,077.00 in revenue.

Among the abundant musical programs already on offer, including our Walnut Hill Jazz Series, the NBMAA launched an innovative, art-focused series of extraordinary concert experiences, paired with scholarly lectures that explored diverse periods of artistic and musical innovation. With major support from the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, Where Art Meets Music drew rave reviews and standing ovations from attendees and featured some of the most popular highlights of the NBMAA collection.
Constituents

The NBMAA’s success relies on the advocacy and dedication of an entire community of constituents, including trustees, staff, volunteers, members, visitors, and funders. Our trustees remain among the Museum’s greatest supporters, generously offering their time, expertise, financial support, leadership, and enthusiasm to maintain the NBMAA’s strong foundations, while allowing the Museum to grow and flourish. Thank you in particular to our committee chairs and members, who shepherd Museum initiatives with focus, care, and commitment. This year, trustees spearheaded a new strategic plan for 2020-24. We also thank trustees for their invaluable participation in Museum events, including our gala. Thank you to trustee Cynthia Cooper for serving as Gala Committee Chair for our May 2019 Art Party of the Year, which drew nearly 300 guests and raised crucial funds to support the Museum’s programs. We also remember and honor the great work of trustees who sadly passed this year, including Richard T. McKernan, Sylvia Bonney, and Michael Timura.

Members remain the lifeblood of our institution, generating invaluable fiscal resources that benefit every aspect of the Museum. In turn, we thank our members by offering special gallery talks and receptions, behind the scenes tours, as well as one-of-a-kind trips and art-inspired experiences. Thank you, also, to our incredible staff for yet again achieving mini and not-so-mini miracles throughout the year, and for working above and beyond to help the Museum achieve success. We welcome a robust team of new security and visitor experience staff during the run of The Beyond: Georgia O’Keeffe and Contemporary Art, who contributed greatly to the show’s success. Finally, the NBMAA benefits tremendously from the support of our tireless volunteers. This year, Museum volunteers generously donated 16,550 hours of time, serving in our docent program as well as various committees, and assisting nearly every Museum department. On behalf of all of us at the NBMAA, thank you to all of our valued constituents!
FY20 and a Glimpse at the Future

While we celebrate the phenomenal momentum of the past year, we have so much more to accomplish, and so many exciting plans to share and undertake together in the year ahead.

We are very proud and eager to announce our forthcoming initiative 2020/20 Women @ NBMAA. Marking the centenary of women’s suffrage in America, The New Britain Museum of American Art will dedicate its entire 2020 exhibition programming exclusively to the work of women artists. This initiative seeks to challenge the underrepresentation of women in the visual arts by celebrating the innovative work and significant impact of female-identifying artists throughout American history. It also strives to enhance diversity in the galleries by encompassing a wide spectrum of artists from disparate historical periods as well as social, ethnic, and racial backgrounds.

From January 2020 through January 2021, the Museum will present seven major exhibitions focusing on the work of iconic female artists, including solo exhibitions featuring Kara Walker, Anni Albers, Shantell Martin, Jennifer Wen Ma, and Helen Frankenthaler; thematic group shows exploring the work of Shaker women; and 20th and 21st century women artists working toward social change. In conjunction with these exhibitions, a dynamic roster of related programs will expand conversations and dialogue about the role of women in the arts. The NBMAA will also highlight women artists in the Museum’s permanent collection, including our recent acquisitions by Francisca Benitez, Louise Jones, and Kara Walker. While 2020 represents a year-long initiative to focus on the work of women artists, it is also the beginning of a long-term commitment to bring greater gender equity and more expansive notions of American art our institution.

We continue to strive to be among the most welcoming, dynamic, educational, and inspirational institutions in the nation, by honoring our historical heritage of artistic excellence, while consistently challenging ourselves and our constituents to consider the legacy and future of America, American art, and the NBMAA, in new and different ways. Thank you for helping to make fiscal year 2019 a tremendous success for the NBMAA, through your invaluable service, support, commitment, and enthusiasm. We look forward to reaching more milestones together in the months and year to come!

With warm regards,
Min Jung Kim, Director & CEO
Anita Ferrante, Chair
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.

BOARD OF TRUSTEES

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Kenneth J. Carifa, Vice-Chair, ’20
John R. Rathgeber, Treasurer, ’20
Michele Parrotta, Secretary, ’20

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Henry R. Martin
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Dr. Timothy McLaughlin
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Gloria Oviedo
John J. Patrick, Jr.
Hal Rives
Chris Shivery
Donna M. Stout
Michael Timura**
Linda Tomasso
Lindsley Wellman
Kathryn West
Kimberly Zeytoonjian

** Deceased

BY THE NUMBERS

50 paid staff: 24 full time, 26 part time
230 volunteers
30 trustees
FISCAL YEAR 19 COMMITTEE APPOINTMENTS
As of June 30, 2019

Executive Committee

Trustees
Anita Ferrante,
Chair
Kenneth J. Carifa,
Vice-Chair
Michele Parrotta,
Secretary
John R. Rathgeber,
Treasurer
Kay Knight Clarke,
At-Large
John N. Howard,
Past Chairman
Kelly Jarvis,
At-Large
Thomas Soyster,
At-Large

Staff
Min Jung Kim,
Director and CEO
Michelle Hargrave,
Deputy Director

Audit Committee

Trustees
John R. Rathgeber,
Chair
John C. Bombara
Ken Boudreau
(Trustee Emeritus)
William Chase
Kay Knight Clarke
Brendan Conry
(Trustee Emeritus)
Anita Ferrante
(Ex Officio)
John N. Howard
Margaret Marchak
Esther Pryor
Todd Stitzer

Staff
Min Jung Kim,
Director and CEO
Michelle Hargrave,
Deputy Director

Collections Committee

Trustees
Thomas Soyster,
Chair
John C. Bombara
Russell E. Burke III
Kenneth J. Carifa
Kay Knight Clarke
Cynthia Cooper
Anita Ferrante
(Ex Officio)
Thomas C. Flanigan
Gary Knoble
Brenda Manning
(Trustee Emeritus)
Margaret Marchak
Henry R. Martin
(Trustee Emeritus)
Dr. M. Stephen Miller
Michele Parrotta
René Rosado
Donna Stout
(Trustee Emeritus)
Lindsley Wellman
(Trustee Emeritus)

Museum Members
Muriel Fleischman
Tom Gworek
Susan Hight
Paul Kanev
Mary Piazza
Susan Rathgeber+

Staff
Min Jung Kim,
Director and CEO
Michelle Hargrave,
Deputy Director
Keith Gervase,
Collections Manager
Lisa Hayes Williams,
Associate Curator

Development & Marketing Committee

Trustees
Jamie Hait Cohen,
Chair
Ken Boudreau
(Trustee Emeritus)
Brendan Conry
(Trustee Emeritus)
Anita Ferrante
(Ex Officio)
Thomas C. Flanigan
Susan Rathgeber
Donna Stout
(Trustee Emeritus)
Albert Tomasso

Staff
Min Jung Kim,
Director and CEO
Michelle Hargrave,
Deputy Director
Amanda Shuman-Bisson,
Associate Director of Development
Melissa Nardiello,
Marketing and Design Manager

Education Committee

Trustees
David Polk,
Chair
Anita Ferrante
(Ex Officio)
Carolyn Joseph
Brenda Manning
(Trustee Emeritus)
John R. Rathgeber
René Rosado

Museum Members
Ruthie Davis
Katherine Dow
Terry Gianzinetti
Anna Tufankjian
Lynn Wadhams

Facilities & Planning Committee

Trustees
John N. Howard,
Chair
David Jepson,
Chair
William Chase
John Downes
Anita Ferrante
(Ex Officio)
Neal Freuden
Michele Parrotta
John R. Rathgeber
Thomas Soyster
Albert Tomasso

Museum Member
Chip Eveleth

Staff
Min Jung Kim,
Director and CEO
Michelle Hargrave,
Deputy Director
Tom Bell,
Director of Finance and Human Resources+
Paul Grzyb,
Manager of Facilities and Security
Bylaws Committee (Ad Hoc)

**Trustees**
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- Kay Knight Clarke
- Anita Ferrante (Ex Officio)
- John N. Howard
- Kelly Jarvis
- Margaret Marchak
- Michele Parrotta
- Thomas Soyster
- Albert Tomasso

**Staff**
- Min Jung Kim, *Director and CEO*
- Michelle Hargrave, *Deputy Director*

Strategic Plan (Ad Hoc)

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- Kenneth J. Carifa
- Anita Ferrante (Ex Officio)
- John N. Howard
- Michele Parrotta
- David Polk
- John R. Rathgeber
- Albert Tomasso

**Staff**
- Min Jung Kim, *Director and CEO*

Gala Committee

**Trustees**
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- Jamie Cohen
- Anita Ferrante (Ex Officio)
- Thomas C. Flanigan
- Kelly Jarvis
- Donna Stout (Trustee Emeritus)

**Museum Members**
- Gail Byeff
- Carol Conry
- Katherine Dow
- Marie Dudley
- Jan Hasenjager
- Wendy Kirkland
- Margaret Lawson
- Suzanne J. Levy
- Susan Rathgeber
- Tania Pichardo Weiss

**Staff**
- Min Jung Kim, *Director and CEO*
- Michelle Hargrave, *Deputy Director*
- Amanda Shuman-Bisson, *Associate Director of Development*
- Jenna D. Lucas, *Development Associate/Membership*
- Alexis Zimmerman, *Development Assistant*

**Consultant**
- Marina Luri-Clark, *Gala Coordinator*
OUR DEDICATED STAFF
as of June 30, 2019

Management & Administration
Min Jung Kim,  
Director and CEO
Michelle Hargrave,  
Deputy Director
Lisa Hayes Williams,  
Associate Curator

Collections
Keith Gervase,  
Collections Manager
Gabriella George  
Collections Associate
Michael Mindera  
Installation Specialist

Development
Amanda Shuman-Bisson,  
Associate Director of Development
Jenna D. Lucas, Development Associate/Membership

Finance
Karen Hudkins  
Finance Manager
Tom Bell+

Marketing
Melissa Nardiello, Marketing & Design Manager
Javanica Dai#  
Marketing/Social Media Coordinator
Veronika Zhikhareva  
Graphic Designer
Chris Bianco+

