



NBMAA

2024 Winter/Spring
Newsletter



of Learning & Engagement and Francis Estrada as Senior Manager of Community Engagement & Family Programs.

This new calendar year brings a sharpened focus on expanding public access for all. Activating a three-year \$400,000 Art Bridges Foundation's Access for All program grant, the NBMAA will offer monthly free community days filled with engagement opportunities including live local music performances, poetry and storytelling, artmaking, and so much more. We launched Access for All in January with a joyous celebration of the legacy of Martin Luther King, Jr. Subscribe to our weekly email news from our website's homepage, and follow along on social media for announcements on all upcoming Access for All days at the NBMAA.

DEAR FRIENDS,

The New Britain Museum of American Art is in the midst of a great moment. With engagement thriving, business secure, Membership rising, and our leadership team complete, we can now begin to set our sights higher for what the future may hold.

Take a look around the galleries—gleaming with exquisite special exhibitions reflecting the most diverse lineup of artists in recent history. Awestruck visitors are capturing selfies and practicing Yoga in Anila Agha's monumental light installation *Intersections*, history enthusiasts are traveling far and wide to learn about Susie Barstow and her contemporaries in *Women Reframe American Landscape*, and all are mesmerized by Ellen Carey's visual achievements as we embrace the final weeks of *Struck by Light*. Whether visiting for the first time or the 1000th time, the public continues to marvel at our permanent collection installations—delighted to discover a world-class collection of American art right here in New Britain.

The NBMAA has completed the reformation of our staff leadership team and most recently welcomed key Education staff—with Emily Dunnack as Director

Inside the galleries this year, we will be celebrating the rich heritage and contemporary vision of Indigenous Americans in the landmark show *The Land Carries Our Ancestors: Contemporary Art by Native Americans*, coming from the National Gallery of Art in Washington, D.C.; we will find joy in the playful murals that Justin Favela will create for us, connecting canonical American Art history with his Latin American roots; and through a planned series of three exhibitions designed to highlight examples of the finest Shaker craftsmanship from the past 175 years, we will learn about the lives of the Shakers, and how their keen aesthetic sensibility has influenced generations of designers across America and internationally.

In addition to celebrating today's success, we also embark on a journey to establish a vision for the next 15 years for our Museum's campus. In order to reimagine some of the aspects of our building and grounds, we have started the conversation with staff who have an intimate understanding of the user journey, Board and supporters committed to its caretaking, and our beloved community members for whom the Museum exists to serve. If you have already participated in these conversations—either in person or through digital surveys—I thank you for helping to shape our campus vision for the next 100 years of the NBMAA.

Finally, the NBMAA family mourns the November passing of Hank Martin, after whom the Henry and Sharon Martin Gallery is named. Hank was a dedicated supporter who exhibited true passion for art of the Hudson River School and its impact on audiences today. We will miss him and extend our most sincere condolences to Sharon and the entire Martin family.

Warm Regards,

Brett Abbott
Director and CEO

IN MEMORIAM

Tim Behl – artist and Member
Robert S. Carter, Jr. – longtime Member
Jayne DePole-Bogucki – longtime Member
Robert Duguay – former donor
Lawrence J. Fagan – longtime donor and Member
Molly R. Fowler – former Member and donor
Rose A. Greenwald – former Docent, volunteer, and Member
Barbara A. Lewis – longtime Member
Henry R. Martin – Trustee Emeritus, volunteer, former Premier Member, and longtime donor
Gary J. Robinson – former volunteer
Hollis Schneider – former Member
Joseph Solodow – longtime Member and donor
George N. Soppelsa – artist and longtime Member
Emilie L. Yukna – longtime Member and donor
Nathan Zimmerman – former Member

NEW BRITAIN MUSEUM OF AMERICAN ART

04 | EXHIBITIONS:

The Land Carries Our Ancestors: Contemporary Art by Native Americans

Justin Favela: Do You See What I See?

Women Reframe American Landscape

Anila Quayyum Agha: Illuminations

HANDLED WITH CARE: Shaker Master Crafts and the Art of Barbara Prey

Glass Impressions: Vitreographs from the NBMAA

Richard Claude Ziemann: In Nature



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EXHIBITION SUPPORT

Anila Quayyum Agha: Illuminations is made possible by the generous support of Arbella Insurance Foundation, The Bristle Cone Pine Foundation, and the Howard Fromson Endowment for Emerging Artists.

Women Reframe American Landscape is organized by the Thomas Cole National Historic Site in association with the New Britain Museum of American Art and is curated by Dr. Nancy Siegel, Professor of Art History at Towson University; Kate Menconeri, Chief Curator and Director of Curatorial Affairs, Contemporary Art, and Fellowship at the Thomas Cole National Historic Site; and Amanda Malmstrom, Associate Curator at the Thomas Cole National Historic Site.

Women Reframe American Landscape: Susie Barstow & Her Circle / Contemporary Practices is made possible by the Warner Foundation.



The project is supported by a grant from the National Endowment for the Arts, Wyeth Foundation for American Art and Tavolozza Foundation. The exhibition and publication are also supported by Jennifer Krieger and Eric Siegel, Rick and Candace Beinecke, Marshall Field V., and Allan E. Bulley, Jr.

In New Britain, the exhibition is presented by the Kathryn Cox Special Exhibitions Fund and Jay Bombara and Allison Reilly-Bombara. Additional generous support provided by The Cheryl Chase and Stuart Bear Family Foundation, The Robert Lehman Foundation, and Marenda and Todd Stitzer.



Justin Favela: Do You See What I See? is supported by an Anonymous Donor and Claudia I. Thesing.

The Land Carries Our Ancestors: Contemporary Art by Native Americans is organized by the National Gallery of Art, Washington, D.C.

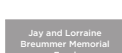
In New Britain, this exhibition is made possible by The Edward C. & Ann T. Roberts Foundation. Generous funding has been provided by Arbella Insurance Foundation, The Aeroflex Foundation, The Bristle Cone Pine Foundation, The Gong-Graham Family, and the Bailey Family Fund for Special Exhibitions.

Additional support provided by Claudia I. Thesing, Dr. Timothy P. McLaughlin & Dr. Marian Kellner, and Evan R. Cowles & Brie P. Quinby.

Access for All Community Days: Generous support provided by Art Bridges Foundation's Access for All program. Additional support provided by New Britain Commission on the Arts. Additional support for Martin Luther King Day provided by Arbella Insurance Foundation.

