

# NBMAA

2021 Spring Newsletter



# Dear Friends,



With immense hope and anticipation, we head into spring with promises of warmer weather, vaccines, and new beginnings. Overlapping the start of a new season, the NBMAA is also approaching the conclusion of 2020/20+ Women @ NBMAA, an initiative presented during a tumultuous year and featuring remarkable women artists who also overcame their own unique struggles. As we prepare the final 2020 exhibition, our focus has narrowed on exploring the ways in which we can strengthen our ties to our local community with greater authenticity and intentionality.

Monthly themes have been created by our talented Education team with support from the NBMAA Diversity, Equity, and Inclusion (DEAI) committee comprising staff representation from all departments throughout the Museum. In the coming months, we will be presenting content focused on art, health and wellness; partnering with local organizations like New Britain ROOTS to deliver Earth Day awareness; and planning a Juneteenth celebration with our Community Advisory Group. In addition, we will recognize and award the valuable work of our teachers with a full week of free admission during Educator’s Week.

Our continuing efforts to deepen NBMAA ties with our community is perhaps best exemplified through our newest *NEW/NOW* exhibition, *Jennifer Wen Ma: An Inward Sea*. Opening May 6, the exhibition brings together art and community, by featuring recordings of local residents and workers as they recount their experiences of the last year, including the COVID-19 pandemic, lockdown, and racial justice uprisings. Featuring stories of isolation, togetherness, and personal experiences of the pandemic and beyond, the recordings will culminate in a database of a personal and collective history for the city of New Britain and the New Britain Museum of American Art, and our journey toward collective healing.

While the arrival of *Jennifer Wen Ma: An Inward Sea* marks the end of our 2020/20+ Women @ NBMAA initiative, we remain committed to carrying this momentum forward into the future, by celebrating the contributions of women to the arts through the exhibitions, installations, and acquisitions we undertake.

It is following this sentiment that we look forward to continuing our role as a place of respite, inspiration, and connection to the community, and to welcoming you all through our doors in the year to come.

Warmly,

Min Jung Kim  
Director & CEO

## MUSEUM NEWS

### IN MEMORIAM

Larry Behr, longtime member  
Ellen M. Bucchere, longtime member  
Joann S. Carvlin, longtime member  
Irene D. Denuzze, former member

Alma Derway, former member  
Jack Fairchild, former member  
Rosalind Fitzgerald, former member  
Norma V. Harris, longtime member and donor  
Peter H. Hawkes, former volunteer

Harold B. Hawkins, longtime member and former docent  
Robert A. Hayman, longtime member and donor  
Steven Horowitz, longtime member and donor  
Joan M. Hurwitz, former member

Ian L. Lucas, longtime member and former volunteer  
Margaret L. Machnicki, former member  
Jean Mackay, former member  
Edward E. Sadowski, longtime member and donor

Martha Sterrett, longtime member  
Jean Sullivan, former volunteer  
Geraldine Von Daacke, former volunteer  
Richard Wrubel, former member

# NEW BRITAIN MUSEUM OF AMERICAN ART

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## EXHIBITION SUPPORT

2020/20+ Women @ NBMAA is presented by **StanleyBlack&Decker** Additional support is provided by Bank of America.

*Helen Frankenthaler: Late Works, 1990–2003* and *NEW/NOW: Jennifer Wen Ma* are part of 2020/20+ Women @ NBMAA presented by Stanley Black and Decker with additional support provided by Bank of America.

*Helen Frankenthaler* is made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, and The Aeroflex Foundation. We also gratefully acknowledge the funding of Marian and Russell Burke and Carolyn and Elliot Joseph.

*Helen Frankenthaler* is also made possible by The Chase Family Foundations and the Bailey Fund for Special Exhibitions.

In-kind support has been provided by the Helen Frankenthaler Foundation.

*NEW/NOW: Jennifer Wen Ma* is made possible by the support of The Benzhor Group and the Howard Fromson Endowment for Emerging Artists.