Education
Cynthia Cormier,  
Director of Education
Maura O’Shea,  
Manager of Education Programs
Hannah Kruger,  
Coordinator of Youth Studio and Family Programs
Lindsay Behrens,  
Studio Art Educator
Bonnie Rose Sullivan,  
Studio Art Educator
Angel Bleggi,  
American Savings Foundation Intern#
Katherine Swanson+
Gleidymar Rivera,  
American Savings Foundation Intern+

Facility & Security
Paul Grzyb,  
Facilities and Security Manager
Andriy Shuter,  
Facilities and Security Assistant Manager
Adam Alvarado,  
Facilities and Security Supervisor
Robert Anthony,  
Security
Joe Ellison II,  
Security#
Thomas Emmons,  
Security#
Eric Ortega,  
Security#
William Rodriguez,  
Security
Enrico Rossetti,  
Security#
Gregory Scarlett,  
Security#
Thomas Sturges,  
Security#
Christian Torres,  
Security#
Kalim Valentin-Flores,  
Security#
Sean McGovern+

Visitor Experience
Jeffrey Mainville,  
Senior Manager, Visitor Experience
Kaitlyn Way,  
Manager of Visitor and Volunteer Experience
Shawna Rosol,  
Visitor Experience Program Coordinator
James Miers,  
Visitor Experience Team Leader#
Mallory Howard,  
Visitor Experience Associate#
Bethany Levesque,  
Visitor Experience Associate#
Moira Giannola,  
Visitor Experience Associate#
Chelsea Marti,  
Visitor Experience Associate#
Emma Moran,  
Visitor Experience Associate#
Lisa Santini,  
Visitor Experience Associate#
Amy Sciongay,  
Visitor Experience Associate
Kendall Soliwoda,  
Visitor Experience Associate#
Rasam Talpade,  
Visitor Experience Associate
Leanna Velez,  
Visitor Experience Associate#
Laura Coffill+  
Jessica Kelly+  
Molly McGuire+  
Lynn Nadeau+  
Kaitlyn D. Oberndorfer+  
Ismael Reza+  
Susan Sterniak+

Museum Shop
Laura Van Dine,  
Museum Shop Manager
Erica San Soucie,  
Assistant Shop Supervisor
Visual Merchandising
Angela Taylor,  
Assistant Shop Supervisor
Sarah Baillargeon,  
Shop Associate#
Jacqueline Rodriguez,  
Shop Associate
Dori Melowicz+

# Joined during FY19
+ Left during FY19

* We are grateful to the American Savings Foundation for generously providing funding for these internships.
EXHIBITIONS
July 1, 2018–June 30, 2019

In FY19, the NBMAA presented sixteen ambitious exhibitions, including four major shows featuring loans from premier museums and private collectors across the United States, four exhibitions highlighting the work of groundbreaking contemporary artists, and nine exhibitions that featured works from our extensive permanent collection. Our record-breaking exhibition The Beyond: Georgia O’Keeffe and Contemporary Art drew visitors from across the nation, garnering the highest attendance per day in the Museum’s history.

In addition to exhibitions in our own galleries, we presented three shows for the Delamar Hotel, West Hartford: Wonder Stories: Pulp Art at the Delamar Hotel; American Icon: Dennis Hopper; and In Bloom: The Botanical Paintings of T. Merrill Prentice.

Finally, we reinstalled several permanent collection galleries, including The Helen and Philip B Stanley Gallery; Mary & George W. Cheney Gallery; The Hartford Steam Boiler Inspection & Insurance Company Gallery; Alix W. Stanley Gallery, Gift of the Community Foundation of Greater New Britain; Richard and Virginia McKernan Gallery; William L. and Bette Batchelor Gallery, and The Sanford B. D. Low Illustration Gallery. As the year 2018 marked the 110th anniversary of the NBMAA’s first art acquisitions, the Museum was proud to display a selection of some of the earliest works to enter our permanent collection, offering a rich opportunity for visitors to reflect upon our origins.

BY THE NUMBERS

16 temporary exhibitions, with works spanning from 1794 to today by over 200 artists

9 exhibitions featuring works from the NBMAA’s permanent collection

5 offsite exhibitions

8 permanent gallery reinstallations

Over 45,000 visitors to our blockbuster exhibition The Beyond: Georgia O’Keeffe and Contemporary Art
ART IN FARMINGTON VILLAGE
August 3–October 7, 2018
Stitzer Family Gallery and The Robert and Dorothy Vance Gallery

Presenting over 60 paintings and works on paper by more than 20 artists, *Art in Farmington Village* traced the history of the Farmington art scene from the 18th to 20th century. Organized in collaboration with the Farmington Historical Society and the first Museum exhibition to examine this subject in depth, this presentation explored the emergence of Farmington’s art colony, its key patrons, and the role of individual artists, including James McDougal Hart (1828–1901), Aaron Draper Shattuck (1832–1928), Robert Bolling Brandegee (1849–1922), Charles Foster (1850–1931), Cecilia Beaux (1855–1942), Allen Butler Talcott (1867–1908), Helen Andrews (1872–1960), and James Britton (1878–1936), whose legacy remains vibrant today both in and outside of Farmington. Works and objects were drawn from the permanent collection of the NBMAA, as well as from the Connecticut Historical Society, the Farmington Historical Society, the Farmington Village Green and Library Association, Miss Porter’s School, the Unionville Museum, the Florence Griswold Museum of Art, the Mattatuck Museum, Stanley-Whitman House, Wadsworth Atheneum Museum of Art, and numerous private lenders.

Additional support for *Art in Farmington Village* was provided by Martin and Cynthia Cooper, The Sandra and Arnold Chase Family Foundation, Inc., and John and Kim Downes.
PICTURES AT AN EXHIBITION
September 27–November 30, 2018
First Floor Galleries

From September through November 2018, the NBMAA presented *Pictures at an Exhibition*, an innovative exhibition developed in partnership with the Hartford Symphony Orchestra and inspired by Modest Mussorgsky’s renowned 1874 musical composition of the same name. The exhibition spanned multiple galleries and invited visitors to listen to movements from the symphony on a mobile device while viewing masterworks from our permanent collection that resonate with each passage of Mussorgsky’s legendary piece. Featuring works dating from the 1800s to the 2000s by acclaimed artists including Gifford Beal (1879–1956), Frank Weston Benson (1862–1951), Thomas Hart Benton (1889–1975), Eastman Johnson (1824–1906), Sol LeWitt (1928–2007), and Walter Wick (b. 1953), *Pictures at an Exhibition* took visitors on a one-of-a-kind musical and visual journey, offering a new and dynamic way to experience the Museum. During their October 2018 opening season, the Hartford Symphony Orchestra performed Mussorgsky’s *Pictures at an Exhibition* at the Bushnell Performing Center, accompanied by large-scale projections of the NBMAA’s exhibition of works.
DENNIS HOPPER: THE LOST ALBUM
October 18, 2018–January 27, 2019
Stitzer Family Gallery and The Robert and Dorothy Vance Gallery

A landmark exhibition, Dennis Hopper: The Lost Album showcased a historic body of over 400 photographs by celebrated actor, director, and artist Dennis Hopper (1936–2010) that were only recently rediscovered following his death in 2010. Created between 1961 and 1967, the works document the artist’s experiences and some of the most defining social, political, and cultural events in America of the 1960s. These vintage photographs constituted the artist’s first solo exhibition, held at the Fort Worth Art Center Museum, Texas, in 1970, and at the time were selected by Hopper to reflect the most important examples of his work. The original installation—replicated here at the NBMAA—prompted writer Howard Hampton to describe them as “virtual stills from the greatest unmade film of the 1960s.” Never again shown at an American museum in full, the NBMAA’s presentation represented the first time this body of work has been exhibited at a U.S. museum in nearly 50 years—a significant milestone in the celebration of Hopper’s resounding legacy.

Dennis Hopper: The Lost Album was made possible by the generosity of the David T. Langrock Foundation. Additional support was made possible by the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Marian and Russell Burke, and The Aeroflex Foundation.

We also gratefully acknowledge the funding of Brendan and Carol Conry, Irene and Charles J. Hamm, Kelly and Jonathan Jarvis, Neal B. Freuden and Andrea Levy, Carolyn and Elliot Joseph, and Donna and Sam Stout. Works in The Lost Album were on loan from The Hopper Art Trust, Los Angeles.

Opposite page, top right: Dennis Hopper, Double Standard, 1961, Gelatin silver print, 16 x 23 ¾ inches, The Hopper Art Trust © Dennis Hopper, courtesy The Hopper Art Trust
Opposite page, bottom right: Dennis Hopper, Ike and Tina Turner, 1965, Iris print, The Hopper Art Trust © Dennis Hopper, courtesy The Hopper Art Trust

NBMAA
Neil Jenney (b. 1945, Torrington, CT) emerged in the late 1960s with a unique brand of realist painting steeped in the landscape, people, and pastimes of America. Over the course of 50 years, Jenney has forged his own path outside the prevailing art trends, creating large-scale figurative landscapes in a style completely his own and establishing a reputation as one of the most influential, iconoclastic, and quintessentially American artists of our time.

A historic exhibition, *Neil Jenney: American Realist* represented the most extensive exhibition of the artist’s work in over ten years and the first to take a retrospective view encompassing nearly five decades of artistic output. The exhibition featured more than 20 paintings dating from 1969 to 2016. This installation traced the evolution of Jenney’s career and explored persistent themes in his work, including conflicts between humans and nature, and reflected upon the artist’s contribution to the legacy of American landscape painting. Throughout the exhibition were examples from Jenney’s 1969–70 series known as “Bad Paintings,” as well as his subsequent series of “Good Paintings,” begun in the 1970s. While differing in style, both Jenny’s "Good" and "Bad" works address timely subjects, including climate change, social progress, and the precarious state of our natural world.

*Neil Jenney: American Realist* was made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Marian and Russell Burke, and The Aeroflex Foundation.

We also gratefully acknowledge the funding of Brendan and Carol Conry, Irene and Charles J. Hamm, Kelly and Jonathan Jarvis, Carolyn and Elliot Joseph, and Donna and Sam Stout. Generous support provided by Gagosian.
The Beyond: Georgia O’Keeffe and Contemporary Art
February 22–June 2, 2019
Stitzer Family Gallery, The Robert and Dorothy Vance Gallery, and Richard and Virginia McKernan Gallery

One of the preeminent American painters of the twentieth century, Georgia O’Keeffe (1887–1986) created some of the most enduring images of American art through her early embrace of abstraction and effusive use of color. Drawn from important public and private collections from across the country, The Beyond brought together three dozen iconic works—spanning O’Keeffe’s long career and the full range of her output—as the centerpiece of a unique exploration. Grouped by theme—Flowers; Cities and Deserts; Still Lifes; The Intangible Thing; Finding the Figure; and The Beyond—O’Keeffe’s work appeared alongside art by twenty contemporary artists that evoke, investigate, and elaborate upon the images and approaches that mark O’Keeffe’s career.