Cover: Detail of: Steven Yazzie (Diné/Pueblo of Laguna, New Mexico/European descent), *Orchestrating a Blooming Desert*, 2003, oil on canvas, Collection of Christy Vezolles. © 2003 Steven J. Yazzie. All rights reserved. Image: Courtesy of the Heard Museum, photo by Craig Smith

Our thanks to the following NBMAA supporters:



THE LAND CARRIES OUR ANCESTORS: CONTEMPORARY ART BY NATIVE AMERICANS

APRIL 19 - SEPTEMBER 12, 2024

Stitzer Family Gallery and Robert & Dorothy Vance Gallery



Above: Steven Yazzie (Diné/Pueblo of Laguna, New Mexico/European descent), *Orchestrating a Blooming Desert*, 2003, oil on canvas, Collection of Christy Vezolles. © 2003 Steven J. Yazzie. All rights reserved. Image: Courtesy of the Heard Museum, photo by Craig Smith

Right: Cara Romero (Chemehuevi), *Indian Canyon*, 2019, archival pigment print, Courtesy of the artist. © Cara Romero



Curated by artist, educator, editor, activist, and writer Jaune Quick-to-See Smith (Citizen of the Confederated Salish and Kootenai Nation), *The Land Carries Our Ancestors: Contemporary Art by Native Americans* highlights artworks by nearly 50 living Native artists that powerfully visualize Indigenous culture and knowledge of the land. Brought together by Smith, this multigenerational, diverse group of artists works across the United States and spans a range of practices, including weaving, beadwork, sculpture, painting, drawing, photography, performance, and video. Their means of making reflects the diversity of Native expression according to individual, regional, and cultural identities. At the same time, these works share a worldview informed by a reverence and concern for the land.

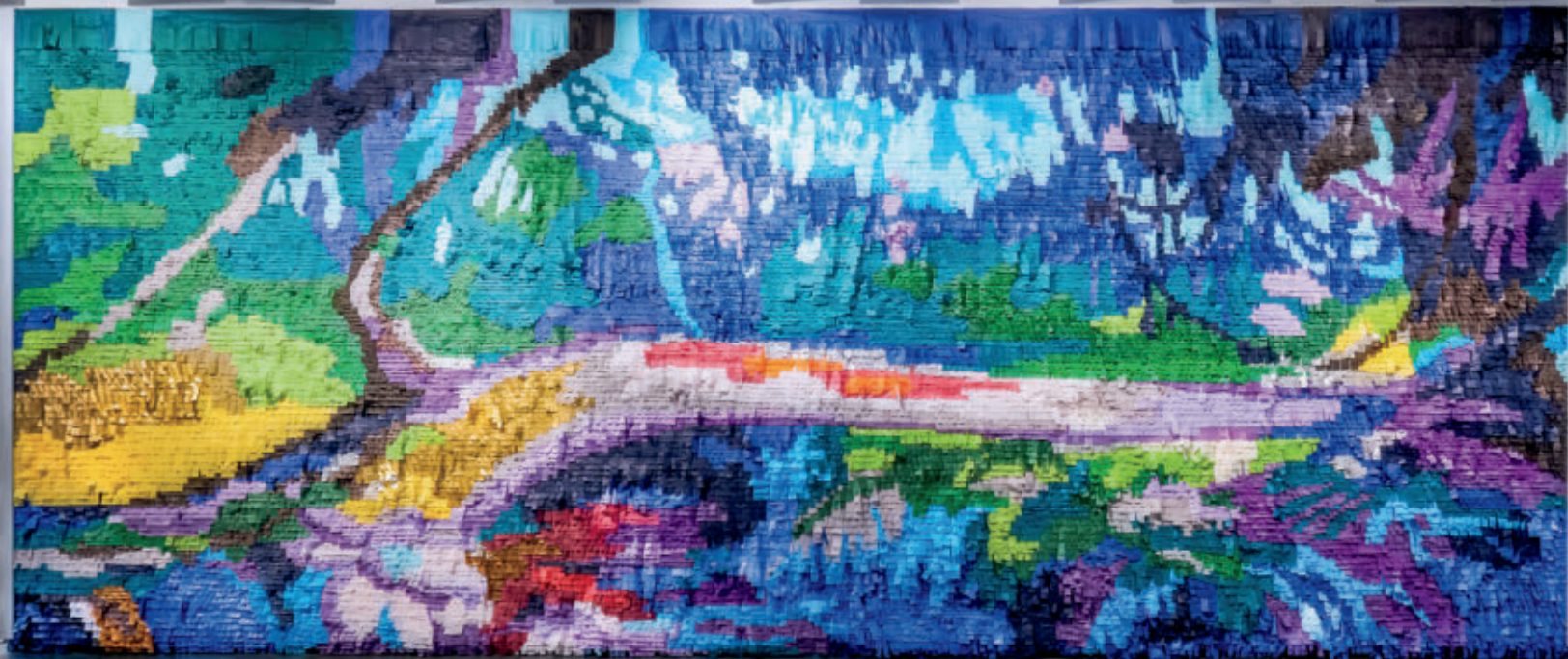
The Land Carries Our Ancestors is organized by the National Gallery of Art, Washington, D.C., where it was on view from September 24, 2023, through January 15, 2024. It was the first exhibition of Native art presented at the National Gallery of Art in 30 years and the first exhibition of contemporary Native art in 70 years. It will be on view at the New Britain Museum of American Art from April 19 through September 12, 2024.

The exhibition will be accompanied by a range of programs and events, to be announced at a later date. A related book published by the National Gallery in association with Princeton University Press features each artist; a poem by Joy Harjo (Muscogee [Creek] Nation), 23rd US poet laureate; an essay by Heather Ahtone (Choctaw/Chickasaw Nation), director of curatorial affairs at the First Americans Museum; an essay by Jaune Quick-to-See Smith; and an essay on the art in the exhibition by Shana Bushyhead Condill (Eastern Band of Cherokee Indians), executive director of the Museum of the Cherokee People.

ABOUT JAUNE QUICK-TO-SEE SMITH:

Jaune Quick-to-See Smith is a citizen of the Confederated Salish and Kootenai Nation of Montana. She grew up on several other reservations in the Pacific Northwest and always returned to her relations on the Confederated Salish and Kootenai Reservation in Montana. She holds a BA in art education from Framingham State College (now Framingham State University) in Massachusetts and an MA in visual arts from the University of New Mexico. In addition, Smith has been awarded honorary doctorates from the Minneapolis College of Art and Design, Pennsylvania Academy of Fine Arts, Massachusetts College of Art, and the University of New Mexico for her work and outreach to a wide spectrum of audiences. Smith's roles as artist, teacher, curator, and activist have resulted in hundreds of exhibitions over the course of 50 years, featuring both her work and that of other artists across the United States and in Europe.

A prolific artist, Smith makes work that includes imagery and objects from everyday life, past and present, and invites close reading to challenge received notions and cultural signs referencing Native Americans.



JUSTIN FAVELA: DO YOU SEE WHAT I SEE?

MARCH 1 - OCTOBER 27, 2024

Maximilian E. and Marion O. Hoffman Foundation Gallery

Vibrant colors, tissue paper, cardboard, and untold stories converge in *Do You See What I See?*, an exhibition featuring works by Las Vegas-based artist Justin Favela (b. 1986). Nestled within the walls of the New Britain Museum of American Art, this exhibition is an exploration of the artist's quest to see himself and the vibrant Latinx community represented within the Museum's esteemed collection.

This upcoming solo exhibition promises an engaging experience as visitors step into a vibrant piñata-inspired environment. Drawing inspiration from the Museum's permanent collection objects portraying Latin America, an immersive mural in Hoffman Gallery will showcase not only the beauty of Latin American landscapes but also shed light on the fantasies that often color Americans' perceptions of these underrepresented cultures. The installation offers an artistic journey in which attendees are invited to explore and contemplate the rich tapestry of narratives depicted.

In addition to the featured installation, *Do You See What I See?* will extend its presence throughout the Museum with several strategically placed works including still-lives, landscapes, and sculptures. These

dispersed works serve as thoughtful interventions within the existing collection, raising questions as to who and what is seen—or not seen—in American art.