Front cover: Jennifer Wen Ma, *Rendering of An Inward Sea*, 2020

## Our thanks to NBMAA supporters





# 2020/20+ WOMEN @ NBMAA

All Women. All Year.

The New Britain Museum of American Art is proud to have presented 2020/20+ Women @ NBMAA, a groundbreaking, year-long series of exhibitions and programming featuring works by a diverse group of women artists. The exhibitions, which honor the centenary of women’s suffrage in America, provided a twelve-month platform for women artists in the context of this milestone year.

The artists selected represent diversity in race, ethnicity, age, experience, perspectives, cultural backgrounds, career, geography, and medium. Kara Walker, for example, explores race, gender, violence, and identity in representations of the African American experience. Anni Albers is considered the most important textile artist of the 20th century, as well as an influential designer, printmaker, and educator. Shantell Martin’s work is unique in her innovative and multidisciplinary output—combining art, commerce, and technology, while Jennifer Wen Ma’s interdisciplinary practice bridges installation, public

art, performance, and community engagement. Helen Frankenthaler has long been recognized as one of the great American artists of the 20th century.

The Museum also presented two group thematic exhibitions as part of the 2020 year-long program. One exhibition featured rare Shaker “Gift” or “Spirit” drawings created by women between 1843–57. “Gift” or “Spirit” drawings are unique to the Shakers and to American religious culture. The other, which honors 100 years of American suffrage, highlighted artists whose work advocates for social change, installed with historic ephemera from the women’s suffrage movement. Individually and collectively, the works by these artists challenge and inspire women and people of all genders, races, and ethnicities.

Learn about upcoming exhibitions and programs, as well as our roster of recorded talks and lectures now available through our website at [nbmaa.org](https://nbmaa.org).

## EXHIBITION SCHEDULE

### JANUARY 24–AUGUST 23, 2020

*Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)*

### MARCH 19–SEPTEMBER 13, 2020

*In Thread and On Paper: Anni Albers in Connecticut*

### AUGUST 6, 2020–FEBRUARY 21, 2021

*Anything But Simple: Shaker Gift Drawings & the Women Who Made Them*

### SEPTEMBER 10, 2020–MARCH 28, 2021

*Lights, Camera, Ellen Cary: A Solo Exhibition at The Delamar Presented by the NBMAA*

### OCTOBER 1, 2020–JANUARY 24, 2021

*Some Day is Now: Women, Art & Social Change*

### OCTOBER 22, 2020–APRIL 18, 2021

*NEW/NOW: Shantell Martin*

### FEBRUARY 11–MAY 23, 2021

*Helen Frankenthaler: Late Works, 1990–2003*

### MAY 6–OCTOBER 24, 2021

*NEW/NOW: Jennifer Wen Ma*





Jennifer Wen Ma, *Rendering of An Inward Sea*, 2020

# NEW/NOW

## Jennifer Wen Ma: An Inward Sea

May 6–October 24, 2021

William L. and Bette Batchelor Gallery

As part of the NBMAA’s NEW/NOW exhibition series featuring emerging and established contemporary artists, the Museum will present *Jennifer Wen Ma: An Inward Sea*, opening May 6. In recent years, Ma has explored themes of utopia, dystopia, and the human condition in immersive and participatory exhibitions, as well as an installation opera that has traveled worldwide. *An Inward Sea* continues this exploration while reflecting deeply on the events of the last year including the COVID-19 pandemic, extensive lockdowns, and subsequent racial justice uprising in the U.S.—and how they have impacted the lives of residents of New Britain and beyond.



Jennifer Wen Ma, Photo by Joe Goldman

*An Inward Sea* transforms the entire gallery into a reflective yet charged dreamlike space, with a luminous moon projected above a vast glistening sea. Made of black cut-paper waves tipped in gold, the sea evokes traditional Chinese landscape painting and undulating wave formations. Visitors are invited to walk through this immersive seascape, which serves as metaphor for the difficult terrain we are navigating. Two glass pendulums swing freely over the sea, in and out of rhythm; their kinetic motions create a release and tension, psychologically activating the space with a sense of potential collision and danger.

