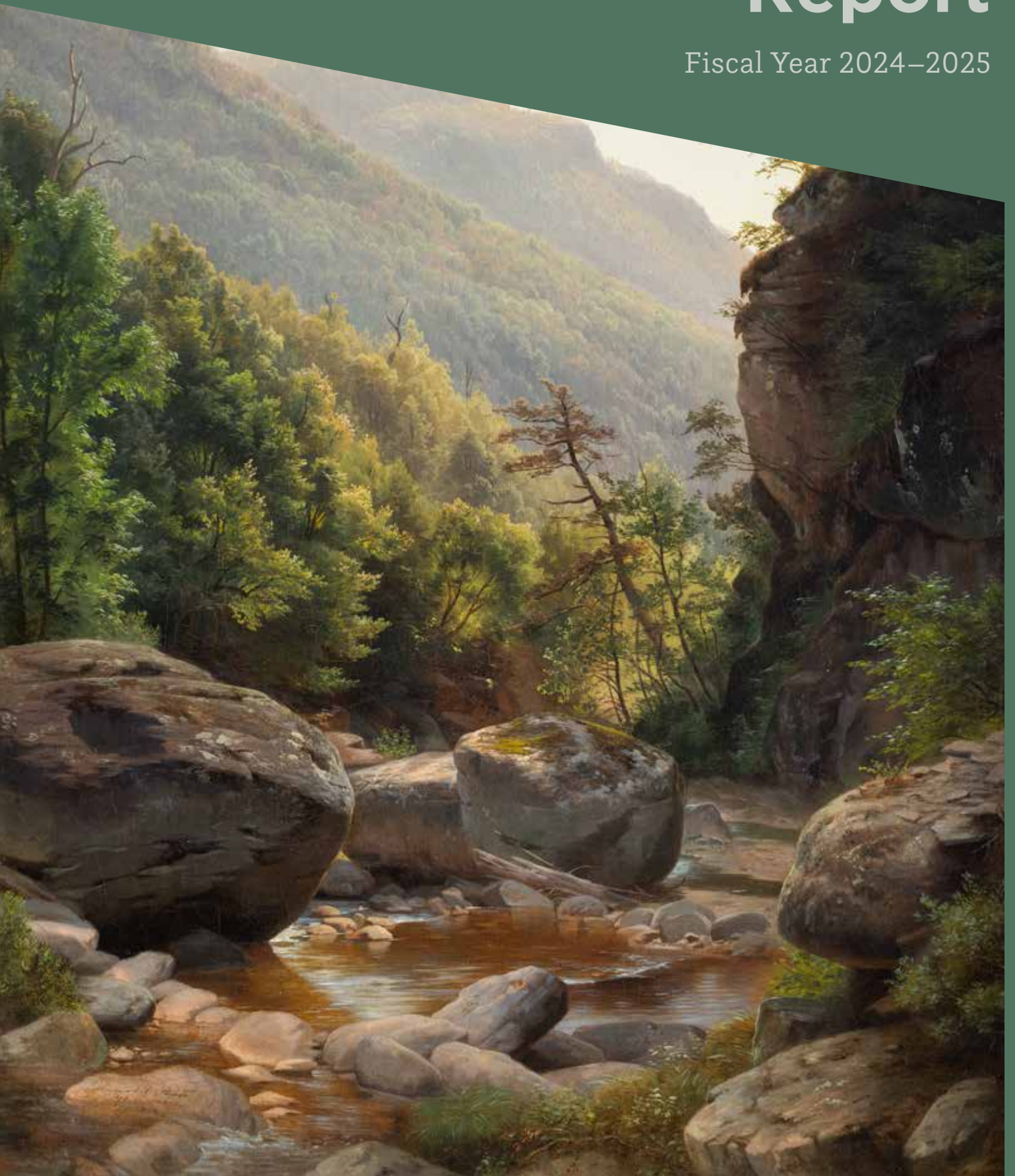


NEW BRITAIN
MUSEUM OF AMERICAN ART

Annual Report

Fiscal Year 2024–2025



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WHY I GIVE

“Pablo Picasso once said, ‘any form of art is a form of power: it has impact, it can affect change—it can not only move us, but it can also make us move.’ The New Britain Museum of American Art is a welcoming haven where visitors of diverse backgrounds can engage in inspiring exhibits which help us reflect, challenge, and affirm beliefs. In doing so, the Museum can move us to new perspectives about our cultural past, our current community, and our dreams of an inclusive future. Furthermore, the numerous events appealing to all ages provide an opportunity for the people in the surrounding communities to socialize in a safe environment.”