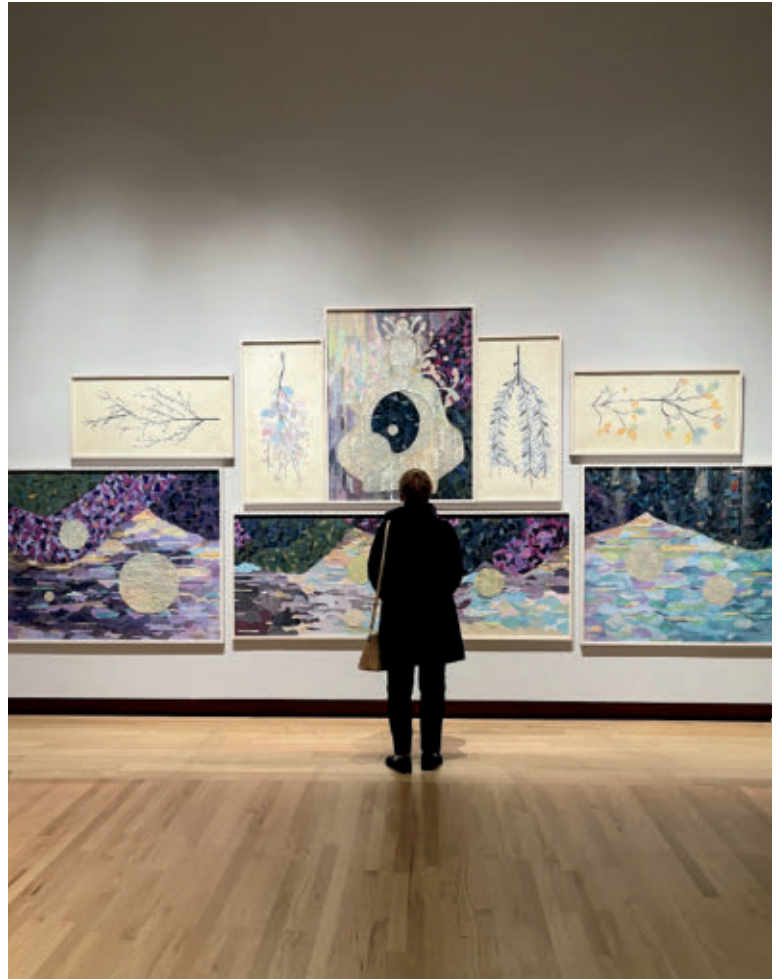


Top: Justin Favela, *Récuerdame*, 2018, paper and glue on wall, Installation at Sugar Hill Children's Museum of Art and Storytelling, Photo: Michal Palma Cir
Portrait: Justin Favela by Aaron Pinkston

WOMEN REFRAME AMERICAN LANDSCAPE

NOW THROUGH MARCH 31, 2024

Stitzer Family Gallery and Robert &
Dorothy Vance Gallery



Illuminating the artistic contributions and perspectives of women, this two-part exhibition includes the first retrospective of the nineteenth-century American artist Susie M. Barstow (1836–1923) and a presentation of contemporary works by artists Teresita Fernández, Guerrilla Girls, Marie Lorenz, Tanya Marcuse, Mary Mattingly, Ebony G. Patterson, Anna Plesset, Wendy Red Star, Jean Shin, Jaune Quick-to-See Smith, Cecilia Vicuña, Kay WalkingStick, and Saya Woolfalk. Engaging multigenerational perspectives, this exhibition recenters women in the canon of American art and expands how we think about land and landscape.

Organized by the Thomas Cole National Historic Site in partnership with the New Britain Museum of American Art, this is one initiative among many to continually see landscape art in the United States as dynamic, multifaceted, and evolving. The exhibition is curated by Dr. Nancy Siegel, Professor of Art History at Towson University; Kate Menconeri, Chief Curator and Director of Curatorial Affairs, Contemporary Art, and Fellowship at the Thomas Cole National Historic Site; and Amanda Malmstrom, Associate Curator at the Thomas Cole National Historic Site.

ENGAGE WITH THE SPECIAL EXHIBITION

In the gallery, you will find a special activity booklet that invites you to engage with the themes and artworks in the exhibition by sketching, designing, writing, and sharing. Follow the prompts, and share your creations with us by leaving your completed booklet in the designated box or by posting your photos on social media using **#nbmaa_reframe**.



ANILA QUAYYUM AGHA

ILLUMINATIONS

NOW THROUGH APRIL 29, 2024

William L. & Bette Batchelor Gallery and
Alix W. Stanley Gallery

Anila Quayyum Agha, *Intersections*, 2013, Lacquered steel and
halogen bulb, 78" x 78" x 78"

Last fall, we ushered in a dazzling, immersive NEW/ NOW exhibition featuring the work of Anila Quayyum Agha (b. 1965), an internationally celebrated artist who explores the complexities and contradictions of her experience as a Pakistani immigrant to the United States through monumental installations and intimate paintings and drawings. This exhibition features her iconic light sculpture *Intersections* in concert with new paintings and works on paper.

Throughout her career, Agha has treated light and shadow as subjects that reference Islamic art and architecture and interrogate prescribed gender roles, ideas of home and belonging, and the intersections of identity and culture. Agha's large-scale cube installations cast light and shadow across architectural spaces to immerse viewers in shared and inclusive experiences. The patterns Agha laser cuts into the lacquered-steel cubes are a reinterpretation of floral and geometric motifs found in Islamic art and architecture in Asia and Africa. Suspended and lit from within, the cubes cast elaborate floor-to-ceiling shadows that transform the surrounding environment, alluding to the richly ornamented public spaces such as mosques that Agha was excluded from as a female growing up in Lahore.



HANDLED WITH CARE: Shaker Master Crafts and the Art of Barbara Prey

A collaboration between Hancock Shaker Village and the NBMAA

MARCH 15 - OCTOBER 6, 2024

M. Stephen and Miriam R. Miller Gallery

This year, we celebrate the 250th anniversary of The United Society of Believers, more commonly called Shakers, in America. This next exhibition continues the series of *Masterworks of Shaker Design* by recognizing a special dimension of the Shakers' work: their finely crafted, and now beautifully preserved, small crafts. Once despised and persecuted for their beliefs of Communal ownership of all goods and property, Confession of sins in private, and Celibacy—the “three C’s”—most people now adore so much about the Shakers. This love certainly extends to their long handcraft tradition.

We also celebrate the achievements of the world-renowned contemporary artist, Barbara Ernst Prey. Barbara accepted a commission from Hancock Shaker Village in Pittsfield, Massachusetts, in 2018-2019, to execute a series of large-scale paintings in watercolor and dry brush of any subject that engaged her attention and admiration. Her subject turned out to be both as simple and as complex as the interplay of natural light

and Hancock's built environment. The results were ten astonishing works, five of which she generously lent to this exhibition. The title of her series is *Borrowed Light*. This references both the presence of natural light within Hancock Shaker Village and, by extension, the Godly illumination with which Shaker life has been imbued for all of those 250 years.