The Beyond examined the lasting impact of O’Keeffe’s work as a touchstone for artists working today, showing the continuing connections between our collective history and our present. This exhibition did not attempt to make one-to-one comparisons between O’Keeffe and the contemporary artists included. Rather, the work of the contemporary artists was intended to expand upon conversations and themes O’Keeffe presented in her work and her life, creating new ways of seeing and understanding this pioneer of American Modernism.

A resounding, blockbuster success, this exhibition drew visitors from across the nation, garnering the most attendance per day of any prior NBMAA show, and broke records in funding, program attendance, shop sales, and membership renewals.

The Beyond: Georgia O’Keeffe and Contemporary Art was organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Support for the national tour was provided by Helen Porter, and by an indemnity from the Federal Council on the Arts and the Humanities.

In New Britain, lead exhibition support was provided by Melinda and Paul Sullivan.

Generous funding was also provided by Bank of America, The Edward C. and Ann T. Roberts Foundation, The Burnett Foundation, Robert Lehman Foundation, Dr. and Mrs. Peter D. Byeff, The Lunder Foundation – Peter and Paula Lunder Family, and the Bailey Family Fund for Special Exhibitions. Generous in-kind support provided by Thomas Mach Interiors and Farrow & Ball. Media sponsorship provided by WSHU.

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The Beyond was also made possible due to the support of Dr. Timothy P. McLaughlin and Dr. Marian Kellner, Dr. and Mrs. Peter D. Byeff, Brendan and Carol Conry, Halsey and Michele Cook, Holly and Stuart Holden, and Kelly and Jonathan Jarvis. Special thanks as well to Marenda and Todd Stitzer, Lauren and William Chase, and Mara and David Sfara.
NEW/NOW: PAUL BAYLOCK
May 17–October 21, 2018
William L. and Bette Batchelor Gallery

Paul Baylock's innovative works reflect his experiences and upbringing in New Britain, Connecticut, a city that in the 20th century became known as the "Hardware Capital of the World," given its role as one of the greatest manufacturing hubs of the era. Inspired by the city’s industrial legacy, Baylock utilizes digital and analog processes, as well as a wide range of media, including photography, painting, sculpture, and found objects, to depict historical themes in a contemporary style. His works juxtapose visual motifs that are highly personal as well as easily recognized and represent aspects of his life and the landscape of New Britain.

NEW/NOW: Paul Baylock presented a selection of multi-media works dating from 2008 to today. Figuring prominently were a group of paintings from Baylock’s celebrated “Hardware City” series created in homage to his hometown of New Britain. The exhibition also included a site-specific sculptural installation comprising original windows from the Landers, Frary & Clark Manufacturing Co. Ellis Street factory where Baylock rented a studio in the 2000s. Amid the ongoing demolition of historic factories throughout New Britain and the changing landscape of cities across America, Baylock’s exhibition explored and celebrated the ever-evolving face of our nation.
NEW/NOW: PABLO HELGUERA
April 5–September 15, 2019

Mary and George W. Cheney, Jr. Gallery, The Hartford Steam Boiler Insurance & Inspection Gallery, and Alix W. Stanley Gallery, Gift of the Community Foundation of Greater New Britain

Inspired by science fiction and the Latin American literary tradition of magical realism, which combines realistic stories with fantastical or imaginary elements, Pablo Helguera’s (b. 1971, Mexico City) NEW/NOW exhibition explored transcendental and mystical encounters with art through visual and literary narratives. Titled Amazing Stories, Helguera’s site-specific project was presented as both an installation and a related collection of fictional tales.

The title of Helguera’s exhibition was borrowed from a science fiction series featured in the New Britain Museum of American Art’s extensive collection of Pulp Art illustration, the largest in the nation. On the occasion of his exhibition, Helguera created his own illustrated collection of three fictional stories, involving time and intercultural travel in and beyond New Britain and focusing on the uncanny power of art. Intertwining fact and fiction, Helguera’s narratives took inspiration from objects in the permanent collection of the New Britain Museum of America Art, the social and cultural history of Greater New Britain, as well as the artist’s experience as an immigrant. Helguera’s accompanying exhibition featured the artist’s original illustrations, installed together with the objects and artworks that informed his stories.
ADDITIONAL EXHIBITIONS

**Wonder Stories: Pulp Art at the Delamar Hotel**
Delamar Hotel, West Hartford
March 19–October, 2018

**Architecture as Muse: American Skyline**
The Sanford B.D. Low Illustration Gallery
March 30–September 16, 2018

**Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly**
M. Stephen and Miriam R. Miller Shaker Gallery
July 13, 2018–June 30, 2019

**Masterworks of the Low Illustration Collection**
The Sanford B.D. Low Illustration Gallery
Ongoing, beginning September 2018

**Looking for America: A For Freedoms 50 State Initiative**
Café on the Park
October 15, 2018–January 6, 2019

**American Icon: Dennis Hopper**
Delamar Hotel, West Hartford
October 18, 2018–January 27, 2019

**In Bloom: The Botanical Paintings of T. Merrill Prentice**
The Helen T. and Philip B. Stanley Gallery
March 25–September 8, 2019

**In Bloom: The Botanical Paintings of T. Merrill Prentice**
Delamar Hotel, West Hartford
April–October, 2019

**Nor’Easter: The 49th Annual Juried Exhibition**
Stitzer Family Gallery and The Robert and Dorothy Vance Gallery
June 22–July 14, 2019

The NBMAA’s permanent collection has continued to grow through the acquisition of over 100 gifts, bequests, and purchases. Among the exceptional works acquired this year is celebrated contemporary artist Kara Walker’s distinguished lithography series *Harper’s Pictorial History of the Civil War (Annotated)*. The Museum has also enhanced our photography holdings with works by Edward Burtynsky, Anderson & Low, Stephen Petegorsky, Jacques Lowe, George Tice, and Brian Ulrich. Significant works by artists Joseph McNamara, Louise Jones, Paul Baylock, Jim Dine, and Carol Summers have also been added to our permanent collection. The Museum is grateful to receive the generous intended bequests of important works by George Washington Tyler, Frank Stella, Henry Ward Ranger, Frank C. Penfold, Edward Burtynsky, and Hugh Bolton Jones.

**BY THE NUMBERS**

103 new acquisitions, 6 intended bequests, 1 incoming long-term loan, and 15 outgoing loans were approved by the Collections Committee.

201 works of art from the permanent collection were approved for long-term loan to 10 different institutions across the state and beyond.

8 permanent collection galleries had their installations rotated throughout this past year alongside the temporary exhibition installations.

111 works on paper from the permanent collection were framed and glazed for display in 7 temporary exhibitions and 1 outgoing loan.

63 photographs by 18 artists were acquired by the NBMAA this year, adding to our growing photography collection.
ACQUISITIONS LIST
Total Acquisitions: 103 (84 gifts; 19 purchases)

Irving Amen (1918-2011)
Folk Song, ca. 1970
Lithograph
12 1/2 x 18 1/2 in.
Gift of Susan Anderheggen
in memory of Marvin and
Selma Brenner (2018),
2018.15

Anderson & Low,
Johnathan Anderson
(b. 1961) and Edwin Low
(b. 1957)
Kathryn MacFarlane,
Basketball Player, USMA, #1,
2001/2005
Triptych, 16 x 20 in. each
Photographic print
Nancy and Tom O’Neil,
Baltimore, MD, in memory
of the Honorable John
Normandy Reynolds and
his wife, Ann McMenamin
Reynolds, 2019.2.1

Hat and Gloves, USMA,
2001/2005
Photographic Print
16 x 20 1/2 in.
Nancy and Tom O’Neil,
Baltimore, MD, in memory
of the Honorable John
Normandy Reynolds and
his wife, Ann McMenamin
Reynolds, 2019.2.2

Rick Bartow (1946-2016)
Hawkghostdreamsspringsky,
n.d.
Print
20 x 15 in.
Gift of Heather Rion Starr
in memory of my
grandmother, Helen Veblen
Starr (1915–1999), 2018.10

Paul Baylock (b. 1952)
Universal I, 2013
Acrylic on plywood
36 1/4 x 25 1/4 x 1 in. framed
Charles F. Smith Fund,
2018.11

A Close Shave, 2016
Acrylic on plywood
50 x 38 in.
Gift of the artist, 2018.16

Francisca Benítez (b. 1974)
ASL Poetry Workshops, 2018
Video, 15 minutes
Paul W. Zimmerman
Purchase Fund, 2018.5

Ed Baynard (b. 1940)
Orchid, n.d.
Watercolor
29 x 39 1/2 in.
Gift of Dr. Paul Kanev, M.D.,
2018.9

Eleanor Bender (b. 1928)
Sage-Allen advertisement
illustration, 1971
Watercolor and ink
19 x 14 in.
Gift of the artist, 2019.7LIC

Ilse Bing (1899–1998)
French Country Home, 1935
Vintage gelatin silver print
7 1/4 x 11 1/4 in.
Anonymous gift, 2018.14.1

“A bas le deux ans,” 1952
Vintage gelatin silver print
20 x 16 in.
Anonymous gift, 2018.14.2

Edward Burtynsky (b. 1955)
Oil Spill #9, Oil Slick at Rip
Tide, Gulf of Mexico, May 11,
2011, 2011
Chromogenic print, 5/9
39 x 52 in.
Nancy and Tom O’Neil,
Baltimore, MD, in memory
of the Honorable John
Normandy Reynolds and
his wife, Ann McMenamin
Reynolds, 2019.2.3

Leslie Cober-Gentry
(b. 1963)
Illustration for Strathmore
Sketchbook: 400 Series
Bristol Vellum, 2018
Mixed media
21 1/4 x 17 1/4 in.
Gift of the artist, 2018.12LIC

Jim Dine (b. 1935)
The Sky and the Lilies, 1998
Intaglio and screenprint
with hand-coloring
30 x 41 in.
Gift of Paul M. Kanev,
2014.14.4

Birthday Heart, 2003
Color woodcut, unique trial
proof, printed on Arches
paper
77 x 55 in.
Gift of Paul M. Kanev,
2014.14.5

Albertina Venus, 1989
Aquatint
17 3/4 x 12 3/8 in.
Gift of Paul M. Kanev,
2019.5.4

Very Picante, 1995
Cardboard relief and
cardboard intaglio
57 x 42 in.
Gift of Paul M. Kanev,
2019.5.5

Henry Horenstein (b. 1947)
DeFord Bailey, Grand Ole
Opry House, Nashville,
Tennessee, 1972
Gelatin silver print,
printed later
20 x 16 in.
Anonymous gift, 2018.14.3

Patron, Bar on Boardwalk,
Hollywood, Florida, 1994
Gelatin silver print
16 x 20 in.
Anonymous gift, 2018.14.4

Stretching, Natick
High School, Natick,
Massachusetts, 1986
Gelatin silver print, printed
ca. 1986
16 x 20 in.

