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## NBMAA Announces New Acquisitions; Diversifies Collections

**NEW BRITAIN, CONN., July 23, 2021,** The New Britain Museum of American Art is proud to announce the recent purchase of 19 important works by 13 internationally celebrated women artists as part of its 2020/20+Women@NBMAA initiative honoring women's contributions to the arts. All acquisitions were made possible through the use of Museum endowment funds devoted exclusively to the purchase of art.

These significant acquisitions feature sculptures, photographs, prints, and works on canvas by some of the most pioneering and groundbreaking leaders of American art, including Faith Ringgold, Elizabeth Catlett, Betye Saar, Anni Albers, Ana Mendieta, Jaune Quick-to-See Smith, and the Guerrilla Girls—many of whom have never before been exhibited at the NBMAA and were not previously represented in the Museum's collection. Their works address important themes related to American history as well as race, gender, identity, and community.

In addition to their art historical importance, these purchases contribute significantly to the diversity of the NBMAA's permanent collection by reflecting a variety of historical periods, artistic mediums, and cultural perspectives. Through these acquisitions, the NBMAA has doubled the number of Black and African American female artists, increased the number of Asian American female artists, and tripled the number of Latin American female artists represented in our permanent collection. Moreover, the Museum's acquisition of two paintings by Jaune Quick-to-See Smith represent the first works by a Native American woman ever to enter the collection.

Across this significant group of works, highlights include The Guerrilla Girls' *Portfolio Compleat 1985-2016*, a collection of 110 archival posters and projects created by the artist collective over the course of three decades to fight discrimination in the art world and society. Betye Saar's sculpture *Migration: Africa to America II*, 2006 and Faith Ringgold's print series *Declaration of Freedom and Independence*, 2009 address the history of slavery in America through diverse media and powerful imagery. Cauleen Smith's *Light up My Life (For Sandra Bland)*, 2020; Carrie Mae Weems' *Not Manet's Type*, 2010; and Shantell Martin's *Transparency 1-4*, 2020 explore race relations in America and the representation of Black women in the arts. *I See Red: House II*, 1995 and *I See Red: Ban Dancing*, 1998 by Jaune Quick-to-See Smith, reflect socio-political and environmental concerns faced by the artist's community and other indigenous peoples throughout American history. *Pull XL*, 2004, by Hartford-based photographer Ellen Carey, represents a monumental example of the artist's work with Polaroid film and reflects her fearlessly experimental use of the medium.

The complete list of 2020/20+ Women@NBMAA acquisitions includes:

- **Jaune Quick-to-See Smith** (b. 1940) *I See Red: House II*, 1995 and *I See Red: Ban Dancing*, 1998
- **The Guerrilla Girls** (established 1985) *Portfolio Compleat 1985-2016*, 1985-2016, Printed posters
- **Betye Saar** (b. 1933), *Migration: Africa to America II*, 2006, Mixed media assemblage
- **Carrie Mae Weems** (b. 1953), *Not Manet's Type*, 2010, Archival pigment print
- **Cauleen Smith** (b. 1967) *Light up My Life (For Sandra Bland)*, 2020, Neon, MDF, paint, faceted hematite and aluminum
- **Shantell Martin** (b. 1980) *Transparency 1-4*, 2020, Four ink on canvas works
- **Faith Ringgold** (b. 1930), *Declaration of Freedom and Independence*, 2009, Silkscreen
- **Ellen Carey** (b. 1952), *Pull XL*, 2004, Polaroid
- **Ana Mendieta** (1948-1985), *Untitled: Silueta Series, Iowa From Silueta Works in Iowa*, 1976-1978, 1978 / 1991, Color photograph
- **Stephanie Syjuco** (b. 1974), *Chromakey Aftermath (Standard Bearers)*, 2019, Archival pigment print
- **Stephanie Syjuco** (b. 1974), *Color Checker (Pile-up)*, 2019, Archival pigment print
- **Stephanie Syjuco** (b. 1974), *Total Transparency Filter (Portrait of N)*, 2017, Archival pigment inkjet
- **Martine Gutierrez** (b. 1989) *Neo-Indeo, Cakchiquel Calor, p34 from Indigenous Woman*, 2018, C-print mounted on Sintra
- **Elizabeth Catlett** (1915-2012), *There is a Woman in Every Color*, 1975/2004, color linoleum cut, screenprint, and woodcut on Arches paper
- **Elizabeth Catlett** (1915-2012), *Links Together*, 1996, Lithograph
- **Elizabeth Catlett** (1915-2012), *Negro Es Bello*, 1969/2001, Lithograph
- **Elizabeth Catlett** (1915-2012), *All The People*, 1992, Lithograph
- **Anni Albers** (1899-1994), *Camino Real*, 1969, Screen print

This tranche follows the NBMAA's major acquisition of Kara Walker's important print series *Harper's Pictorial History of the Civil War (Annotated)*, which marked the first exhibition of the 2020/20+ initiative. The New Britain Museum of American Art's 2020/20+ Women @ NBMAA initiative was launched on January 2020 on the centennial of women's suffrage in American, to celebrate the invaluable contributions of women to the arts while also bringing attention to their disproportionately low representation in art museums nationwide: on average, women artists represent only 27% of solo exhibitions and roughly 13% of permanent collections.

Director and CEO Min Jung Kim remarks, "As part of the NBMAA's commitment to increasing representation of women artists, the 2020/20+ Women @ NBMAA initiative has encompassed special exhibitions and permanent collection gallery reinstallations dedicated to female-identifying artists. Additionally, we have committed to acquiring work by women artists as a reflection of our long-term and ongoing effort to invest in greater visibility for women artists. These recent acquisitions contribute greatly to the New Britain Museum of American Art's ability to reflect diverse and inclusive notions of American art and history, for the benefit and

enjoyment of our visitors for generations to come.”

The NBMAA’s celebrated collection has grown remarkably over the course of a century. 2021 marks the 113th anniversary of the New Britain Museum of American Art’s first art acquisitions. While the Museum traces its roots to the New Britain Institute and Library Association, which was formed in 1853, it wasn’t until 1908 that our fledging institution was able to make its first art acquisitions, thanks to a transformative gift of \$20,000 in gold bonds given in 1903 by former New Britain mayor John Butler Talcott. From 1908 to 1937, 23 paintings by American artists were purchased from the Talcott fund. Since then, the permanent collection has grown to nearly 9,000 artworks that, now more than ever, reflect the rich diversity of our community and country and attest to the resounding impact of women to the arts.

**About the New Britain Museum of American Art:**

The New Britain Museum of American Art is the first institution dedicated to solely to acquiring American art. Spanning four centuries of American history, the Museum’s permanent collection is renowned for its strengths in colonial portraiture, the Hudson River School, American Impressionism, the Ash Can School, as well as the important mural series *The Arts of Life in America* by Thomas Hart Benton. The singular focus on American art and its panoramic view of American artistic achievement, realized through the Museum’s extensive permanent collection, exhibitions, and educational programming, make the New Britain Museum of American Art a significant resource for a broad and diverse public.

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