The moon, like a theatrical spotlight, sets a poetic stage upon which portraits of local residents are projected. The black and white profiles resemble 19th century silhouette portraits, capturing the speakers’ likeness while preserving their privacy and identity, and allowing them to speak freely about their stories of isolation and otherness, community and togetherness, and personal experiences of the pandemic and beyond that reveal the human condition.

The recordings will live on through an archived database, creating an individual and collective history for the city of New Britain, the New Britain Museum of American Art, and a portrait of an American city during this challenging and unprecedented time. If COVID safety protocols permit, there will be public programming of live events hosting residents telling their stories in person to an audience through the duration of the exhibit. *An Inward Sea: Oral History* is a collaboration between Jennifer Wen Ma and oral historian and interdisciplinary artist Nyssa Chow.

About the Artist

Jennifer Wen Ma (b.1973, Beijing, lives and works between New York and Beijing) is a visual artist whose interdisciplinary practice bridges varied media of installation, drawing, video, public art, design, performance, and theatre; often bringing together unlikely elements in a single piece, creating sensitive, poetic and poignant works. She has undertaken projects with major institutions worldwide, including the Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; Guggenheim Bilbao, Spain; The Phillips Collection, Washington DC; Qatar Museums, Doha; and the Sydney Opera House, Art Gallery of New South Wales, Sydney; among others.

She conceived, visually designed and directed installation opera *Paradise Interrupted*, performed around the world, including: MGM Cotai Theatre, 2019; National Kaohsiung Center for the Arts, Taipei National Theatre and Concert Hall, 2018, Singapore International Festival of Arts and Lincoln Center Festival, 2016, Spoleto Festival USA, 2015. In 2008, Ma was on the core creative team for the opening ceremony of the Beijing Olympics, and received an Emmy for its US broadcast.

RELATED EVENTS

**Virtual Opening Celebration | Director’s Remarks and Artist’s Talk**  
May 6, 4 p.m. via Zoom  
For details, visit [nbmaa.org](https://nbmaa.org).

**Studio Classes, Family Programs, Lectures, and more**  
For more information about our exhibition-related programs please visit us at [nbmaa.org](https://nbmaa.org). To view our calendar and register for events, visit [nbmaa.org/events](https://nbmaa.org/events)



## ColorFields

In partnership with the Judy Dworin Performance Project and the Frankenthaler Foundation the NBMAA will present *ColorFields*, inspired by the late work of abstract expressionist painter Helen Frankenthaler.

*ColorFields* embodies JDPP’s signature artistry, interpreting visual image and spoken word through the vocabulary of dance and movement. *ColorFields* is a deep exploration into Helen Frankenthaler’s work and process to bring her inspirations and creative choices to life for audiences to ponder. Helen Frankenthaler’s pioneering use of color, the centrality of the improvisational moment in her work, and her inspiration in nature are key touchstones for JDPP’s founder and artistic director, Judy Dworin.

JDPP and NBMAA, in cooperation with the Frankenthaler Foundation, are inviting their members and supporters to witness and engage in the creative development of *ColorFields* through a yearlong series of open rehearsals, project updates, and in-progress showings, both live and through social media.

### RELATED EVENTS

**Virtual Gallery Talk | ColorFields**  
Wednesday, April 14, 1-3 p.m.

**ColorFields Performance on Walnut Hill Park**  
Thursday, May 13, 9:30 a.m.-noon\*

\*rain date Thursday, May 20, 9:30-noon

Helen Frankenthaler, *Beginnings*, 1994, acrylic on paper, 78 3/4 x 77 3/4 in. Helen Frankenthaler Foundation Archives, New York. Photograph by Vincent Dion. Artwork © 2021 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Image: Lisa Matias, courtesy of Marcela Oteiza.