From the start, the Shakers brethren and sisters made most of what was required to live independently: tools, baskets, tubs and pails, sewing boxes and others for storage, cleaning and measuring devices, and a wide variety of goods—both grown and fabricated—for sale to the outside world. This exhibition features nearly 100 varieties of these works, all of which have two attributes in common: all have handles and all have survived in a fine state of preservation. All of the objects on view here were made more than 100 years ago and some twice that long.

Above: Barbara Ernst Prey, *Red Cloak Blue Bucket*, 2019, watercolor and drybrush on paper, 28x40 inches

GLASS IMPRESSIONS: VITREOGRAPHS FROM THE NBMAA

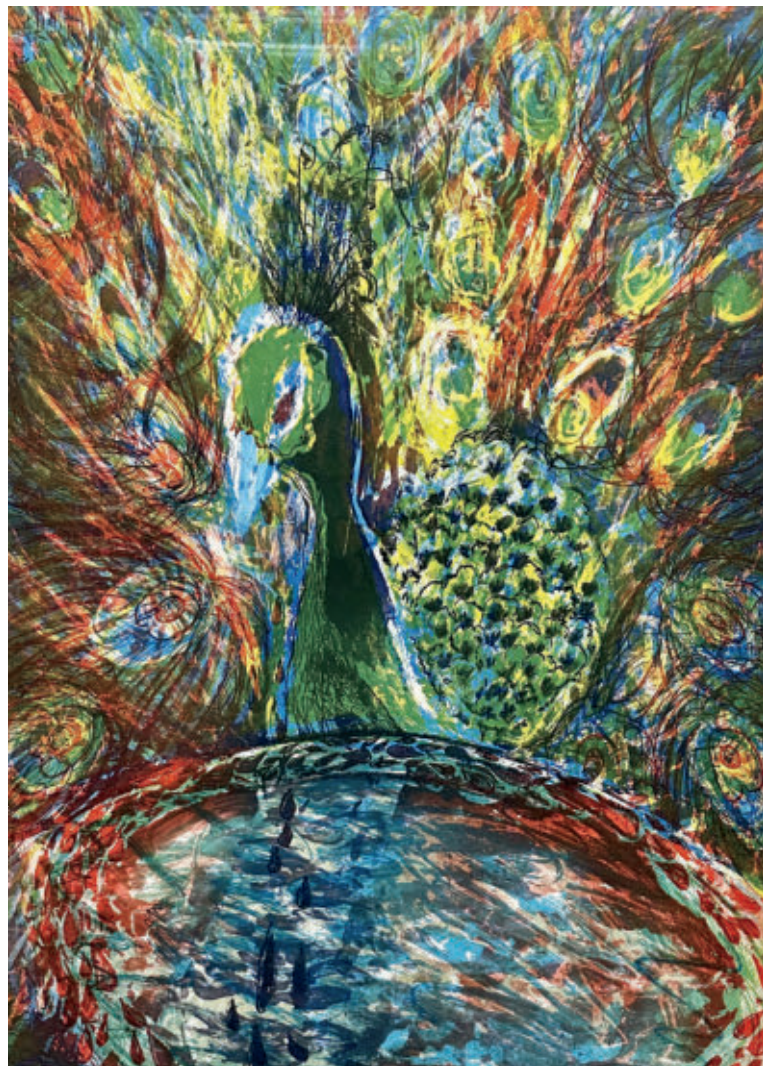
FEBRUARY - NOVEMBER 2024

The Helen T. and Philip B. Stanley Gallery



Glass Impressions celebrates the dynamic sculptural and pictorial dimensions of glass. Drawn largely from the NBMAA's permanent collection, the exhibition pairs a suite of vitreographs—prints produced with a glass plate—with contemporary studio glass. Dazzling in color and dynamic in composition, these vibrant works demonstrate the experimental and cutting-edge approaches that contemporary artists and glassmakers have applied to this timeless material in recent decades.

Incorporating abstract and representational imagery, featured vitreographs by acclaimed artists Clarence Morgan, Judith O'Rourke, and Therman Statom are the result of unique print processes that were developed by glass artist Harvey Littleton at Littleton Studios in



Spruce Pines, North Carolina, in the 1970s. Artist Judith O'Rourke served as a studio associate at Littleton Studios for nearly two decades, during which time she produced her own works, including those on view here, and assisted countless visiting artists to create vitreographs. This exhibition celebrates a facet of the NBMAA's extensive collection of vitreographs, all created at Littleton Studios and gifted to the Museum by O'Rourke in 2013-14.

Accompanying these works are examples of cast and blown glass by leading 20th and 21st century glassmakers. Revealing diverse sculptural approaches and forms, these objects attest to the versatility of this ancient material, as well as the creativity and technical skill of their visionary makers.

Left: Therman Statom, *Blue Queen*, 1999, Vitreograph print from glass plates, 18 x 24 in. (image), 22 x 30 in. (sheet), Gift of Judith O'Rourke, 2014.10.33

Right: Judith O'Rourke, *Eternal Cycle*, 1995, Vitreograph and intaglio print from glass plates, 36 x 24 in. (image), 41 x 28 in. (sheet), Gift of the artist, 2012.50.25



RICHARD CLAUDE ZIEMANN: IN NATURE

JANUARY 25 - APRIL 7, 2024

Landers House

Atmospheric and evocative, Richard Claude Ziemann's works on paper and paintings draw inspiration from the natural environments of Connecticut and beyond. For nearly seven decades, Ziemann has captured the texture and sensations of forests, fields, and waterways with delicate devotion. This winter, the New Britain Museum of American Art celebrates the artist's tremendous artistic accomplishments in a survey exhibition entitled *Richard Claude Ziemann: In Nature*, featuring etchings, drawings, and paintings spanning nearly 40 years.

Ziemann's scenes reflect his longstanding practice of working directly from nature. For years, he has painted and sketched out-of-doors, even carrying large-scale metal etching plates to compose from observation. As the artist describes: "I feel a sense of exhilaration when viewing the interiors of woods, fields of grass, the forest floor, flowers and foliage. I work directly on etching plates in the landscape experiencing the play of light and daily atmospheric changes along with the form and textural variety of the seasons. Nature with its combination of serenity and wilderness is an inexhaustible visual source for my work."

Born in Buffalo, NY, in 1932, Ziemann began creating landscape drawings and etchings in the 1950s during his studies at Yale University. In 1967, he moved to Chester, CT, where he has continued to work for the last 57 years. *Richard Claude Ziemann: In Nature* considers the unique vision of this most remarkable artist, whose creative pursuits have enriched the artistic ecosystem in and beyond Connecticut.



Top: Richard Claude Ziemann, *Maine Woods*, 2001, Etching, 24 x 18 in.

Bottom: Richard Claude Ziemann, *Black Spruce*, 2013, Etching, 24 x 20 in.



EMILY DUNNACK JOINS NBMAA LEADERSHIP TEAM

We are thrilled to announce that Emily Dunnack joined the New Britain Museum of American Art's leadership team as Director of Learning and Engagement in the beginning of January.

Emily Dunnack holds a B.A. in Art History from the University of Massachusetts, and a Master's of Science in Education with a focus on Leadership in Museum Education from Bank Street College.

Most recently, Dunnack was Director of Education at Old Sturbridge Village, where she served as a member of the Senior Leadership Team, working to align departmental work across the organization, plan strategically to meet goals, nurture DEAL, and foster donor and community relationships.