—Barbara Laurain, Member

ON THE COVER →

The acquisition of Harriet Cary Peale's *Kaaterskill Clove*, 1858, was made possible through a generous multiyear grant from the Robert C. Vance Foundation.



“Harriet Cary Peale’s *Kaaterskill Clove* is an extraordinary picture and we are thrilled it has found a home here at the Museum. Not only is it skillfully rendered, but the detail is such that some features of the landscape are still identifiable in photos of the site today,” says Stephanie Mayer Heydt, Director of Collections and Exhibitions. “The acquisition is also a landmark purchase for the Museum—as our first major landscape painting by a woman artist, *Kaaterskill Clove* offers a powerful complement to our existing strength in American landscape painting. It speaks directly to our mission to expand and diversify the collection in meaningful ways.”

“We are profoundly grateful to the Vance Foundation for their generous support, which made this acquisition possible,” says Brett Abbott, Executive Director and CEO. “Their commitment allows us to honor underrecognized artists like Peale and ensure their important contributions to American art are preserved and celebrated for generations to come.”



Our thanks to the following NBMAA supporters

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Community Development
Office Of The Arts

Art Bridges

Dear Friends,

This has been a year of remarkable milestones—moments that invite us to pause, reflect, and celebrate. Amid the steady push toward our goals, it is essential to contemplate the beauty shaped by the unwavering dedication of our staff, the steadfast trust of those who support and protect this cherished institution, and the community of visitors who return again and again for inspiration, wonder, and solace. We think of the children standing in our galleries, perhaps seeing art in person for the very first time, and of our city, which depends on us as a pillar of cultural vitality and economic enrichment, shaping the lives of neighbors while welcoming travelers from near and far.

This year, together, we achieved some of the most meaningful milestones in the Museum's history.

Our exhibitions were bold and transformative. *The Land Carries Our Ancestors* from the National Gallery of Art placed us on a national stage, while a retrospective of Vik Muniz—the only New England venue—captivated audiences. Additional highlights included David Hockney and James Sellars, explorations of Shaker artistry, and *Lure of the Sea*, celebrating the Hamm Collection's 10th

anniversary. We also welcomed important national loans from the Whitney Museum of American Art and the National Gallery of Art.

We published a five-year Strategic Plan that carries the voices of our visitors, supporters, artists, staff, and community. This plan not only positions the Museum for financial stability today but charts a course for dynamic growth in the years ahead. It reaffirms our dual identity as both a world-class art museum and a deeply rooted community resource. From this plan emerges a refreshed mission and vision that eloquently articulate our purpose, alongside a roadmap guiding every department, every project, and every team member toward shared long-term goals and our broader campus vision. For the first time in a long time, the entire institution—leadership, front-line staff, and collections care alike—is aligned, moving forward together with clarity, focus, and momentum.

We are also proud to announce that the Museum has once again achieved accreditation by the American Alliance of Museums (AAM), the highest national recognition for museums in the United States. Of Connecticut's estimated 700 museums, only 21 hold this distinction, including just 12 art museums. Nationally, of roughly 33,000 museums, fewer than 1,100 are accredited. This distinction affirms our commitment to excellence, accountability, and the highest professional standards, while underscoring our dedication to continuous improvement. To our community, it signifies that this Museum—your Museum—meets the most rigorous benchmarks of our field and remains a trusted steward of American art.

The year also saw the approval of a new Collections Development Plan, charting the path for the Museum's holdings into the future. Already, this vision is transforming our galleries. We welcomed 86 new works into the collection—13 purchases and 73 gifts. Among these, several acquisitions were groundbreaking: Harriet Cary Peale's *Kaaterskill Clove* (1858), the Museum's first major landscape painting by a woman artist; Rogelio Báez Vega's *The Country Club* from his *Construct of a No-Country* series, deepening our commitment to a more inclusive and expansive vision of American art; our first textile by a Native American artist; and many more. In addition, nearly every gallery on the first floor has been freshly re-installed, offering new opportunities to see, reflect, and connect.