Paul Baylock, Universal I, 2013, Acrylic on plywood, 36 1/4 x 25 1/4 x 1 in. framed, Charles F. Smith Fund, 2018.11
Louise Jones (b. 1988)
Winter, Spring, Summer, Fall, 2019
Site-specific installation
Charles F. Smith Fund and the Howard Fromson Endowment for Emerging Artists, 2019
Preparatory study for Winter, Spring, Summer, Fall, 2019
Gouache on paper
11 x 14 in.
Jane and Victor Darnell Fund, 2019.8

Richard Kagan (b. 1945)
Return to Granada-Andalusia, Spain, 2000
Photographic print, 2/25
16 x 20 in.
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2

James Lang (b. 1931)
Hiroshima, n.d.
Print
39 1/4 x 28 1/4 in. framed
Gift of Paul M. Kanew, 2019.5.3

Jaques Lowe (1930–2001)
Boxer Frankie Ippolito (Changing in locker room), ca. 1957
Vintage gelatin silver print
9 1/4 x 13 1/2 in.
Anonymous gift, 2018.14.6

Boxer Frankie Ippolito (Having face wiped by trainer), ca. 1957
Vintage gelatin silver print
11 x 14 in.

Boxer Frankie Ippolito (In corner with trainers during boxing match), ca. 1957
Vintage gelatin silver print
14 x 11 in.
Anonymous gift, 2018.14.8

Boxer Frankie Ippolito (In the ring with announcer), ca. 1957
Vintage gelatin silver print
14 x 11 in.
Anonymous gift, 2018.14.9

Boxer Frankie Ippolito (Practicing with trainer), ca. 1957
Vintage gelatin silver print
11 x 14 in.
Anonymous gift, 2018.14.10

Boxer Frankie Ippolito (Sitting in corner behind rope), ca. 1957
Vintage gelatin silver print
13 1/2 x 10 1/4 in.
Anonymous gift, 2018.14.11

Boxer Frankie Ippolito (With towel wrapped around head), ca. 1957
Vintage gelatin silver print
14 x 11 in.

Boxer Frankie Ippolito (Teaching in classroom), ca. 1957
Vintage gelatin silver print
10 1/2 x 10 1/2 in.

Boxer Frankie Ippolito (Hugging infant), ca. 1957
Vintage gelatin silver print
9 x 13 1/2 in.

Boxer Frankie Ippolito (In dining room with family), ca. 1957
Vintage gelatin silver print
14 x 11 in.
Anonymous gift, 2018.14.15

Ben Marcin (b. 1958)
Baltimore, Maryland (from the Camps Series), 2010
Photographic print
26 x 40 1/3 in.
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.5

Joseph McNamara (b. 1950)
Neil Jenney, 2012–13
Oil on wood panel
17 x 13 in.
Gift of the artist and Gallery NAGA, Boston, 2019.6

Abelardo Morell (b. 1948)
Photographic print, 3/15
30 x 40 in.
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.6

Gordon Mortenson (b. 1938)
North Massachusetts Coast, n.d.
Woodcut
31 7/8 x 39 7/8 in. framed
Gift of Paul M. Kanew, 2019.5.1

Untitled, n.d.
Woodcut
31 7/8 x 39 7/8 in. framed
Gift of Paul M. Kanew, 2019.5.2

Stephen Petegorsky (b. 1954)
Clouds, Trees, River, November, 2009
Pigment inkjet print, printed 2019, #2 of 25
17 x 22 in.
Gift of the artist, 2019.3.1

Corn Debris on Snow, 2007
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.2

Trees and Vines #89, 2009
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.10

Trees and Vines #333, 2017
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.11

Winter Trees and Smokeystack, 2009
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.12

Corn, Early July, 2010
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.4

Dead Bird, 2012
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.5

Dead Fox, 2009
Pigment inkjet print, printed 2019, #5 of 25
17 x 22 in.
Gift of the artist, 2019.3.7

October Corn, Early Morning, 2011
Pigment inkjet print, printed 2019, #5 of 25
17 x 22 in.
Gift of the artist, 2019.3.8

Plowed Field and Fog, 2009
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.9

The Meadows from Rt. 91 Northampton, 1989
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.10

Trees and Vines #89, 2009
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.11

Winter Trees and Smokeystack, 2009
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.12

Plowed Field and Fog, 2009
Pigment inkjet print, printed 2019, #5 of 25
17 x 22 in.
Gift of the artist, 2019.3.7

Winter Trees and Smokeystack, 2009
Pigment inkjet print, printed 2019, #3 of 25
17 x 22 in.
Gift of the artist, 2019.3.11
Matthew Pillsbury  
(b. 1973)  
Photographic print, 2/3  
50 x 60 in.  
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.7

Nina & John, *The News & Tonight Show* (from the series Screen Lives), 2004  
Photographic print, 2/3  
50 x 60 in.  
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.8

Edward Quigley  
(1897–1977)  
*Modernist Study of Snow,* ca. 1939  
Vintage gelatin silver print  
11 x 14 in.  
Anonymous gift, 2018.14.16

*View of Man on the Steps of the Rodin Museum under Sculpture of The Thinker, Philadelphia,* 1940–49  
Vintage gelatin silver print  
11 x 14 in.  

*Modernist Study of Snow-Covered Branches against Sky,* 1945  
Vintage gelatin silver print  
9 3/8 x 8 in.  
Anonymous gift, 2018.14.18

*Modernist Study of Silent Night Sheet Music and Violin,* 1939  
Vintage gelatin silver print  
13 3/4 x 10 1/2 in.  

*Modernist Study of Man Painting Mural,* 1940–49  
Vintage gelatin silver print  
14 x 11 in.  
Anonymous gift, 2018.14.20

Rocky Schenck (b. 1955)  
*Death Valley,* 1994  
Gelatin silver print  
16 x 23 3/4 in.  
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.11

Bryan Schutmaat (b. 1983)  
*Wes, near Kellogg, Idaho* (from Greys the Mountain Sends series), 2011  
Photographic print, 1/3  
40 x 50 in.  
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.9

Fazal Sheikh (b. 1965)  
*Amina Alio Abdi and Her Son Mohammed, Somali Refugee Camp, Mandera,* Kenya, n.d.  
Photographic print, unlimited edition  
20 x 24 in.  
Nancy and Tom O’Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.11

Herb Snitzer (b. 1932)  
*Snowy Benches and Tables* (Central Park Series), 1959  
Vintage gelatin silver print  
6 1/16 x 6 3/4 in.  
Anonymous gift, 2018.14.21

Carol Summers  
(1925–2016)  
*The Lexington Fire,* 1985  
Woodcut  
37 1/2 x 37 1/2 in.  
Gift of Paul M. Kanev, 2014.14.7

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

*Rocky Mountains,* 1966  
Woodcut  
37 x 36 1/2 in.  

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

George Tice (b. 1938)
Amish Boy (from Fields of Peace Series), 1965
Silver gelatin print
8 x 10 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.12

Amish Boy in Profile (from Fields of Peace Series), 1962
Silver gelatin print
8 x 10 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.13

Amish Girl (from Fields of Peace Series), 1968
Silver gelatin print
8 x 10 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.14

Old Amish Men (from Fields of Peace Series), 1968
Silver gelatin print
8 x 10 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.15

Mennonites after Meeting (from Fields of Peace Series), 1966
Silver gelatin print
11 x 14 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.16

Windmill (from Fields of Peace Series), 1964
Silver gelatin print
11 x 14 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.17

Horse and Buggy at Sunset (from Fields of Peace Series), n.d.
Silver gelatin print
11 x 14 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.18

Petit’s Mobil Station, Cherry Hill, NJ (from Urban Landscapes Series), 1974
Silver gelatin print
16 x 20 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.19

Ferry Slip—Jersey City, NJ (from Urban Landscapes Series), 1979
Silver gelatin print
16 x 20 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.20

Lincoln, Newark, NJ (from Lincoln Series) 1981
Silver gelatin print
16 x 20 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.21

Powerhouse Gym (from the series, Dark Stores), 2008/2010
Photographic print, 1/7 + 2 AP Acquired from the artist 2/23/09
48 x 60 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.22

Untitled—Thrift (Shoe Pile), 2006
Photographic print, 4/5
Acquired from the artist 1/3/12
48 x 60 in.
Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.23

Banks's Army Leaving Simmsport, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP)
39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.3
Bette Batchelor Memorial Acquisition Funds, 2019.4.5

An Army Train, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.6

Lost Mountain at Sunrise, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.7

Scene of McPherson’s Death, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.8

Confederate Prisoners Being Conducted from Jonesborough to Atlanta, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.9

Pack-Mules in the Mountains, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.10

Cotton Hoards in Southern Swamp, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.11

Exodus of Confederates from Atlanta, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.12

Signal Station, Summit of Maryland Heights, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.13

Buzzard’s Roost Pass, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.14

Alabama Loyalists Greeting the Federal Gunboats, 2005
From Harper’s Pictorial History of the Civil War (Annotated)
Offset lithography and silkscreen on Somerset Textured paper, AP 7/10 (edition of 35 + 10 AP) 39 x 53 in.
Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.15

Andrew Way (1826-1888)
Flammé-de-Tokary, Grapes, n.d.
Pen and ink drawing 10 x 8 in.

Todd Webb (1905-2000)
Left Bank, Paris, 1948
Later gelatin silver print 14 x 11 in.
Anonymous gift, 2018.14.25

Champs Élysées, Paris, 1949
Later gelatin silver print 11 x 14 in.