During her long tenure in Sturbridge, Dunnack lead the development of school and summer programs, adult programs, immersive weekly education programming for partner school Old Sturbridge Academy, and a residential summer internship program for college students. Dunnack was co-leader of the "Foundations of Interpretation" National Endowment for the Humanities-funded interpretive planning project work group, and was a core member of Old Sturbridge Academy Public Charter School founding team.

Prior to her time at Sturbridge, Emily Dunnack was Head of Education Programs at the Connecticut Museum of History and Culture. There, she served as a member of the Senior Leadership Team, worked to develop a new strategic plan, and collaborated to plan exhibitions, programs, and publications.

Children, Families, & Community

This winter and spring, we look forward to seeing you and your family creating and learning in our studios and galleries! Join us for Artist Talks, Virtual Lectures, and Film Screenings related to *Women Reframe American Landscape*. Learn more about our special exhibitions and permanent collection on our Weekend Walk-In Tours or Slow Art Tours. Ignite your creativity in one of our Adult Studio Classes, or sign up your littles for our Art Start and Art Explorers children's classes. Bring your family and friends to enjoy Free Admission during our new Access for All Community Days on the third Saturday of each month!

FAMILY AND COMMUNITY PROGRAMS

FOR THE TWEENS:

Studio@4

Ages 9-12

Thursdays, 4-5:30 p.m.

FEBRUARY | Black History Month

MARCH | Women's History Month

FOR THE LITTLES:

Art Start

Ages 3-5

Saturdays, 11-11:45 a.m.

Art Explorers

Ages 6-8

Saturdays, 10:30 a.m.-12 p.m.

ACCESS FOR ALL COMMUNITY DAYS

We are excited to offer Free Admission on the third Saturday of every month, thanks to generous support provided by Art Bridges Foundation's Access for All program.

February 17

This month marks celebratory events like Carnival and Mardi Gras. Join us at the Museum as we explore music, dance, and visual arts surrounding this period.

March 16

In observance of Women's History Month, we will highlight the women artists in the NBMAA's collection through various interactive workshops and gallery engagements.

WELLNESS

YOGA | An Artful Practice

Thursdays, February 1, 8, 15, 22, 29, 6-6:45 p.m.

Thursdays, March 7, 14, 21, 28, 6-6:45 p.m.

Thursdays, April 4, 11, 18, 25, 6-6:45 p.m.

Led by certified, experienced instructors: Ysanne & Heather from YWCA New Britain. All levels are welcome! Please bring your own mat.



ADULT STUDIO

Watercolor with Mary Smeallie

Wednesdays, February 7, 14, 21, 28, 1-3 p.m.
 Wednesdays, March 6, 13, 20, 27, 1-3 p.m.
 Wednesdays, April 3, 10, 17, 24, 1-3 p.m.

Printmaking with Robert Charles Hudson

Thursdays, February 1, 8, 15, 22, 29, 5-7 p.m.

Pottery with Robert Charles Hudson

Thursdays, March 7, 14, 21, 28, 5-7 p.m.

Flower Painting Workshop with Edith LaMonica

Sunday, April 7, 10:30 a.m.-2:30 p.m.

Take Great Photos with Your Smartphone with Peter Glass

Saturdays, April 20 & 27, 5-7 p.m.

The Fundamentals of Plein-Air Painting with Mike Berlinski

Sunday, April 21, 10 a.m.-4 p.m.

LECTURES, SYMPOSIA, AND GALLERY TALKS

Artist and Writers | Carol Lacoss

Wednesday, February 7, 1-2 p.m.
 Wednesday, March 13, 1-2 p.m.

VIRTUAL DISTINGUISHED LECTURE: Robert Lehman Lecture Fund | Saya Woolfalk

Sunday, March 3, 2-3 p.m.

VIRTUAL DISTINGUISHED LECTURE: Catharine M. Rogers Lecture Series | Dr. Nancy Siegel

"An Uphill Climb, from Mountain Tops to Critical Acclaim: The Artistry of Susie M. Barstow"

Sunday, March 10, 2-3 p.m.

FILMS

FREE WITH GENERAL ADMISSION

The Hudson River School: Artistic Pioneers

Sunday, February 18, 2-3 p.m.

The Hudson River School: Part 2 - Cultivating a Tradition

Sunday, March 17, 2-3 p.m.

The Shakers

Sunday, April 21, 2-3 p.m.



EDUCATION SPOTLIGHT

BEVERLY PIERZ

Beverly Pierz has been a Docent at the NBMAA since 2011. She is a graduate of the Pratt Institute, School of Art, and the Yale University, School of Architecture. She worked for numerous architectural firms, including Eero Saarinen and Associates, before partnering with her husband, Joseph, to form Pierz Associates. Since “retirement,” she has been awarded the 2020 American Institute of Architects Connecticut Public Service Award of Excellence and was selected for the Wethersfield Historical Society’s 2020-2021 historical exhibition: *Women of Wethersfield*.

The Story of Slow Art at the NBMAA by Beverly Pierz

Slow Art Tours began at the NBMAA on International Slow Art Day in 2013. Phil Terry, the founder of International Slow Art Day, recruited my daughter, Alison, to help spread the concept. She knew that I had been a member of the Costume and Textile Society of the Wadsworth Atheneum and currently was a Docent at the NBMAA, so Alison thought I might be willing to develop a Slow Art Tour.

It was to be simple, based on Phil’s concept of inviting a few friends to view some art slowly, without any interruptions, with time to be in the present, fully engaged with the art, and allowing the viewer the experience of seeing where and how the selected works would lead them. After viewing the works, Phil invited his friends to meet him for lunch to discuss their experiences.

The concept of coming together around a table with food and artful conversation intrigued me and, with the assistance of Terry Gianzinetti, the first International Slow Art Day at the NBMAA began. This was an early version of the program, and Phil’s concept soon developed in different ways and different venues throughout the world. The program also grew at the NBMAA, and I’m grateful to all my fellow Docents who engaged in Slow Art events.

For the 2023-2024 season, thanks to Nicole Hooks, Coordinator of Adult Education Programs, a four-part series entitled Slow Art and Mindfulness was initiated. We launched the series on November 8, 2023. On Valentine’s Day, our tour will focus on three topics: Love of Place with Anila Agha’s *Intersections*, Love of Art with Jim Dine’s *Heart at the Opera*, and Love of Nature with Susie Barstow’s *Landscape*, 1865.

On International Slow Art Day (April 13), we will provide artworks and settings to engage the viewer and light refreshments conducive to table discussion. On June 12, 2024, we will conclude the series. Because of the nature of the tours, registration is required for each session.

SCHOOL VISITS

By appointment Wednesday-Friday
starting at 9:15 a.m.

Our tours are designed for your students! The NBMAA's school visits are student-centered and created to enrich curricula and engage students in dialogue and discussion. Mix and match our Docent-led tours with thematically connected, hands-on, studio activities. For more information, visit nbmaa.org/school-visits

NEW TOUR THEME:

Women Reframe American Landscape

ONLY January 15 – March 31, 2024

We are excited to offer a new, timely, and unique opportunity for teachers and their students, 4th – 12th grade, to engage with an exclusive tour and an optional studio activity on landscape designed for the special exhibition *Women Reframe American Landscape*. Centered on the themes of land, ecology, environment, and environmental justice, students compare and contrast the differing perspectives of 19th-century artistic views with contemporary and diverse artistic perspectives. Through critical looking and thoughtful conversation, students interweave the past and present and consider how art can inform our response to environmental challenges.