Simultaneously, our programs and partnerships have broadened access and deepened impact. Homeschool Days has emerged as one of our fastest-growing educational programs, while our partnership with the Art Bridges Foundation has multiplied opportunities to share our collection more widely. Through Visitor Services, we have focused intently on meeting visitors where they are, curating social programs that serve as points of entry for new audiences while sustaining the Museum's vitality. These initiatives continue our tradition of being the most welcoming museum in the region.

As we look ahead, we do so with profound gratitude—for the staff whose talent and dedication power every achievement, for the supporters whose generosity

makes growth possible, and for the community whose presence animates this Museum every day. This year has demonstrated the extraordinary things we can accomplish together, and the years ahead promise even greater accomplishments and shared moments of inspiration.

With deepest thanks and optimism,



A handwritten signature in black ink that reads "Peter Yu".

PETER YU, MD
Chair of the Board of Trustees



A handwritten signature in black ink that reads "Brett Abbott".

BRETT ABBOTT
Executive Director and CEO

Year in Review

2024-25



NOR'EASTER: THE 54TH ANNUAL JURIED MEMBERS EXHIBITION ↑

JULY 25-AUGUST 11, 2024

The Annual Juried Members Exhibition exposes contemporary visual arts to a wide audience. In 2024, 82 exceptional works of emerging and established artists from across the country were selected from 776 submissions by juror Kate Menconeri, Chief Curator and Director of Curatorial Affairs, Contemporary Art, and Fellowship at the Thomas Cole National Historic Site.



MODERN WOMEN: VISIONARY ARTISTS

AUGUST 1, 2024-AUGUST 3, 2025

This year-long installation featured seven women whose participation in the Abstract Expressionist movement contributed to the advance of modern art. Works in this exhibition came from the collections of the Whitney Museum of American Art and Art Bridges as part of Art Bridges' Partner Loan Network program. This installation was the first in a series of long-term loans coming to the New Britain Museum of American Art from American art collections across the country.

Generously lent by Whitney Museum of American Art as part of Art Bridges' Partner Loan Network. This installation is supported by The Aeroflex Foundation.

ARTISTS IN RESIDENCE

Celebrating the power of movement and art, we launched an exciting new Artist in Residence program, presented in partnership with The Hartford Dance Collective and inspired by *Modern Women: Visionary Artists*. Every Saturday (January–May 2025), a choreographer from The Collective led a free movement workshop. Each month featured a different choreographer, who performed a short original solo dance piece inspired by a work in the exhibition. The residency culminated in a dance performance by all choreographers on June 5 and 7, 2025. Sponsored by the Art Bridges Foundation.



FRITZ HORSTMAN: VALLEY & BLUE LIGHT

SEPTEMBER 6, 2024–JULY 27, 2025

Light and shadows, landscapes, voids, and reversals; the subjects of Fritz Horstman's exhibition were simultaneously very much of the everyday world and also something less easily defined. This exhibition featured Horstman's U-Shaped Valley sculptures and works from his series of *Folded Cyanotypes*, which are at once sculptures, prints, and drawings that also fit comfortably into the history of cameraless photography.



VIK MUNIZ: EXTRA-ORDINARY

OCTOBER 6, 2024–FEBRUARY 23, 2025

This major mid-career retrospective canvassed more than twenty-five years of Muniz's work to transform the ordinary into the extraordinary. Working with a dizzying array of unconventional materials, Muniz painstakingly builds tableaux before recording them with his camera. From a distance, the subject of each resulting photograph is discernible; up close, the work reveals a complex and surprising matrix through which it was assembled. Often quoting iconic images from popular culture and art history, Muniz's works draw on our sense of collective memory while defying easy classification and mischievously engaging a viewer's process of perception.



This exhibition was co-organized by the Foundation for the Exhibition of Photography, Minneapolis/Paris/Lausanne, and the High Museum of Art, Atlanta in association with the New Britain Museum of American Art.