Woman Sewing, Bollène, Provence, 1971
Later gelatin silver print 14 x 11 in.
Anonymous gift, 2018.14.27
OUTGOING LOANS

Total works sent on loan: 24 (14 institutions; 9 states)

Fine Arts Museums of San Francisco, San Francisco, CA
*The Cult of the Machine*
March 24–August 12, 2018

Dallas Museum of Fine Arts, Dallas, TX
*The Cult of the Machine*
September 16, 2018–June 6, 2019

GEORGIA O’KEEFFE (1887-1986)
East River from the 30th Story of Shelton Hotel, 1928
Oil on canvas
30 x 48 1/8 in.
Stephen B. Lawrence Fund, 1958.09

Thomas Cole National Historic Site, Catskill, NY
*Picturesque and Sublime: Thomas Cole’s Transatlantic Inheritance*
April 29–November 4, 2018

THOMAS COLE (1801–1848)
The Clove, Catskills, 1827
Oil on canvas
25 1/4 x 35 1/8 in.
Charles F. Smith Fund, 1945.22

Norman Rockwell Museum, Stockbridge, MA
*Keepers of the Flame: Parrish, Wyeth, Rockwell and the Narrative Tradition*
June 9–October 28, 2018

N.C. WYETH (1882–1945)
“One more step, Mr. Hands,” said I, “and I’ll blow your brains out!” 1911
Oil on canvas
47 x 38 1/2 in.
Harriet Russell Stanley Fund, 1953.18LIC

Bowdoin College Museum of Art, Brunswick, ME
*Winslow Homer, Photography, and the Traffic in Images*
June 22–October 28, 2018

Brandywine River Museum, Chadds Ford, PA
*Winslow Homer: Photography and the Art of Painting*
November 16, 2018–February 17, 2019

WINSLOW HOMER (1836–1910)
Skirmish in the Wilderness, 1864
Oil on canvas mounted on Masonite
18 x 26 1/4 in.
Harriet Russell Stanley Fund, 1944.05

Mattatuck Museum, Waterbury, CT
*Icebergs!*
June 24–September 2, 2018

WILLIAM BRADFORD (1823–1892)
Fishing Fleet off Labrador, 1884
Oil on canvas
18 x 29 5/8 in.
John Butler Talcott Fund, 1969.73

Cape Ann Museum, Gloucester, MA
*Harrison Cady: Artist & Illustrator*
July 6–October 28, 2018

HARRISON CADY (1877–1970)
The Hermit of the Wood, n.d.
Oil on board
29 1/4 x 24 1/4 in.
Harriet Russell Stanley Fund, 1951.22LIC

Saturday Morning, Foothills of the Smokies, n.d.
Oil on board
26 1/4 x 36 1/4 in.
Harriet Russell Stanley Fund, 1951.23

Featherstone Center for the Arts, Oak Bluffs, MA
*Sanford B.D. Low*
July 17–August 30, 2018

SANFORD B.D. LOW (1905–1964)
Afternoon, Menemsha, ca. 1940
Watercolor
19 1/4 x 29 in.
Grace Judd Landers Fund, 1941.11

The William Benton Museum of Art, University of Connecticut, Storrs, CT
*The Business of Bodies: Ellen Emmet Rand (1875–1941) and the Persuasion of Portraiture*
October 25, 2018–March 10, 2019

ELLEN EMMET RAND (1875–1941)
Anna Delancey Mears, 1926
Oil on canvas
36 1/4 x 26 1/4 in.
Gift of Mrs. C. Singleton Mears, 1981.81

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
Gifted to 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

<table>
<thead>
<tr>
<th>William McGregor Paxton (1869–1941)</th>
</tr>
</thead>
</table>
| Woman with a Book, ca. 1910 | Oil on canvas  
30 x 25 in.  
Gift of Mrs. Wilson Smith, 1981.16 |  
| 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 |  
| Thomas Hart Benton |  
| Thomas Hart Benton, 1953 | Oil on canvas mounted on board  
32 x 40 in.  
Stephen B. Lawrence Fund, 1954.01 |  
| Denys Wortman, 1953 | Oil on canvas  
20 x 24 in.  
Gift of Charles J. and Irene Hamm, 2014.310.5 |  
| (1887–1958) |  
| Thomas Hart Benton, 1953 | Oil on canvas  
32 x 40 in.  
Charles F. Smith Fund, 1954.02 |  

*Georgia O’Keeffe, East River from the 30th Story of Shelton Hotel,* 1928, Oil on canvas, 30 x 48 1/4 in., Stephen B. Lawrence Fund, 1958.09

| 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.  
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| Thomas Hart Benton, 1953 | Oil on canvas mounted on board  
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Stephen B. Lawrence Fund, 1954.01 |  
| Denys Wortman, 1953 | Oil on canvas  
20 x 24 in.  
Gift of Charles J. and Irene Hamm, 2014.310.5 |  
| (1887–1958) |  
| Thomas Hart Benton, 1953 | Oil on canvas  
32 x 40 in.  
Charles F. Smith Fund, 1954.02 |  

| Martha’s Vineyard Museum, Vineyard Haven, MA |  
| Benton’s Martha’s Vineyard | June 28–August 11, 2019 |  
| THOMAS HART BENTON (1889–1975) |  
| Denys Wortman, 1953 | Oil on canvas mounted on board  
32 x 40 in.  
Stephen B. Lawrence Fund, 1954.01 |  
| (1887–1958) |  
| Thomas Hart Benton, 1953 | Oil on canvas  
32 x 40 in.  
Charles F. Smith Fund, 1954.02 |
Carol Summers (1925–2016), Narrows, 1976. Woodcut, 38 x 38 in., Gift of Paul and Teresa Kanev, 2011.70.2
OUTGOING LONG-TERM LOANS
Total works sent on loan: 201 works to 10 institutions

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

Lyman Anderson (1907–1993)
Man with Bible, 1957
Oil on canvas
31 1/4 x 24 1/4 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, 2009.22.256LIC

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 1/4 x 18 3/4 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

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, 1992
Oil on canvas
12 x 11 in.
Gift of the Estate of George Deem, 2013.54.104

Sol Lewitt (1928–2007)
Lines in Color on Color to Specific Points on a Grid, 1978
Silkscreen
30 x 30 in.

Charles and Elizabeth Buchanan Collection, 1989.31

Constance Lapalombara (b. 1935)
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 1/4 x 36 1/4 in.
Gift of Conrad J. Kronholm, Jr., 1999.41

James Rosenquist (1933–2017)
My Mind is a Glass of Water, 1972
Color lithograph
22 1/4 x 17 1/4 in.
William Brooks Fund, 1974.51

Richard Sargent (1911–1978)
Late Commuter, 1960
Tempera on board
22 1/8 x 21 1/2 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 M. and Teresa Kanev, 2011.70.2

Narrows, 1989
Woodcut
37 x 37 1/2 in.
Gift of Paul M. Kanev, 2014.14.9

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

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

ANNUAL REPORT 2018–2019 | 41
N.C. Wyeth (1882–1945)
*Sun Glint*, 1939
Tempera on panel
22 3/4 x 30 in.
Harriet Russell Stanley Fund, 1947.38

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
22 1/4 x 30 in.
1947.38
Harriet Russell Stanley Fund,
1969.7

Quinces, n.d.
Oil on canvas
13 x 8 in.
Gift of Sherman Small, 1979.11

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 3/4 x 15 3/4 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 3/8 x 27 3/8 in.
Gift of Walter and Harriet Huber, 2007.42

Constance Richardson (1905–2002)
*City of Detroit*, 1943
Oil on board
20 x 28 3/8 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 3/4 x 30 in.
Gift of Mr. and Mrs. David J. Tucker, 1979.002

Laurence P. Sisson (1928–2015)
*Fisherwoman Watching Osprey*, 1973
Oil on Masonite
29 1/2 x 48 in.
Friends Purchase Fund, 1974.5

Eric Sloane (1910–1985)
*Coming Home*, 1930–85
Oil on board
29 3/8 x 19 3/2 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 canvas
13 x 9 in.
Gift of Charles J. and Irene Hamm, 2016.1.60

Gloucester Harbor, ca. 1900–02
Oil on canvas
5 1/4 x 6 5/8 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, n.d.
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, (1836–1892)
Oil on canvas
18 x 30 in.
Gift of the artist, 2006.25

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

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, 2001.82

Power Bothe (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
14 1/2 x 14 1/2 in.
Gift of the artist, 2011.08

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, 2006.51.05

Irving Marcus (b. 1929)
Il Mare, 1995
Oil on canvas
48 x 58 in.
Gift of Henri and Jean Lardon, 2012.03.5

The Robert Lesser Collection of Pulp Art, 2009.22.1LIC

John Melecsinsky (1935–2016)
Fall Sunlight on Birches, 1975
Pastel
12 1/2 x 19 in.
Gift of the artist, 1978.11.1

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 1/2 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

Silvermine Series P: Lumiere Electrique, 1959
Oil on canvas
74 x 52 in.
Gift of Henri and Jean Lardon, 2012.03.1

THE UNION CLUB OF THE CITY OF NEW YORK

Allen Anderson (1905–1995)
Sat’an’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

ANNUAL REPORT 2018–2019 | 43
Six Gun Saga, 1946
Oil on canvas
29 1/2 x 20 1/2 in.
The Robert Lesser Collection of Pulp Art, 2009.22.37LIC

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, 2009.22.86LIC

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, 2009.22.85LIC

Huntress of the Hell Pack, from Jungle Stories, Summer 1943, 1943
Oil on board
29 1/2 x 21 1/4 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 1/2 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 1/4 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

H.I. Parkhurst (1867–1921)
Lady from Hell, 1938
Oil on canvas
29 x 20 1/4 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, 2009.22.57LIC

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, 2009.22.126LIC

Women of the Shaikh, from Spicy Detective, 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 Space 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

Lady Scarface, from Hollywood Detective: 1942, 1942
Oil on canvas
30 x 21 1/2 in.
The Robert Lesser Collection of Pulp Art, 2009.22.125LIC

Jinx, from Spicy Mysteries: March 1942, 1942
Oil on canvas
29 1/2 x 21 1/4 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, 2009.22.283LIC

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

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

Unknown
Double Action Gang, n.d.
Oil on board
21 1/2 x 17 in.
The Robert Lesser Collection of Pulp Art, 2009.22.283LIC

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

Graves Gladney (1907–1976)
DELMAR HOTEL, WEST HARTFORD, CT

The Robert Lesser Collection of Pulp Art, 2009.22.128LIC

Jinx, from Spicy Mysteries: March 1942, 1942
Oil on canvas
29 1/2 x 21 1/4 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

Unknown
Gangland Detective Stories, November, formerly Ten Story Gang, n.d.
Oil on board
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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, 2009.22.283LIC

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

Peter Kuhlkoff (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

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  
24 x 22 in.  
The Robert Lesser Collection of Pulp Art, 2009.22.66LIC

Unknown Artist  
Painting for the movie *Raffles* with David Niven, ca. 1940  
Oil on canvas  
21 3/4 x 45 1/4 in.  
The Robert Lesser Collection, 2009.22.273LIC

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 Philip Falter, *Boys and Kites*, ca. 1950, Oil on canvas, 30 1/4 x 24 1/4 in., Gift of Kenneth Stuart, 1976.11LIC
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, 2016.124

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 1/4 x 35 3/4 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 1/4 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, 2008.07

John W. Guerin (1920–2006)
The Moors, ca. 1933–34
Oil on canvas
24 x 36 in.
John Butler Talcott Fund, 1934.01

John Hare (1908–1978)
Landscape, 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 1/4 x 29 1/2 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 1/4 x 29 3/4 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. 1933–34
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 1/4 x 19 1/4 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. OFFICE

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

ANNUAL REPORT 2018–2019| 47
Charles S. Duback (b. 1926)
The Family, 1969–70
Collage and wood construction
93 1/4 x 39 1/4 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)
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, 2006.35

John Ransom Phillips (b. 1949)
Video As Movable Self-Portraiture, 2002
Oil on canvas
66 x 66 in.