## Icons of American Art: 1940–Now, and 21st Century Innovators: Women in Photography



Visitors to the New Britain Museum of American Art will be greeted by two new permanent collection installations on our second floor—*Icons of American Art: 1940s–Now*, and *21st Century Innovators: Women in Photography*—which feature beloved favorites as well as lesser-known treasures from the Museum’s holdings.

*Icons of American Art: 1940s–Now*, presented in the NBMAA’s Richard and Virginia McKernan Gallery, highlights eight decades of work by celebrated American artists, as well as key art historical movements including Abstract Expressionism, Surrealism, Minimalism, Pop Art, and Contemporary art.

Beginning in the 1940s, Abstract Expressionist and Color Field artists Robert Motherwell, Adolph Gottlieb, Helen Frankenthaler and others, took diverse approaches to “action” painting and abstraction, as revealed in their works on view, while the paintings of Kay Sage and Aaron Bohrod reflect dream-like Surrealist experiments of the 1950s. Spare, geometric compositions by Josef Albers, Robert Mangold, and Sol LeWitt characterize key aspects of 1960s Minimalism, while Andy Warhol, Jim Dine, Jasper Johns, Elizabeth Murray, and Faith Ringgold

capture the colorful and graphic qualities of Pop Art. Contemporary artists Radcliff Bailey and Titus Kaphar bring us to our current moment, and address memory, history, race, and identity in powerful multimedia works. Installed nearby, recent works by Peter Waite, Gabi Trinkaus, and Fay Ku capture images of our world—from intimate forest scenes to sprawling bridges and cities. Collectively, the works reveal how artists of the last eighty years have investigated the materials and inherent qualities of their “craft,” while also addressing the artistic, social, and political concerns of their time.

Presented in the Museum’s Philip and Helen PB. Stanley Gallery, *21st Century Innovators: Women in Photography* features portraiture, interiors, and abstract imagery by some of today’s leading photographers, including Cindy Sherman, Ellen Carey, and Kate O’Donovan Cook. The photographs, taken primarily over the last 20 years, reveal how artists construct images to explore wide-ranging concerns—from gender stereotypes, to psychological states, to questions around what makes a photographic image. The installation is part of the Museum’s 2020/20+ Women @ NBMAA initiative celebrating the contributions of women to the arts and increasing representation of their work in the NBMAA’s galleries.

Andy Warhol (1928–1987), *Birth of Venus*, 1984, Print, 32 x 44 in., Gift of Allan J. and Luanne Thiel Dehar, 2014.143





Mara and Roy Superior, *Aqua Marina*, 2006, Sculpture; ceramic and wood cabinet; porcelain, polychrome birch ply, white pine, basswood, mahogany, maple, bone, gold leaf, brass, seashells, egg tempera on panel, 80 x 32 x 15 in., Gift of Melinda and Dr. Paul Sullivan, 2006.41

The Superior couple, composed of Roy Superior, a furniture maker and sculpture, and Mara Superior, an artist who works primarily with ceramics, are frequent collaborators in unique works of art. Their pieces primarily begin as functional objects such as hutches or cabinets, handmade by Roy, which are then further elevated with a central focus on Mara’s artwork. The Superior home is filled with such unique works; both artists define genre, pairing fine craftsmanship with humor, eccentric details and imagery.

Together, they created the 2006 piece, *Aqua Marina*, pictured, in their signature collaborative style. A part of a larger series of works, each containing a unique, self contained environment, *Aqua Marina’s* aquatic theme captures the different life forms, environmental factors and colors of a sea environment.

Considered a “terminally addicted fly fisherman,” Roy Superior paid great attention to the wide array of sea life present in *Aqua Marina*, which is rich with details: fish-shaped brass hinges, seashell knobs and bone latches carved in fish silhouettes. This diorama-like setting features dimensional underwater creatures carved like antique fishing lures. The alcove in the center becomes a stage set for Mara’s painted, multi-tiered, and extravagant teapot form devoted to sea life. This stepped teapot salutes the “Bijoux of the sea” in a seascape of mermaids and sailing ships.

*Aqua Marina* is currently on view as a part of the Museum’s new permanent collection installations.