At the NBMAA, this exhibition was made possible by Kenneth L. Boudreau and Judith W. Boudreau; The Saunders Foundation; Jay Bombara and Allison Reilly-Bombara; The Gong-Graham Family; and The O'Neil Family – Baltimore, MD. Additional support provided by Dr. Timothy P. McLaughlin and Dr. Marian Kellner. In-kind support provided by Thomas Mach Interiors, Inc.



ART PARTY OF THE YEAR ↑

OCTOBER 5, 2024

Our 22nd Annual Art Party of the Year was a lovely night of groovy tunes by the one and only Nat Reeves, delicious food and specialty cocktails, and a silent auction of extraordinary artwork and experiences. We celebrated renowned photographer Vik Muniz and recognized Anita Arcuni Ferrante and Anthony Ferrante for their legacy of commitment and generosity to the Museum and their work to promote art and culture in the region.



DAVID HOCKNEY & JAMES SELLARS: HAPLOMATICS

DECEMBER 13, 2024–SEPTEMBER 21, 2025

Haploomatics explored the wild realm of pseudo-scientific fantasy in the visual textual and musical collaboration between the artist David Hockney and the composer James Sellars. Their work together in the late 1980s became a synergy of art, technology, and music that resulted in a multi-media masterpiece, the animated film *Haploomatics*. Drawn from the collection of the New Britain Museum of American Art, Hockney's innovative xerographic prints were displayed alongside the complete film for its first public debut.

David Hockney & James Sellars: Haploomatics was made possible by the generosity of The Robert Black Foundation Trust. This exhibition was generously supported by The Saunders Foundation.

JUSTIN FAVELA: DO YOU SEE WHAT I SEE?

MARCH 1, 2024–AUGUST 31, 2025

The colorful, immersive tissue paper mural installation by Las Vegas-based artist Justin Favela greeted our visitors for well over a year—after multiple extensions due to its popularity. Nestled throughout the galleries, *Do You See What I See?* was an exploration of the artist's quest to see himself and the vibrant Latinx community represented within the Museum's esteemed collection.

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



REIMAGINED FIRST-FLOOR GALLERIES ↑

In February 2025, the Don & Virginia Davis Gallery, Elsie Holmes Warrington Gallery, Douglas K.S. Hyland Gallery, and Charles & Christine Shivery Gallery were gorgeously repainted and rehung with familiar favorites and new works pulled from the permanent collection. These galleries display important examples of still life and genre painting, American Regionalism, the Ashcan School, and American Impressionism.



BLUE GRASS, GREEN SKIES: AMERICAN IMPRESSIONISM AND REALISM FROM THE LOS ANGELES COUNTY MUSEUM OF ART ↑

JANUARY 24-MAY 18, 2025

Impressionism’s influence was felt globally, but perhaps nowhere as profoundly or as long lasting as in the United States. Featuring works by artists Childe Hassam, Mary Cassatt, George Bellows, Maurice Prendergast, and more, *Blue Grass, Green Skies: American Impressionism and Realism from the Los Angeles County Museum of Art* highlighted the evolution of Impressionism’s loose brushwork and vibrant color palette into a distinctly American art.

This exhibition was organized by the Los Angeles County Museum of Art. Generous support for this project provided by Art Bridges.



“ACROSS THE NATION” FROM THE NATIONAL GALLERY OF ART

The New Britain Museum of American Art partnered with the National Gallery of Art for the National Gallery’s “Across the Nation” initiative, which brings key works of art to just 10 well-respected museums across the United States in celebration of America’s 250th birthday. As part of the program, the Museum received two loans, on view May 2025 through December 2026: Robert Seldon Duncanson’s *Fruit Still Life* (c. 1849) and Winslow Homer’s *East Hampton Beach, Long Island* (1874).

Robert Seldon Duncanson, *Fruit Still Life*, c. 1849, oil on canvas, National Gallery of Art, Corcoran Collection (Museum Purchase through a gift from the Reserve for Purchase of Works of Art), 2014.136.106

Winslow Homer, *East Hampton Beach, Long Island*, 1874, oil on canvas, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 2012.89.2



MASTERWORKS OF COLOR: SHAKER CRAFTS AND THE ART OF GEORGE CHAPLIN

FEBRUARY 21, 2025–OCTOBER 5, 2025

Joy in Shaker life was expressed through color. This exhibition featured wooden objects, large and small, and textiles with color that was applied up to two hundred years ago. Sharing the gallery were paintings by the artist George Chaplin. He had no direct connection to the Shakers, but his works are also an expression of the emotions that respond to color.