RITA K. HEIMANN COLLECTION

Milton Avery (1885-1965)
Sally in a Beret, ca. 1950–52
Oil on canvas
12 x 9 in.
Bequest of Rita Heimann, 2012.48.1

Albert Fitch Bellows (1829-1883)
The Skating Party, n.d.
Oil on canvas
6 x 9 1/4 in.
Bequest of Rita Heimann, 2012.48.2

Fidelia Bridges (1834-1923)
Daisies and Thistles, 1871
Watercolor on paper
Bequest of Rita Heimann, 2012.48.32

Mauritz Frederik Hendrik Dehaas
Heading Out, n.d.
Watercolor on paper
12 x 19 1/4 in.
Bequest of Rita Heimann, 2012.48.7

James Daugherty (1887-1974)
Two Women Walking, ca. 1915–16
Pastel on paper
24 x 17 3/4 in.
Bequest of Rita Heimann, 2012.48.9

Guy Pene Du Bois (1884-1958)
Summer Afternoon, 1937

Robert Goodnough (1917-2010)
N2–B, 1993
Oil on canvas
54 x 108 in.
Gift of the artist, 2006.11

George Foster (1817-1896)
Still Life with Fruit, 1867
Oil on panel
8 x 11 in.
Bequest of Rita Heimann, 2012.48.12

Laura Coombs Hills (1859-1952)
Harrison Roses, n.d.
Pastel on paper
19 x 15 in.
Bequest of Rita Heimann, 2012.48.13

Walter Francis Kuhn (1877-1949)
A Young Clown, ca. 1910
Watercolor on paper
18 1/2 x 13 in.
Bequest of Rita Heimann, 2012.48.17

Louis Lang (1814-1893)
A Young Woman on a Balcony, 1854
Oil on canvas laid on board
Bequest of Rita Heimann, 2012.48.18

Sol Lewitt (1928-2007)
Tangles Bands, 2001
Gouache on paper
8 x 22 in.
Bequest of Rita Heimann, 2012.48.20

Harriet Randall Lumis (1870-1953)
On the Moor, Gloucester, n.d.
Oil on canvas
18 x 22 in.
Bequest of Rita Heimann, 2012.48.21

George Maurer (1886-1932)
Untitled (Still Life), n.d.
Oil on panel
Bequest of Rita Heimann, 2012.48.23

George Frederick Cumming Smillie (1854-1921)
Connecticut, n.d.
Watercolor on paper
Bequest of Rita Heimann, 2012.48.29

Marguerite Zorach (1887-1968)
Zinnias, n.d.
Oil on board
13 x 16 1/2 in.
Bequest of Rita Heimann, 2012.48.31

AARON D. SHATTUCK

Jane Peterson (1876-1965)
Bridge of Sighs, n.d.
Gouache on paper
24 x 18 in.
Bequest of Rita Heimann, 2012.48.25

William Trost Richards (1833-1905)
Sunset West Irish Coast, n.d.
Oil on board
9 x 16 in.
Bequest of Rita Heimann, 2012.48.26

George Segal (1924-2000)
Untitled (Female with Dressing Gown), 1965
Pastel on paper
18 x 12 in.
Bequest of Rita Heimann, 2012.48.27

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 BUSHNELL PERFORMING ARTS CENTER, HARTFORD, CT
Louise P. Sloane, *The Mighty Quinns*, 2011, Acrylic and polymers on wood panel, 80 x 72 1/2 in., Acquired through Slideshow Gallery, 2012.20
INCOMING EXHIBITIONS LOANS FY19
780 objects loaned from 33 institutions across the country

**Line And Curve: The Ellsworth Kelly and Jack Shear Shaker Collection From Shaker Museum | Mount Lebanon With Prints By Ellsworth Kelly**
*July 13, 2018–June 30, 2019*
*Total: 15 objects*
Shaker Museum | Mount Lebanon: 15

**Art in Farmington Village**
*August 3–October 7, 2018*
*Total: 95 objects*
Connecticut Historical Society Museum and Library: 4
The Farmington Libraries: 8
Farmington Historical Society: 3
Florence Griswold Museum: 2
Mattatuck Museum: 3
Miss Porter’s School: 2
Private lenders: 46
Stanley Whitman House: 25
Unionville Museum: 1
Wadsworth Atheneum: 1

**The Beyond: Georgia O’Keeffe And Contemporary Art**
*February 22–June 2, 2019*
*Total: 89 objects*
Casey Kaplan Inc.: 1
Chapter NY Gallery: 1
Crystal Bridges Museum of American Art: 15
David Nolan Gallery: 2
Georgia O’Keeffe Museum: 9
Jule Collins Smith Museum of Fine Art, Auburn, University: 1
Kemper Art Museum: 3
Mississippi Museum of Art: 1
Museum of Modern Art: 1
New Orleans Museum of Art: 1
Newark Museum: 1
North Carolina Museum of Art: 1
Private lenders: 43
University of Tulsa: 1
Virginia Museum of Fine Arts: 1
Whitney Museum of American Art: 2
Williams College Museum of Art: 1
Yale University Art Gallery: 3
dé Young Museum | Fine Arts Museums of San Francisco: 1

**Dennis Hopper: The Lost Album**
*October 18, 2018–January 27, 2019*
*Total: 452 objects*
The Hopper Art Trust: 452

**Neil Jenney: American Realist**
*November 2, 2018–March 17, 2019*
*Total: 25 objects*
Hall Art Foundation: 14
Gagosian Gallery: 6
Neil Jenney: 5

**The Beyond: Georgia O’Keeffe And Contemporary Art**
*February 22–June 2, 2019*
*Total: 89 objects*
Casey Kaplan Inc.: 1
Chapter NY Gallery: 1
Crystal Bridges Museum of American Art: 15
David Nolan Gallery: 2
Georgia O’Keeffe Museum: 9
Jule Collins Smith Museum of Fine Art, Auburn, University: 1
Kemper Art Museum: 3
Mississippi Museum of Art: 1
Museum of Modern Art: 1
New Orleans Museum of Art: 1
Newark Museum: 1
North Carolina Museum of Art: 1
Private lenders: 43
University of Tulsa: 1
Virginia Museum of Fine Arts: 1
Whitney Museum of American Art: 2
Williams College Museum of Art: 1
Yale University Art Gallery: 3
dé Young Museum | Fine Arts Museums of San Francisco: 1

**New/Now: Pablo Helguera**
*April 5–September 15, 2019*
*Total: 33 objects*
Pablo Helguera: 26
Mark Twain House and Museum: 4
New Britain Industrial Museum: 3

**Nor’easter: The 49Th Annual Juried Exhibition**
*June 22–July 14, 2019*
*Total: 71 objects*
71 works from NBMAA members
INTENDED BEQUESTS FY19

Edward Burtynsky (b. 1955)
*Mines #15, Inco Tailings Pond, Sudbury, Ontario, 1985*
Chromogenic print, AP #1
40 x 50 in.
Bequest of Anita Arcuni Ferrante, 2018.6.4

Hugh Bolton Jones (1848–1927)
*A Lane in Pont-Aven, 1879*
Oil on canvas
24 1/2 x 36 in.
Bequest of Anita Arcuni Ferrante, 2018.6.1

Frank C. Penfold (1849–1921)
*After the Baptism, 1880–81*
Oil on canvas
29 1/2 x 36 in.
Bequest of Anita Arcuni Ferrante, 2018.6.3

Henry Ward Ranger (1858–1916)
*Long Island Sound, 1906*
Oil on canvas
28 x 36 in.
Bequest of Anita Arcuni Ferrante, 2018.6.2

Frank Stella (b. 1936)
*Cantahar from Imaginary Places III, 1998*
Lithograph, screenprint, relief etching, engraving, and aquatint on handmade paper, Edition 1/40
Bequest of Anita Arcuni Ferrante, 2018.6.5

George Washington Tyler (1803–1833)
*Mrs. Sarah Louisa Taylor, n.d.*
Oil on canvas
41 1/4 x 34 1/2 in. framed
Bequest of a student of The Early Republic, 2018.7

NEW INCOMING LONG TERM LOANS

Thornton Dial (1928–2016)
*Auntie, 2012*
Mixed media, assemblage
36 x 60 in.
Anonymous lender, 2019.9LTL
EDUCATION

This year, the NBMAA’s Education Department served 22,553 people at one of 582 education programs, 180 school visits, 166 adult group visits, or 10 family visits. An impressive 1 in 4 visitors to the Museum attended a program or tour coordinated and presented by Education staff, docents, scholars, curators, and artists, including lectures and gallery talks; tours; studio classes and workshops; workshops for educators; and Family and Community Days.

There is something for everyone interested in expanding their knowledge about NBMAA’s rich permanent collection and vibrant special exhibitions or connecting with their creative side. NBMAA’s varied program mix provides opportunities for lifelong learning, strengthens participants’ connection to the Museum, encourages membership, and contributes to vibrant communities.