Peter Waite, *Bridge*, 2006, Acrylic on panels, 96 x 120 in., Berkshire Taconic Foundation and Stephen B. Lawrence Fund

All virtual programs will be presented via Zoom and require pre-registration to participate. To register for lectures and classes, find your program at [nbmaa.org/events](https://nbmaa.org/events).



**APRIL AND EARTH DAY @ NBMAA**

This April the NBMAA is promoting Earth Day awareness with a roster of educational programs, including special Virtual Gallery Talks and Slow Art. On Earth Day, the Museum will host an upcycling art workshop in partnership with New Britain ROOTS.

**Virtual Gallery Talk | Landscapes from the Permanent Collection**  
Wednesday, April 7, 1-2 p.m.

**Virtual Slow Art**  
Tuesday, April 13, 4-4:30 p.m.

**Virtual NBMAA Birthday Trivia | Hot Fingers Trivia**  
Thursday, April 15, 6:30-7:30 pm

**Upcycling Art & Gardening Workshop with New Britain ROOTS**  
Thursday, April 22, 4-5 p.m.

**MAY IS ART, HEALTH & WELLNESS MONTH @ NBMAA**

We are showing our appreciation for teachers with a free week of admission for educators, school staff, and their families through the first week of May! We also welcome families to join us for a full day of free admission and on-site activities for all on May 16. NBMAA Memberships make great Educator gifts— visit [nbmaa.org/support-us](https://nbmaa.org/support-us) to learn more.

**Educator’s Week @ NBMAA**  
Sunday, May 2-Saturday, May 8

**Virtual Gallery Talk | Art, Architecture & Design**  
Tuesday, May 11, 4-4:30 p.m.

**Art, Health & Wellness Day**  
Sunday, May 16, 10 a.m.-5 p.m.  
Free admission all day

**STUDIO WORKSHOPS**

**Virtual Paint Night | Paint Like Thomas Hart Benton**  
Thursday, April 8, 6-8 p.m.

**Virtual Paint Night | Paul Baylock**  
Thursday, May 27, 6-8 p.m.

**Sculpture Sketching | Mona Cappuccio**  
Outdoors, 6 Thursdays starting June, 3:30 p.m.

**LECTURES**

**Melinda and Paul Sullivan Distinguished Lecture | The Common Hero in the Art of Jacob Lawrence, 1950’s and Beyond**  
Thursday, April 29, 6:30-7:30 p.m.

Presented by Lydia Gordon, specialist in modern and contemporary art at the Peabody Essex Museum, Gordon served as the coordinating curator for the nationally touring exhibition *Jacob Lawrence: The American Struggle (2019-2021)*.





Nzinga's Daughters, photo by Ellington Family Photo

# Juneteenth @ NBMAA

June 19, 2021

This summer the NBMAA is proud to come together with community partners to host the 20th annual Juneteenth Festival in New Britain. A part of a rich tradition, the first Juneteenth event was held in 2001 and sponsored by the NBMAA African American Advisory Committee; joining art, history, culture, and music in one event, Juneteenth commemorates of the Emancipation Proclamation and the end of slavery in the United States in 1865.

Emceed by Paulette Fox, Executive Director of OIC New Britain, and Adrian Elliott, Communications Associate at Friendship Service Center and Curator at Gallery 66, the day will be filled with entertainment, opening with Nzinga's Daughters and a rendition of the Black National Anthem. Other featured performers include award-winning singer/songwriter Aleecya Foreman, drummers Alvin Benjamin Carter, Jr. and Abu Alvin Carter, Sr., dancers from JuS Move Studios, poets, and more. Several local food trucks will also be located near Walnut Hill Park for visitors to enjoy, offering soul food, ice cream, and hot dogs.

We also invite visitors to share a part of their own tradition with us; willing participants are encouraged to wear their traditional African or Afro-centric clothing, and will be given the opportunity to speak about the significance of what they are wearing. To support this celebration, please visit [sustainablect.org](https://sustainablect.org).