Organized by consulting curator M. Stephen Miller, this exhibition was one in a series exploring Shaker craft in dialogue with contemporary art.



LURE OF THE SEA: MASTERWORKS OF AMERICAN COASTAL ART

MARCH 21–JULY 20, 2025

Lure of the Sea: Masterworks of American Coastal Art traced nearly 200 years of artistic engagement with the maritime world. This exhibition was drawn from the collection of the New Britain Museum of American Art and commemorated the tenth anniversary of the Museum's landmark gift of coastal and marine art by collectors and longstanding supporters, Charles J. and Irene Hamm. Featuring masterworks from their donation alongside other works in the Museum's distinguished holdings, *Lure of the Sea* illuminated the American coast as a realm of boundless artistic and human pursuit.

This exhibition was supported by the Bailey Family Fund For Special Exhibitions. In-kind support provided by Thomas Mach Interiors, Inc.



WONDER STORIES: MASTERWORKS OF PULP ART ILLUSTRATION

MAY 23, 2024–SEPTEMBER 14, 2025

In 2013, collector Robert Lesser gifted his extraordinary collection of 200 pulp art illustrations to the New Britain Museum of American Art. Today, the Robert Lesser Collection represents the greatest assemblage of pulp art in this country, preserving the history of this exclusively American art form. *WONDER STORIES* presented a selection of pulp masterworks from the Museum's celebrated collection. The imagery featured is a testament to the compelling narrative of the stories, as well as the imaginations of the artists, who transformed words into fantastical images.

Howard Brown, *Interplanetary Graveyard, From Future Fiction: March 1942*, 1942, Oil on canvas, 29 x 20 ¼ in., The Robert Lesser Collection of Pulp Art, 2009.22.117LIC



JOE FIG: CONTEMPLATING VERMEER ↑

JUNE 6, 2025–JANUARY 11, 2026

Drawing on his visit to the historic exhibition of Vermeer at the Rijksmuseum in 2023, Joe Fig created a new body of paintings expanding on his decade-long *Contemplation* series. Fig's intricately detailed paintings in this exhibition pay homage to the seventeenth-century painter and reflect on the way people engage with artworks in public spaces.

This exhibition is organized by Sarasota Art Museum of Ringling College of Art and Design, curated by Rangsook Yoon, Ph.D., senior curator, Sarasota Art Museum. Generous support for this installation has been provided by Cristin Tierney Gallery, New York.



OUR MEMBERS

The Museum's mission of inspiring, educating, and connecting people through the power of American art is embodied through our Membership. We are continuously grateful for our strong membership base, which totaled more than 5,000 Members at the end of June 2025. Their support allows the Museum to reach even wider audiences, ensuring that these meaningful experiences will always be available to our community. And the active participation of our Members at classes, lectures, and social events makes everything we do at the Museum possible.

WHY I GIVE

“As Members and frequent visitors, we appreciate the curatorial work that goes into the presentation of the permanent collection and special exhibits. The gallery spaces and the display of the art allows visitors to take their time to enjoy and contemplate the art.”

—Patricia and Andrew Salner, Members



ENGAGING THE COMMUNITY THROUGH ACCESS FOR ALL

Thanks to generous support provided by Art Bridges Foundation’s Access for All program, visitors can enjoy Free Admission all day once a month. We have welcomed more than 3,000 visitors during these Access for All Community Days, which feature artmaking, performances from local creatives, and family-friendly activities in the studios and galleries.



SOCIAL PROGRAMS AND RENTALS

The Museum serves as a cultural hub drawing new and wider audiences to enjoy social events and music programs, including First Friday, Museum After Dark, Art Happy Hour, Craft Sippin’ in New Britain, and Sunday Music Series. Also, the community has activated Museum space for private events—such as weddings, memorial services, and private parties—with a total of 68 facility rentals this year that welcomed 4,571 guests to the Museum.