School Services

For the third year in a row, the Museum presented a record number of school tours thanks to the support of the Tinty Foundation, SBM Charitable Foundation, and other funders. 10,650 students, teachers, and chaperones in grades K–12 from public and independent schools in 54 towns visited the NBMAA. Students participated in half-day learning experiences that included docent tours of the galleries and art activities in the Museum’s light-filled studios in the American Savings Foundation Art & Education Center. At the NBMAA, docents and Museum educators invite students to explore American art and history through discussion and activities that utilize observation, problem solving, and critical thinking, and this year, 75 docents conducted more than 1,000 individual student tours, while Museum educators led 217 studio classes, engaging students in hands-on learning inspired by the Museum’s collections. Tours are designed to connect to national and state standards, and this year’s tour themes included The Artist in the Landscape, Art Bones: Connecting the Art Elements, and Math-terpieces, and What is America?

Student Art Shows

We continued to support budding artistic talent, mounting four student art exhibitions with 857 student artists that attracted 1,000s of visitors from the Farmington Valley, Berlin, Plainville, and New Britain. This year, we presented the 29th annual Art from the New Britain Public and Parochial Schools, generously supported by Webster Bank, along with exhibits by students from Berlin and Plainville public schools. Once again, we partnered with the Talcott Mountain Science Center & Academy to present the third annual Inspiration to Innovation or i2i Challenge, featuring works by students in grades K–8 inspired by STEM principles and based on this year’s theme of Trees are Tremendous.

Teacher Workshops

135 teachers from across the State attended 12 workshops and educator events focused on curriculum development and interdisciplinary connections using the Museum’s collections and The Beyond: Georgia O’Keeffe and Contemporary Art.
BY THE NUMBERS

1 in 4 visitors to the Museum participated in an education program or tour.

22,553 people attended one of 582 Education programs or 1,262 guided tours.

75 active docents led tours that reached nearly 15,500 students and adults.

For the third year in a row, a record number of students and teachers participated in a school tour. During FY19, 10,695 students, teachers, and chaperones representing 180 schools visited the Museum.

Excitement over *The Beyond* increased the number of adult tours by 20%, nearly doubling revenues year-over-year.

Attendance at lectures increased 10% year-over-year.

2,199 children and adults participated in family programs, a 10% increase over the previous fiscal year.
Adult Programs

A robust assortment of adult programs were presented to deepen participants’ understanding of the many special exhibitions presented this year. Of special interest were programs related to The Beyond: Georgia O’Keeffe and Contemporary Art, with several lectures at capacity. This year a total of 10 lectures drew 795 people and were presented by artists, curators, and professors from around the country. Highlights included lectures by artists Larry Silver, Neil Jenney, Negar Ahkami, and O’Keeffe scholars Wanda Corn, Ariel Plotek, and Roxanna Robinson. 36 gallery talks were presented weekly by staff and docents and engage visitors directly with works on view the Museum. In addition to these talks and lectures, over 2,400 adults and college students participated in docent or self-guided tours, raising more than double the amount of revenue as last year. Docents also gave 164 drop-in tours of the permanent collection and The Beyond to record crowds.

In 2018, the Education and Visitor Experience Departments jointly presented a special, art-focused series of extraordinary concert experiences paired with scholarly lectures. Supported by the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, Where Art Meets Music explored several periods of artistic and musical innovation and featured popular highlights of the NBMAA collection.
Children and Adult Studio Classes

There are many days when the Museum’s three art studios are filled to capacity. Over 2,600 children and adults, ages 2 to over 80, participated in one of 367 of NBMAA’s studio classes this year—held after school and after work, on weekdays and weekends. The extraordinary art at the Museum provided the inspiration for creating in watercolor, collage, pastel, acrylic, wire, clay, and more! The Art Cart has become a regular offering every Saturday morning. Adult studio program highlights included workshops with The Beyond artists Louise Jones and Caroline Larson, Museum Educator Bonnie Rose Sullivan, and the ever popular watercolor classes taught by June Webster and Mary Smeallie.

Family

The New Britain Museum of American Art continues to be a destination for families who learn and play together in our galleries and art studios. There are monthly Homeschool Days and monthly Museum and Me programs for children under 3 years of age. Nearly 2,200 parents and children participated in these programs. This year, birthday parties and scout troops returned to the Museum.

Highlights included the December Holiday Community Day, with guest appearances by the ghosts from Hartford Stage’s A Christmas Carol and dancers from Ballet Theatre Company’s The Nutcracker. January’s Community Day is presented on the Martin Luther King, Jr., holiday and featured a performance by New Britain’s Main Street Children’s Choir. In May, the art of Georgia O’Keeffe was the focus of the Family Day, and artist Caroline Larson shared her unique painting style, using pastry bags, with visitors.

Much of the work of the Museum’s Education Department is generously supported by two large grants from the American Savings Foundation and the Community Foundation of Greater New Britain.
BY THE NUMBERS—ADULT AND CHILDREN’S STUDIO AND FAMILY PROGRAMS

- 367 studio classes and workshop for children and adults were held; 2,615 people participated. Another 2,199 children and adults participated in family programs.
- 21 teaching artists
- Ages of studio participants: 2 through 80+ years
- Mediums used/techniques taught:
  - air-dry clay
  - acrylic paint
  - beads
  - collage
  - watercolor
  - pen & ink
  - graphite
  - bookmaking
  - spray paint
  - assemblage
  - pastel
  - costume design
  - weaving
  - printmaking
- 10 Studio@4 classes
- 11 Youth Drawing classes
- 12 Teen Studio workshops
- 8 Teen Lounge workshops
- 46 occurrences of Art Start
- 46 occurrences of Art Explorers
- 96 sessions of 37 Adult Studio classes
- 4 Community Days
- 3 Family Days
- 8 Homeschool Days
- 15 Museums and Me: Playdates with Art and Museum and Me Too: Toddler Time
VISITATION AND COMMUNITY OUTREACH

The New Britain Museum of American Art welcomed over 88,766 visitors from 45 states, who had access to over 600 educational and other programs. The Museum makes every effort to be accessible to and engage our community through our programs and exhibitions, our social media channels, by being present at community events, and by offering many opportunities of free admission opportunities.

Total Museum visitation for FY19: 88,766

Visitors from 18 nations across the world: Australia, Austria, Belgium, Canada, France, Germany, Greece, India, Ireland, Israel, Italy, Mexico, Netherlands, Norway, Poland, Spain, Sweden, and the United Kingdom.

This past year, we greeted visitors from 45 states across the country (including Alaska) as well as Puerto Rico and the U.S. Virgin Islands.

Visitors from 1,608 unique Zip Codes, including 82 in California, 109 in Florida, 214 in New York, 243 in Massachusetts and 339 in Connecticut.

76% of total visitors are from CT
24% are from out-of-state
230 Trustees, docents, and volunteers generously donated over 16,550 hours last year, which is an equivalent to approximately 8 full-time positions.

67% of volunteer hours were from the Museum’s Docent program, and 33% were devoted to governance, finance, development, and collections matters, as well as special events.

Participation in school tours came from 6 counties statewide representing 54 cities and towns.
SOCIAL MEDIA FY19

Demographics

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Our Followers

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COMMUNITY PARTNERS

Alvarium Brewing Company
American Savings Foundation
American School for the Deaf
Art League of New Britain
Arts for Learning CT, Hamden
Avery's Soda
Ballet Theater Company, West Hartford
Bears Smokehouse BBQ
Berlin Public Schools
Bike New Britain
Bristol Public Library
Bushnell Performing Arts Center
Community Foundation of Greater New Britain
Connecticut Children's Medical Center
Costco
Coventry Public Schools
Delamar Hotel
Duncaster Retirement Community
Farmington Historical Society
Farmington Library
Farmington Public Schools
Farmington Village Green and Library Association
Fisher's Island Lemonade
Five Churches Brewing Company
Florence Griswold Museum of Art
Fryderyk Chopin Society of Connecticut
Girl and Boy Scout Troops of Connecticut
Hartford Flavor Company
Hartford Jazz Society
Hartford Performs
Hartford Stage
Hartford Symphony Orchestra
Hartt School of Music, Community Division
Hawkapella
Intensive Education Academy, West Hartford
Ion Bank Foundation
Kinsmen Brewing Company
Litchfield Distillery
Main Street Children's Choir, New Britain
Main Street Community Foundation
The Mark Twain House & Museum
Martin Rosol's, Inc.
Mattatuck Museum
Miss Porter's School, Farmington
New Britain Bees Baseball
New Britain Industrial Museum
New Britain Parks and Recreation Department
New Britain Public and Parochial Schools
New Britain Symphony Orchestra
No Boundaries Youth Theater, Berlin
Plainville Public Schools
Polish American Foundation of Connecticut
Riverhouse Catering
Roger's Orchard
Rich's Products
SBM Charitable Foundation
St. Mary's School, Simsbury
Stanley-Whitman House
Talcott Mountain Science Center and Academy, Avon
Tinty Foundation
Unionville Museum
Wadsworth Atheneum Museum of Art
Warner Foundation
Woodbury Floral Designs

NBMAA
VISITOR EXPERIENCE

The Visitor Experience Department is the first point of contact with our visitors at the Museum. VE staff greet guests, check in Members, sell tickets, answer questions, provide hospitality support for exhibition openings, meetings, and lectures, manage an array of music and social events, and make each visit an unforgettable experience. Highlights of this past year include:

**BY THE NUMBERS**

44% increase in attendance to First Friday.

178% increase in attendance to Art Happy Hour.

48% increase in program revenue from First Friday.

148% increase in attendance at our monthly films.
HIGHLIGHTS OF THE PAST YEAR:

Museum After Dark

“MAD” continues to be a favorite among the Museum’s young professional demographic, and last year’s Hollywood Halloween event drew 1,138 guests, generating $33,077 in revenue. December’s holiday-themed “Ugly Sweater Party” was also a big hit, with 400 guests and a toy drive to benefit the Connecticut Children’s Medical Center.

Art Happy Hour

Thursday evenings in the summer months featured the new Art Happy Hour, with creative activities and entertainment on the Pritchard Family Terrace, overlooking scenic Walnut Hill Park. The “Party on the Park” drew 482 guests in the summer of 2018 for mingling, merriment, and a spectacular view.

First Friday

44%. That’s the increase in attendance from the year prior. Featuring food, spirits, Museum tours, local vendors, and the region’s best music, NBMAA’s signature social event has been a staple of the Museum calendar since 1995. First Friday hosted smash performances from Soul Sound Revue, Eight to the Bar, Mass-Conn Fusion, Locomotion, the Savage Brothers Band, the Cartells, and more.

Volunteers

Volunteers generously donated 16,550 hours last year, serving as Trustees, Committee Members, and docents, and providing assistance to several departments, including Development, Education, Collections, Curatorial, Marketing, Facilities, and Visitor Experience!