SOCIAL PROGRAMS AND EVENTS

We have been delighted by your overwhelming positive responses to our recently-added Date Night events and virtual concerts, and in return, are thrilled to unveil a robust schedule of spring and summer events with plenty of outdoor fun. Check out some of our upcoming programs below and visit [nbmaa.org/events](https://nbmaa.org/events) for ongoing updates.

**Fryderyk Chopin Society presents Martin Hughes**  
Sunday, April 25, 3-4 p.m.

**Fryderyk Chopin Society presents The Chopin Trio**  
Sunday, May 23, 3-4 p.m.

**Sunday Music Series | Zephyr Trio**  
Sunday, June 13, 3-4 p.m.

As many states begin to lift COVID restrictions, the NBMAA continues to enforce the use of face masks, social distancing, and reduced capacities. Thank you for helping us to keep every Museum event as safe and comfortable as possible for all.

## DATE NIGHT AT THE NBMAA

Every third Thursday of the Month enjoy a relaxing Date Night stroll at the NBMAA! Explore our permanent collection and special exhibitions with a different engaging art activity each month with \$5 after 5 admission.

## MOTHER’S DAY WEEKEND

Spend a relaxing Mother’s Day weekend with the NBMAA. Enjoy a Helen Frankenthaler themed art activity along with tea and scones on our terrace before heading inside to explore our galleries.

## ART HAPPY HOUR

Art Happy Hour returns! Every Thursday night starting May 6 through September 2, join us on the Pritchard Family Terrace to enjoy live music, art demonstrations, and more. Admission to the terrace is free; Museum admission is only \$5 after 5 p.m.





# Grace Judd Landers House: Honoring the Past, Reimagining the Future

## Part I

Above: Photograph of Grace Judd Landers  
Right: Series of historical photos of the NBMAA

As we prepare to announce elegant renovations to our most historic spaces, the New Britain Museum of American Art reflects back on a journey of giving that has led us to this new pivotal moment in our Museum’s history.

Before the Landers story began, the NBMAA had its earliest roots in the New Britain Institute, an organization established in 1853 by city founders to foster learning in a community of new immigrants. Housing a library, a children’s room, and a history room, the Institute began to acquire American artwork as early as 1894. In 1901, the Institute erected a new building on High Street, New Britain, where it featured a dedicated “art room.”

Two years later, a planned gift from industrialist John Butler Talcott (1824-1905) launched the New Britain Museum of American Art. It came in the form of a charitable trust made in 1903, \$20,000 worth of railroad gold bonds, to establish the first acquisition fund to purchase “original modern oil paintings.” It was subsequently added to in 1905 with \$5,000 more in gold bonds. Over the years, 65 artworks were acquired through the Talcott Art Fund, representing many of the Museum’s masterworks by remarkable artists.

Throughout the decades and with the support of dedicated benefactors, the art collection grew. When New Britain philanthropist Grace Judd Landers passed away in 1934, she left an estate that eventually resulted in a gift of \$100,000 as well as Landers’s turn-of-the-century stone mansion, originally built for Stanley Works President William Hart, and located at 56 Lexington Street, on the edge of beautiful Walnut Hill Park. The income from the estate was put toward repairs, such as new lighting, and the collection was transported from the Institute and hung in the lower rooms of the mansion. The collection then numbered 26 artworks.

A local reporter described the new facility, “The visitor enters by the front entrance or drives under the porte cochere at the side, and enters a wide hall, from which open the alcoved living room, the library, and the dining room. Paneled walls, of mahogany in the two front rooms and of gum in the dining room, form a pleasant, serene background for the pictures and, where needed, tan linen has been hung to give an added texture. At the windows are draperies of loosely woven pinkish tan, and bowls of flowers on window-seats and tables brighten the rooms.



From the ceilings hang old gas chandeliers, now electrified, with an especially charming crystal one in the living room. And individual lights have been placed above each painting. Leather-covered benches are the only furniture, except for the desk and chairs in the hallway, but the visitor feels that he is in a home rather than a gallery.”