TOURS

Museum Masterpieces

Saturdays at 1 p.m.

Women Reframe American Landscape

Sundays at 1-2 p.m. | January 7-March 24, 2024

Sweethearts Self-Guided Tour

Sunday, February 11, 1:30 p.m.

Slow Art Tours

Wednesday, February 14, 1-2 p.m.

Wednesday, June 12, 1-2 p.m.

Slow Art Day

Saturday, April 13, 2024

APRIL VACATION WEEK

Looking for something for your family to do during April Vacation week? Spend your mornings at the NBMAA! From 10 a.m.-12 p.m. on Wednesday, Thursday, and Friday, the Museum will offer hands-on activities themed around our current special exhibitions and newly on view permanent collection pieces, as well as indoor floor games (outdoors if the weather permits).

Wednesday, April 10

Paper Murals inspired by the work of Justin Favela

Thursday, April 11

Make your own comic book

Friday, April 12

Paper Lantern and Light Paper play inspired by the works of Anila Quayyum Agha




INTRODUCING FRANCIS ESTRADA

We are pleased to introduce Francis Estrada as Senior Manager for Community Engagement and Family Programs. Francis comes to us from a stellar career as an artist, an arts instructor, and educator. He has a fine arts degree in painting and drawing from San Jose State University, and he has taught in a variety of museum, studio, and classroom settings to diverse audiences, including programs for adults with disabilities, cultural institutions, and school programs. In the last 20 years, he has held program management positions in New York City, including the Museum of Modern Art, the Museum for African Art, and the Children's Aid Society. He has been involved in multiple arts projects throughout the City for many years and has given extensive presentations and workshops nationally and internationally in cultural and educational institutions such as the Newark Museum, the Neuberger Museum, the Children's Museum of Manhattan, Biblioteca Museo Víctor Balaguer, Pintô Art Museum, Queens Public Library, Princeton University, Weill Cornell University, and the University of Michigan. Francis has over twenty publications and reviews, as well as five artist residencies and awards. He will be instrumental in new initiatives connecting the community to the Museum, to engagement activities in the galleries, and to our Access for All programming.

DOCENT PRINTMAKERS

There's a call that pushes artists to explore different mediums and materials and that drives us to experiment just to see where it takes us. This is coupled with a deep-rooted appreciation of art and desire, as Docents, to share our passion. Who knows, we might spark that desire and interest in someone we tour. We met as Docents, and the commonality we found was printmaking. Explore our printmaking journey with us.




Currently on view is a large Jim Dine print, *Rise Up, Solitude*, and **Mary Talbot** is still as inspired by his work as she was five years ago. "His ability to combine a variety of printmaking techniques into a single image gives me permission to experiment and combine techniques into a single image.

That inspiration, started my printmaking path and exploration to understand technique(s) that would best suit my artistic vision."




Joanna Biskupski received her MFA from the Institute of Fine Arts, Krakow, Poland.

Her attraction to the graphic arts technique was the utilitarian character of the medium and its process. Joanna loved metal (etching and aquatint). That underlying desire to work with metal, understand its process, potential, and limitations has stayed with her. Today, she finds returning to her traditional background and, like all of us, she looks toward experimentation. Still in love with metal, Joanna now creates small, wearable sculptures.



For **Kathy Wadsworth**, it was a technique she could pursue initially at home—and then came her love of paper. Materiality!

As artists, we all love materials, sometimes to our detriment. Kathy begun journey collecting paper, but found them too precious to use. Until one day, after many classes and workshops, she started using her materials and a new world unfolded. Collaborating with master printmakers, exploring her love of woodcuts and monotypes began. Process, collaboration, and passionate artists continue to fuel her love of prints today.



That spark of a single image, the passion of an instructor, and the love of drawing like the other artists were the reasons that piqued **Mona Cappuccio's** interest in monotypes. Mona, like Mary, remembers seeing several Jim Dine prints, and she started pursuing monotype workshops at the Hartford Art School. Those prints inspired and started a path of exploration.

Monotypes allow her to combine drawing and color into an image, and as a painter, monotypes help solve problems and explore processes.

As you explore the Museum, look at all the techniques—wonder and imagine how artists use many mediums to inform and explore their own practices.



Adrienne Marks, Heritage Society
Charter Member

Join the Heritage Society

Make a gift that costs you nothing today.

John Butler Talcott trusted the Museum with his legacy, and you can too. When you name the NBMAA in your estate plans, you can leave a visionary gift for the future of American art.

Since 2004, the Museum has welcomed these generous art heroes into the Heritage Society, a special group of extraordinary individuals who share an appreciation for American art and want to ensure future generations are also inspired by its beauty and power.

To learn more about joining the Heritage Society with a future gift from your will, trust, IRA, or asset, please contact Debra Holcomb, Director of Development, 860-229-0257, x213.

ANNUAL DIRECTOR'S DINNER

Save the date of Friday, June 14, 2024, for the annual black-tie Director's Dinner for Members of the John Butler Talcott Society and other esteemed donors. Are you interested in joining the JBTS with an annual Membership commitment of \$3,000 or more? Members of the Society are invited to special events and exhibition previews throughout the year. Contact Amanda Shuman-Bisson, Associate Director of Development, at shumana@nbmaa.org to learn more.

MEMBERSHIP

Our commitment to growing our Membership base is always and continues to be a priority. And, as you can see from this newsletter, there are always many opportunities for Member engagement at the Museum throughout the year.

Please encourage your family, friends, and colleagues to join; consider purchasing a gift Membership for a loved one; and renew your Membership before it expires or perhaps consider upgrading. Your support is vital and we want you, our extraordinary group of Members, to keep enjoying all the benefits and not miss a minute of what this Museum has to offer. Go to nbmaa.org/support-us.

HERITAGE SOCIETY CHAMPAGNE BRUNCH

This year's annual Heritage Society Champagne Brunch will be held on Tuesday, May 14, 2024, for Members of the NBMAA's Heritage Society, or those generous individuals who have included the Museum in their estate plans. Join us for a tour of *The Land Carries Our Ancestors: Contemporary Art by Native Americans*, followed by a delightful brunch.

BANK OF AMERICA CASSATT GRANT

Hill-Stead Museum and the New Britain Museum of American Art are thrilled to announce each have received grants from Bank of America to support our upcoming joint exhibitions on Mary Cassatt. Thanks to this grant, we are able to continue our research partnership into the fascinating life of one of the few female Impressionist artists that is featured in both of our museums' collections. We are extremely grateful to have Bank of America as the lead sponsor of this exciting project due to open in 2026, which marks the centennial of the death of Mary Cassatt.

| ANNUAL MEETING RECAP

On Wednesday, October 25, 2023, Dona V. Cassella, Chair of the Board of Trustees, welcomed guests to the Annual Meeting of the Membership. The meeting agenda included Chair's remarks, election of Trustees, announcement of Officers and Trustee Emeriti, followed by Director and CEO Brett Abbott's report and look ahead. Members then joined for a reception and preview of *Anila Quayyum Agha: Illuminations*.