To accommodate the significant influx of visitors at peak hours during the run of *The Beyond: Georgia O’Keeffe and Contemporary Art*, we recruited several “Museum ambassadors” from our volunteer corps to enhance the visitor experience. Serving as a mobile source of information, ambassadors circulated throughout the galleries, assisting guests with wayfinding, answering questions, highlighting upcoming programs and encouraging a visit to the shop on the way out!

Georgia O’Keeffe Outpost Shop

The overwhelming success of *The Beyond: Georgia O’Keeffe and Contemporary Art* translated into thousands of visitors visiting our Museum Shop and taking a memory home with them. A special retail outlet was created in the Douglas K.S. Hyland Gallery, featuring O’Keeffe-related merchandise to complement the exhibition. Retail sales during the run of this blockbuster show were **$223,130**, with a total of **$329,290** in merchandise sales for the entire year, our best year ever!

The Big E

Expanding our outreach initiatives, NBMAA participated in the Eastern States Exposition for two days. Staff welcomed Big E attendees to the Museum’s booth in the Connecticut building on the Avenue of the States and shared information on the NBMAA and upcoming programs.

Walnut Hill Jazz Series

NBMAA partnered with the Hartford Jazz Society once again to present the second season of our winter jazz series. We presented four performances that featured top musicians from Hartford, Boston, and New York City. The Walnut Hill Jazz Series was generously funded by the William T. Sloper Trust for Andrew J. Sloper Musical Fund.
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. Highlights of the fiscal year include:

**Membership**

Membership continues to be an important source of revenue and generated over $550,000 in FY19 to support the Museum. The Museum has an active community of over 6,000 Members, including nearly 100 generous Premier Members, all of whom are deeply committed to the arts and to sustaining and growing the Museum’s programs and outreach. Additionally, Members hail from 26 of the 50 United States, and we welcomed over 400 new Members to the NBMAA family during *The Beyond: Georgia O’Keeffe and Contemporary Art*.

Throughout the year, our Members enjoyed exclusive access to opening receptions, special tours, off-site visits, dinners, and trips to other arts and cultural sites. Members participated in four NBMAA-led day trips during the year as well as a four-day visit to Santa Fe and Taos, New Mexico, for a Georgia O’Keeffe-inspired trip with NBMAA Director and CEO Min Jung Kim.

**Special Exhibitions Fund**

In FY18, Board of Trustees Chair John N. Howard launched the Special Exhibitions Fund, a new initiative created to support the direct and indirect costs of exhibitions presented during the fiscal year. Generous supporters of the fund contributed over $100,000 in FY19, enabling the Museum to present vibrant and diverse exhibitions and related programming.

**Annual Fund**

This year, the NBMAA embarked on its most ambitious Annual Fund goal to date—to raise $300,000 focused on three initiatives:

- $150,000 to support *The Beyond: Georgia O’Keeffe and Contemporary Art*
- $100,000 to support educational initiatives and programs
- $50,000 to provide general support

We are thrilled to share that all three goals were exceeded. Thanks to the crucial support of many generous donors, we raised:

- $212,638 to support *The Beyond: Georgia O’Keeffe and Contemporary Art*
- $102,165 to support educational initiatives and programs
- $84,975 to provide general support

For a total amount of $399,778!
Nor'Easter Exhibition

The 2019 Nor'Easter: The 49th Annual Juried Members Exhibition was once again hugely popular with the Museum’s Members, attracting over 950 submissions. Juror Nicholas Bell, Senior Vice President for Curatorial Affairs, Mystic Seaport, selected 71 works to be displayed during the three-week exhibition.

19th Annual Art Party of the Year

Nearly 300 generous guests convened on May 4, 2019, for the 19th annual Spring Gala, The Art Party of the Year! By all accounts, it was a spectacular evening with Scot Haney presiding over the Live Auction, and lucky guests walking away with beautiful art and unique experiences. Many thanks go to Gala Chair and Trustee Cynthia Cooper, the energetic Gala committee, and over 32 dedicated event volunteers for their invaluable work and ensuring that the evening was successful and raised necessary funds for the Museum’s programming.

Education Programs

Each year thousands of students and educators visit the New Britain Museum of American Art for tours of the Museum galleries and hands-on studio experiences in the American Savings Foundation Art & Education Center. We are most grateful to partners such as Stanley Black & Decker, American Savings Foundation, Community Foundation of Greater New Britain, Greater Hartford Arts Council, The George A. and Grace L. Long Foundation, and Legrand Wiremold Charitable Contributions Committee, for providing essential funding for students and educational opportunities at the Museum.

Supporters of school tours and student art shows for the 2018-19 school year include Tinty Foundation, SBM Charitable Foundation, Webster Bank, Main Street Community Foundation, Ion Bank Foundation, Duncaster, the James R. Parker Trust at the Main Street Community Foundation, the Plainville Community Fund at the Main Street Community Foundation, and Elizabeth Norton Trust Fund.
Membership
4,128 Memberships, including 400 new members who joined during The Beyond
6,368 Members
$557,318 Membership Income

Nor’Easter member’s exhibition
957 entries by 392 artists, representing 15 different states
91 New members
71 pieces accepted into the show
$8,663 net entry fees

Libraries that became members
Ansonia Public
Cragin Memorial Library
Hotchkiss Library of Sharon
Howard Whittemore Library
Sunderland Public Library

Members from 25 States
North American Regional Museum
Discount used by 309 Visitors
Development and Program Highlights 2018–19

July 12, 2018 — Opening Reception of Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly for Members and special guests

August 2, 2018 — Opening Reception of Art in Farmington Village for Members and special guests

August 16, 2018 — Behind the Scenes Tour of Museum collections

August 23, 2018 — Day trip to the Albany Institute of History & Art and the Empire State Plaza (Albany, NY)

September 13, 2018 — New Member tour

September 22, 2018 — Premier Member visit to Thomas Cole National Historic Site and The Olana Partnership with Deputy Director Michelle Hargrave (Hudson Valley, NY)

September 26, 2018 — Pictures at an Exhibition special event with Hartford Symphony Orchestra

September 26, 2018 — Day trip to Storm King Art Center (New Windsor, NY)

October 17, 2018 — Opening Reception of Dennis Hopper: The Lost Album for Members and special guests

November 1, 2018 — Opening Reception of Neil Jenney: American Realist for Members and special guests

November 8-12, 2018 — Visit to Santa Fe & Taos, NM with Director and CEO Min Jung Kim

November 29, 2018 — Tour of Dennis Hopper: The Lost Album and Neil Jenney: American Realist for Artist’s Circle Level Members and above

November 29, 2018 — Looking for America Closing Reception

December 6, 2018 — Day trip to Whitney Museum of American Art (New York, NY)

January 22, 2019 — Meet and Greet with mural artist Louise Jones for Premier Members

January 25, 2019 — Welcome Back event and unboxing of Georgia O’Keeffe’s East River from the 30th Story of Shelton Hotel (1928)

February 7, 2019 — Tour of Neil Jenney: American Realist for Circle Level Members and above

February 21, 2019 — Opening Reception of The Beyond: Georgia O’Keeffe and Contemporary Art for Members and special guests

February 23, 2019 — The Beyond: Georgia O’Keeffe and Contemporary Art Celebratory Dinner for sponsors and special guests

March 20, 2019 — Special Member Access Hours for The Beyond: Georgia O’Keeffe and Contemporary Art

April 4, 2019 — Opening Reception of NEW/NOW: Pablo Helguera for Members and special guests

April 6, 2019 — Annual Black Tie Director’s Dinner for Members of the John Butler Talcott Society and Grace Judd Landers Society

April 9, 2019 — Premier Member visit to the William Louis-Dreyfus Collection (Mt. Kisco, NY) and The Aldrich Contemporary Art Museum (Ridgefield, CT) with Deputy Director Michelle Hargrave

April 9, 2019 — Special Member Access Hours for The Beyond: Georgia O’Keeffe and Contemporary Art

April 11, 2019 — Tour of The Beyond: Georgia O’Keeffe and Contemporary Art for Artist’s Circle Level Members and above

April 13, 2019 — Annual Heritage Society Champagne Brunch

April 16, 2019 — Day trip to the New York Public Library and the Morgan Library (New York, NY)

May 2, 2019 — The Art Party of the Year Artist and Sponsor Party

May 4, 2019 — The 19th annual Art Party of the Year gala

May 15, 2019 — Special Member Access Hours for The Beyond: Georgia O’Keeffe and Contemporary Art

May 29, 2019 — Special Member Access Hours for The Beyond: Georgia O’Keeffe and Contemporary Art

May 31, 2019 — Special Member Access Hours for The Beyond: Georgia O’Keeffe and Contemporary Art

June 13, 2019 — New Member tour

June 13, 2019 — Day trip to Mt. Auburn Cemetery and Harvard Museum of Natural History (Cambridge, MA)

June 23, 2019 — Opening Reception of Nor’Easter: The 49th Annual Juried Exhibition for Members, artists, and special guests
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Windor Public Library
Wolcott Public Library
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New this year:

Ansonia Public Library
Cragin Memorial Library
Hotchkiss Library of Sharon
Howard Whittemore Library
Sunderland Public Library
Over 230 docents and volunteers generously donated their time and talent to the NBMAA
BY THE NUMBERS

Board Trustees, volunteers, and docents worked over 17,000 hours last year, an increase of 2% increase from the previous year, and equivalent to 8 full-time positions.

173 volunteers attended the annual picnic and the "Night at the Opera" events.

65% of volunteer hours were from the Museum’s Docent program, and 35% assisting with special events, finance, development and collections.
BASIC INFO

MUSEUM HOURS
Monday: CLOSED
Tuesday, Wednesday, and Friday: 11 a.m.-5 p.m.
Thursday: 11 a.m.-8 p.m.
Saturday: 10 a.m.-5 p.m.
Sunday: 11 a.m.-5 p.m.

ADMISSION
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 due to support from the American Savings Foundation.

MUSEUM SHOP
Monday: CLOSED
Tuesday, Wednesday, and Friday: 11 a.m.-5 p.m.
Thursday: 11 a.m.-8 p.m.
Saturday: 10 a.m.-5 p.m.
Sunday: 11 a.m.-5 p.m.

CAFÉ ON THE PARK
Open from 11 a.m.-3 p.m.
Menu includes soup of the day, sandwiches, wraps, salads, and more. Kids menu also available.

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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