The Art Museum of the New Britain Institute opened to the public on July 1, 1937. Charles Smith was adamant that admission not be charged and that the museum be open on Sundays and holidays so that the community’s “workmen with their families would flock to its doors.”



Eight decades (and several expansions) later, the New Britain Museum of American Art remains a place for respite and inspiration for the city and global visitors alike. Today, it is with great delight that we announce extensive renovations and restoration to the historic Landers House while we prepare to offer an exciting new menu of Landers membership benefits, all at the Artists Circle level and above. We invite you to imagine yourself, your family and friends, enjoying these innovative new spaces in this elegant historic site. Share in our excitement for a tentatively-scheduled reopening celebration on July 1, 2021, precisely 84 years after Landers House was officially opened to the public. More to come on Membership benefits and Grand Opening Celebration very soon.





Nor'Easter: 50th Annual Juried Exhibition, 2020

# Nor'Easter: The 51st Annual Juried Members Exhibition

Thursday, August 12–Sunday, August 29, 2021

Stitzer Family Gallery and Robert and Dorothy Vance Gallery

*Nor'Easter: The 51st Annual Juried Members Exhibition* is the NBMAA's opportunity to showcase contemporary visual arts from the region. This prominent show highlights the exceptional work of emerging artists in all media.

To ensure you receive information about submissions (to be accepted via [www.callforentry.org](http://www.callforentry.org)), please contact **Jenna Lucas at (860) 229-0257, ext. 231, or [lucasj@nbmaa.org](mailto:lucasj@nbmaa.org).**

## LEAVE YOUR LEGACY—JOIN THE HERITAGE SOCIETY

The New Britain Museum of American Art's Heritage Society comprises dedicated supporters who value the Museum and want to ensure its vibrant future. Today, the group numbers 90+ supporters who have made the commitment to include the Museum in their estate plans. We are most grateful to the members of the Heritage Society, past and present, and would be happy to speak with you about how to leave your legacy at the Museum.

Please contact Amanda Shuman-Bisson, Associate Director of Development, at **(860) 229-0257, ext. 246, or [shumana@nbmaa.org](mailto:shumana@nbmaa.org).** Your generosity will have a transformative impact on the Museum for years to come.

## ONLINE AUCTION

While this spring will not be the same without our annual Art Party of the Year celebration and fundraiser, we hope that you will support the New Britain Museum of American Art through our online auction. Bidding will take place from May 7–May 16 through OneCause at **[www.artpartyoftheyear.org](http://www.artpartyoftheyear.org).** Proceeds will support the NBMAA's exhibitions and programming.

## Kay Knight Clarke

TRUSTEE, VICE CHAIR

My history with the NBMAA is relatively short; it is part of an eclectic life. After growing up as a musician, then doing graduate work in statistics, I spent my adult life until my early 60s in the corporate world—as a management consultant, senior executive in banking, life insurance and publishing/ information, and corporate and nonprofit director. Because of the times I was called a pioneer among women in management, e.g., first woman to teach on the Dartmouth campus, first lead director of the Guardian Life Insurance Company based in NYC.

My children were the focus of my 30s and 40s: Kate, who is a psychotherapist in Boulder, and Kip, who composes meditation music and sells the recordings internationally, is based in the best surfing town in New Zealand. In my 50s, single sculling dominated my free time, and, in my 60s, I returned to school for a BFA in painting and an MFA in visual art. Now, in retirement, my interest is in painting.

Douglas Hyland introduced me to the NBMAA through a mutual friend and former trustee, Hal Rives, although I had enjoyed visiting the museum many times earlier. Douglas visited my studio, selected two of my paintings that the museum acquired, and suggested that I become a trustee. The introduction to the inner workings of the NBMAA has been a treat for me as well as the opportunity to get to know other trustees/staff and be involved in supporting a wonderful art museum.