The following individuals were elected to the Board of Trustees:

ELECTION OF TRUSTEES

Class of 2026

John C. Bombara (Jay)
Kenneth Boudreau
Gail Byeff
Mary Jane Dunn
John Jezowski
Gary Knoble
Thomas Mach
Michele Parrotta
John H.P. Wheat

CONTINUING TRUSTEES

Class of 2024

Arnold Amstutz
Russell E. Burke
Cynthia Cooper
Jack Corroon
David Jepson
Rene Rosado
Marenda Brown Stitzer
Claudia Thesing, PhD

Class of 2025

Dona V. Cassella
Neal Freuden
Tania Pichardo Weiss
Albert Tomasso
Dr. Susan Austin Warner
Dr. Peter Yu
Donna Stout
Lisa Lazarus

Executive Committee and Slate of Officers includes:

Dr. Peter Yu, Chair
John C. Bombara, Vice Chair
Claudia Thesing, Secretary
Kenneth Boudreau, Treasurer
David Jepson, At Large
Gary Knoble, At Large
John Wheat, At Large
Dona V. Cassella, Immediate Past Chair

The following individuals were presented as Trustee Emeriti for their exemplary service:

Kenneth Carifa
Kay Knight Clarke
Susan Rathgeber

MINI ART PARTY

Thank you to all who joined us in December for a joyful *Mini Art Party of the Year*. At this festive affair, we honored David Polk, Trustee Emeritus, and celebrated 120 years of collecting art at a party inspired by the work of our dear friend Ellen Carey.

We acknowledged David for both his personal generosity as well as the significant support he has directed to the Museum in his position as Advisor to the Richard P. Garmany Fund* at the Hartford Foundation for Public Giving. We are grateful to David for his role in promoting the arts, culture, and community education programming in the region. He has been a force in leading the New Britain Museum of American Art in its undeniable success.

We look forward to announcing a date for the 2024 *Art Party of the Year* soon.

*Richard P. Garmany Fund at the Hartford Foundation for Public Giving was not affiliated with this event.



Nor'Easter: The 54th 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. Submissions will open in the coming months. Subscribe to our email list to receive updates.



NEW TRUSTEES



JACK CORROON

Managing Director of CorCap, LLC

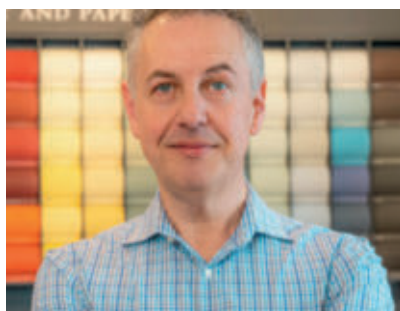
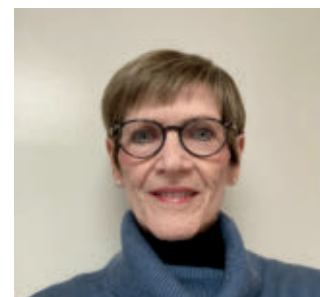
My family and I have lived in West Hartford since 1989 and have visited the NBMAA quite a number of times during those years to catch shows or just see the permanent collection. It's always struck me as a gem particularly because it is focused on all things American art and isn't a generalist museum.

I see being a Trustee as a great opportunity for me to learn more about NBMAA and how it works, the development of its collection, its role in the community, the evolution of its mission in changing times, etc. I also believe I can contribute to the business in terms of helping to build financial strength, security, and sustainability over time—core capabilities I believe are critical to long term success.

MARY JANE DUNN

I joined the NBMAA Docent training program in 2018 shortly after I retired from Travelers. What excites me now about becoming a new member of the Board of Trustees is the opportunity to dive much more deeply into all aspects of the NBMAA. I hope to contribute in any way that I can to the NBMAA's trajectory of success—its future financial strength, its goal of ensuring the relevance of its collection and exhibitions, and its emphasis on the Museum's positive ties to a diverse community and the greater art world.

My background includes a BA in Art History, and I reside in Avon. I travel as much as possible and have always made it a point to visit every art museum that I can in the process!



THOMAS MACH

Founder & CEO Thomas Mach Interiors

I am a longtime patron of the NBMAA, and I have been color consulting for the Museum for more than seven years. As a member of the Board of Trustees, I am excited to work with the executive team in a broader capacity and give back to a Museum that I care so deeply about.



JOHN WHEAT

Artist; Former Marketing Strategy Consultant and Adjunct Marketing Professor at CCSU

What excites me the most about becoming an NBMAA Trustee is the opportunity to be part of a master planning process that will shape the Museum's future for the next several years. I have been very aware of the NBMAA since the early 1970s and have watched it grow dramatically in terms of both size and quality since then. I'm looking forward to contributing to an even brighter future for this vibrant institution.



ARNOLD AMSTUTZ

When Kay Clarke approached me about joining the board, it had been two years since Peggy and I last visited the Museum. Investigating recent developments, I was impressed by Brett's vision and the talented team supporting him, fascinated by changing conceptions of "art" and markets for new media as well as technology-enabled works, and intrigued by the challenge of expanding and reshaping the Museum's facilities, audience, Membership, collaborators, and funding in a rapidly changing world.

I currently manage a small private capital pool investing in ventures applying expert system and AI technology, which I taught at MIT from 1959 to 1975 and applied in companies I helped form since then. I continue to serve as a director of several of these businesses and a consultant to other corporate and governmental clients.



The New Britain Museum of American Art is one of the 64 institutions nationwide chosen to receive a three-year “Access for All” grant from Art Bridges Foundation, the national arts nonprofit founded by philanthropist Alice Walton. The initiative aims to increase access to museums across the country and foster engagement with local communities by covering the costs of free admission days and expanded free hours, as well as programming, outreach, and community partnerships that, together, will eliminate many common barriers to access.

Through this generous funding, the New Britain Museum of American Art will provide free admission to all on the third Saturday of every month. Additionally, the Museum will offer programming and engagement opportunities on these days curated to deepen the community’s connection with American art.

About Art Bridges Foundation:

Art Bridges Foundation is the vision of philanthropist and arts patron Alice Walton. The mission of Art Bridges is to expand access to American art in all regions across the United States. Since 2017, Art Bridges has been creating and supporting programs that bring outstanding works of American art out of storage and into communities. Art Bridges partners with a growing network of over 220 museums of all sizes and locations on nearly 700 projects across the nation, impacting over 4.1 million people, to provide financial and strategic support for exhibition development, loans from the Art Bridges Collection, and programs designed to educate, inspire, and deepen engagement with local audiences. The Art Bridges Collection represents an expanding vision of American art from the 19th century to present day and encompasses multiple media and voices. **For more information, visit artbridgesfoundation.org.**

“We are honored to receive an ‘Access for All’ grant from the Art Bridges Foundation,” said NBMAA Director & CEO Brett Abbott. “We strive to be a welcoming Museum that exposes as many people as possible to the evolving definition of American art and the diverse perspectives of American artists. This funding will make it possible for more community members to walk through our doors. For that, we are grateful.”

The Museum launched our first Access for All Community Day on Monday, January 15, 2024. After our kickoff event for Martin Luther King, Jr. Day in January, our Access for All Community Days will be on the third Saturday of every month.

| ART APPRECIATION: A GIFT THROUGH GENERATIONS



Four Generations of Wells Women in front of *Pheasant*, a gift from Natasha Dillon (far left) to honor her grandmother, Liz Wells (far right).