Artwork: Kay Knight Clarke (b. 1938), *Surrounded*, 2012, Oil on linen, 30 x 30 in., Anonymous gift





RICARDO MICKENS  
NEW BRITAIN FIRE DEPARTMENT CAPTAIN

**You are regarded as a “local hero” in the NB community. Who are some of your heroes (past or present) and how have they influenced you to become a leader?**

My heroes would be my parents for the foundation and examples they set for me with their work ethic, integrity and ultimately their willingness to sacrifice for my success and development as a young man. In regard to who has influenced me as a leader, it would have to be my high school coach Joe Reilly and my college coach Howie Dickenman. Both men stressed the importance of hard work, discipline, but most importantly accountability and advocacy. You have to be accountable for those you lead, good or bad, and advocate for your people when needed.

**What do you love most about New Britain and its community?**

What I love most about New Britain is its diversity and all the organizations and institutions that people not only in New Britain, but also in the Central Connecticut area have access to. For example, you have a reputable hospital, and a University. Also, in the city there are museums, restaurants, and shops that reflect the diverse community, and the people.

I have had so many positive experiences with members of the community who are hardworking and love the city themselves.

**What are some of your hopes for the future of this community?**

My greatest hope for the future of New Britain is that we can beat this pandemic and start to get back to a pre-COVID environment as much as possible. I know a lot of folks have lost a lot during this pandemic. I am confident this city as well as this nation have the resolve to keep moving forward.

**Share a fond memory of your time serving the city.**

A fond memory that sticks out for me is when I first got hired, every year the fire department visits schools in the city and we conduct fire prevention presentations to various age groups. I have always enjoyed working with children and really had fun teaching the kids about fire safety. When a few days later the teacher dropped off cards from each child in the class thanking us, that was definitely a great memory. I still look forward to our fire presentations at the schools.



A



B



C



D



E

- A. Associate Curator Lisa Williams discusses upcoming *NEW/NOW* exhibition *An Inward Sea* with Jennifer Wen Ma.
- B. Syl is back! He was dearly missed.
- C. Virtual Jazz Performance by the Willis Moore Project was just one of the many wonderful offerings to celebrate Black History Month.
- D. Representative Manny Sanchez enjoys a very special tour with Min Jung Kim.
- E. *NEW/NOW* artist Jennifer Wen Ma listens as local residents share their COVID experiences.



NEW BRITAIN MUSEUM OF AMERICAN ART  
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## Messages from our dear visitors:



*Today's visit was such soul food for my daughter and me. Thank you for being open and for being so safe. We'll be back to visit again soon.*



*I was blown away by NBMAA. I loved the exhibits, but also the architecture of the facility & the setting on a beautiful street, backed into a beautiful park.*



*It felt good to be back at the museum and see again familiar art works, but I was most surprised at how Helen Frankenthaler's work evoked emotional reactions in me.*



*It was lovely to get out of our house into a safe and beautiful place. The best 90 minutes spent in ages. Thank you for being open and safe!!*



*Thank you so much for giving my brain some much-needed stimulation, my mind some much-needed invigoration, and my soul some much-needed refreshment during these challenging times.*



*The NBMAA is a regional gem. Thank you for making it such a richly rewarding experience.*



### GENERAL ADMISSION

Members FREE  
\$10 for Everyone  
(through June 30)  
Children under 12 free

### MUSEUM HOURS\*

Monday: CLOSED  
Tuesday: CLOSED  
Sunday, Wednesday,  
Friday, Saturday:\*\*  
10 a.m.-5 p.m.  
Thursday: 10 a.m.-8 p.m.

### SATURDAY ADMISSION

Free from 10 a.m. to noon  
thanks to support from  
the American Savings  
Foundation.

### CAFÉ ON THE PARK

Temporarily closed.

### ACCESSIBILITY

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

### ON THE WEB

www.nbmaa.org  
facebook.com/nbmaa  
twitter.com/nbmaa  
instagram.com/nbmaa56

\*Hours subject to change during reopening phases. Check nbmaa.org for updates.

\*\*We close from 1-2 p.m. every day for cleaning.