When Natasha Dillon was a little girl, her grandmother, Liz Wells, took her and her siblings to many art museums and introduced a little game to keep the three grandchildren engaged.

“We’d start each visit in the gift shop buying two or three postcards each,” Liz recalls. “Then we would go around the museum to find artwork that corresponded with the postcards, and the children would get a little prize back in the shop for each one.”

Liz was always finding different ways, such as the scavenger hunts, to get the children involved in art from a young age. Natasha says, “She was always very ‘art-forward,’ and she’s been dedicated to the New Britain Museum of American Art for many years.”

In fact, Liz was part of the first class of Docents established after the Museum’s first expansion 18 years ago. She’s been leading tours here ever since.

In 2019, Liz took Natasha and her wife, Samantha, on a tour of special exhibition *The Beyond: Georgia O’Keeffe and Contemporary Art* at the NBMAA. The Museum was one of only three U.S. sites chosen to host the important show, which brought together three dozen iconic works

by O’Keeffe, alongside work by contemporary artists that evoke, investigate, and elaborate on the images and approaches that mark O’Keeffe’s career.

It was at the O’Keeffe exhibition where Natasha and Samantha were first introduced to the work of Anna Valdez, one of 20 artists included in the show. They were immediately enamored and launched an effort to acquire a Valdez piece. Their search led them to an art-consultant friend, who directed them to a Miami gallery featuring the work of Valdez.

The first piece to catch their eye was to be acquired by the Pérez Art Museum Miami. Natasha says, “It started us thinking that more museums should have Anna’s artwork—museums such as the New Britain Museum of American Art.”

With her vast knowledge of the Museum as a Docent, Liz Wells knew exactly how to help her granddaughter. Liz connected Natasha and Samantha with Lisa Hayes Williams, Curator and Head of Exhibitions at the NBMAA, who agreed the Museum should have a Valdez work in its collection. “It was also important to my wife and me to support a queer woman of color artist, and we really loved that we were supporting her while also supporting the Museum,” Natasha says. “We were able to acquire two of Anna’s pieces—one for the Museum and then one for our home.”

It was a full-circle moment of sorts for Natasha, who grew up in West Hartford and went to college in New Britain. Work in the finance industry took her to New York, but she and Samantha moved back to Connecticut in 2020 to raise their daughter Sailor—the fourth-generation female to regularly visit the NBMAA.

“We thought it was important for the New Britain Museum of American Art to have one of Anna’s pieces,” Natasha said. “We were able to make this gift in honor of my grandmother, who is 100% dedicated and loves being there.”

Of having a painting donated in her honor to a place to which she has given so much time and effort, Liz says,

“Natasha and I have a very close bond, and this is such a marvelous honor.”

Thanks to Natasha and Samantha, Anna Valdez’s *Pheasant* is on view now and part of the NBMAA’s permanent collection for future generations to cherish.

“It started us thinking that more museums should have Anna’s artwork—museums such as the New Britain Museum of American Art.”

MARDI GRAS

Friday, February 16, 8-11 p.m.

Need to blow off some steam? You'll be dancing in the streets at this Mardi Gras party with a carnival feel! Grab your beads and your buds and get ready to get down at the NBMAA.

BUY TICKETS HERE

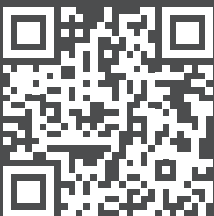


90s CON

Friday, March 15, 8-11 p.m.

Call up your besties and join us for hella fun night of 90s nostalgia! This MAD Party promises to be all that and a bag of chips. So get ready to raise the roof at the NBMAA on March 15!

BUY TICKETS HERE



LIVE MUSIC SCHEDULE

Fryderyk Chopin Society of Connecticut

Internationally renowned pianists present the works of Fryderyk Chopin and other musical masters.

3:00 PM | Stanley Works Center

Chopin's Chamber Works
by Mihai Tetel, Anton Miller,
and Angelina Gadeliya

February 25

Antonio Oliveira
March 24

Shai Wosner
April 28

Jerome Lowenthal
May 19

For detailed information, please visit the website of our program partners, the Fryderyk Chopin Society of Connecticut: www.chopinsocietyct.org/new-index

Attending Concerts in Stanley Works Center at the NBMAA

"Members Sit First" at Sunday music programs! Members, please have your Membership card handy at the entrance to the performance space. Once Members are seated, the doors will open for the general public, and seating will be first come, first served. Seating capacity is limited to 120.

Concert attendees must register at the Front Desk upon arrival. Museum Members are free, and Museum guests are welcome with purchase of Museum admission ticket.

All shows begin at 3 p.m.; doors to event space will open at 2:30 p.m.

Craft Sippin' in New Britain 2024

FRIDAY, APRIL 19

6-9 p.m.

The NBMAA will once again assemble some of the best breweries in CT for our ever-popular "Craft Sippin' in New Britain." Enjoy tasting Connecticut's finest craft beers, a walking taco bar, and the MLB game on the big screen!

REGISTER
HERE



Sunday Music Series

The NBMAA's longstanding monthly concert series features local & regional performances from a variety of musical genres.

3:00 PM | Stanley Works Center

Connecticut Virtuosi Chamber Orchestra
February 11

New Britain Symphony
March 10

New Britain Symphony
April 14

Bridget De Moura Castro Trio
May 12

First Friday

Our signature social event features live music, art, food, spirits, and good friends. New Britain's best Happy Hour, since 1995!

Online Only: Members \$8; non-Members \$16
At the Door: Members \$10; non-Members \$20

Cash bar available; access to Museum galleries is included with your ticket.
Event doors will open at 5:30 p.m.

The Ebbas
February 2

An Evening of Motown with Theresa Wright
March 1

Already Gone Eagles Tribute
April 5

The 70s Project
May 3

Sponsored by The Richard P. Garmany Fund at the Hartford Foundation for Public Giving

**Please Note: First Friday is a 21+ event. For the safety of all patrons, the attendance of children at First Friday is prohibited.*



NEW BRITAIN MUSEUM OF AMERICAN ART
56 LEXINGTON STREET, NEW BRITAIN, CT
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SUMMER CAMP

Camps start July 9!

Tuesdays, Wednesdays, and Thursdays,
9 a.m.-12 p.m.

\$50/day Members; \$65/day non-Members
(\$10 off siblings)

\$135/week Members; \$180/week non-Members

Escape the heat and enjoy summer at the Museum with half-day summer camps for ages 6-9. Campers will create their own artworks taking inspiration from the NBMAA's special exhibitions and permanent collection during weekly three-day sessions (9 a.m.-12 p.m.) and play games outdoors on the Museum's beautiful grounds.



GENERAL ADMISSION

Members FREE
\$17 for Adults
\$12 for Seniors (age 62 and up)
\$10 for College Students
\$10 for 13-17 years old
12 and under FREE

MUSEUM HOURS

Monday: CLOSED
Tuesday: CLOSED
Wednesday-Sunday
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.

MUSEUM CAFE

Wednesday-Sunday
10 a.m.-2:30 p.m.

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.

DIGITAL

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