Engagement by the Numbers



45,459

Total visitors to the Museum

5,000+

Museum Members



580,709

Website views



Social reach

939,956

Facebook

65,846

Instagram



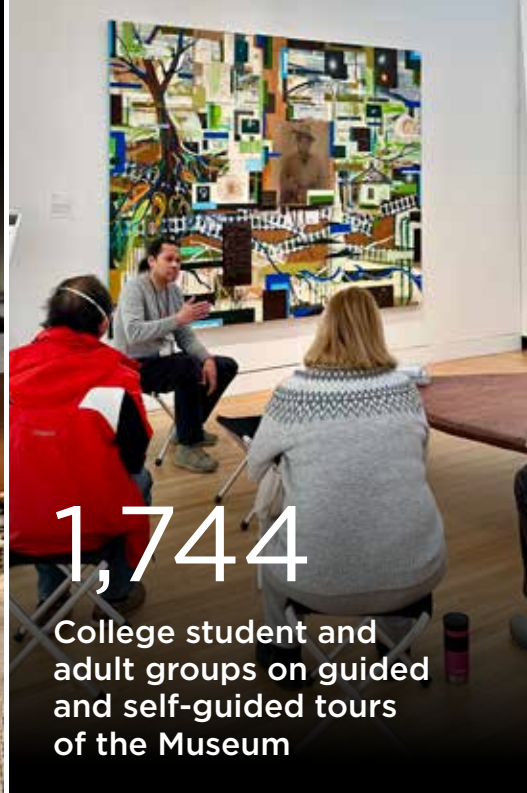
78

Active touring docents

SCHOOL SERVICES AND ADULT PROGRAMS

1,657

Participants in adult programs, including lectures, gallery talks, wellness programs, and studio classes



1,744

College student and adult groups on guided and self-guided tours of the Museum



5,590

School-aged students and chaperones on guided and self-guided tours of the Museum

5,468

Children attended art-making programs

COMMUNITY AND FAMILY PROGRAMS



3,104

Visitors attended Access for All Community Days



800+

People reached at tabling and offsite outreach events



76

Teachers served in Professional Development workshops

Accessibility Initiatives



Michelle Montano, The Hartford Dance Collective.
Photo by Glastonbury Sports Photography

Through our Library Pass Program, newly added New Britain First Saturdays, monthly Access for All Community Days, and other discounted ticket initiatives, the Museum is able to welcome visitors who would otherwise struggle to pay admission—ensuring that our world-class permanent collection and special exhibitions are accessible to everyone.

4,396 Visitors Welcomed through the following Free and Discounted Visitation Programs

Access for All Community Days

Free admission one Saturday a month; supported by the Art Bridges Foundation

Bank of America Weekends

Free admission for cardholders on the first weekend of every month

Blue Star Museums

Free admission for active military and up to five of their family members from Armed Forces Day to Labor Day

Library Passes

Free admission for up to four visitors with a library pass from 113 Library Members, representing 109 towns

Museums For All EBT Card Discount

Free admission for EBT cardholders

New Britain First Saturday

Free admission for New Britain residents on the first Saturday of the month; supported by the American Savings Foundation
(started April 2025)

Pay-It-Forward Tickets

\$10 tickets bought by visitors to allow future visitors the opportunity to experience the Museum





JUNE 14, 2025
Director's Dinner

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The Projects Group
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Advisory Councils

We recognize and thank the members of the Museum's Advisory Councils, who provided important guidance to our board and staff. These Councils included:

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*Curator and Head
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Mona B. Cappuccio
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Suzanne Jill Levy
John H.P. Wheat



Loans and Acquisitions



Outgoing Exhibition Loans

TOTAL WORKS SENT ON LOAN: 6 OBJECTS, 9 BORROWING INSTITUTIONS,
8 STATES, 9 CITIES

Georgia O’Keeffe: “My New Yorks”

Art Institute of Chicago, Chicago, Illinois

June 2, 2024–September 22, 2024

High Museum of Art, Atlanta, Georgia

October 25, 2024–February 16, 2025

Georgia O’Keeffe (1887–1986)

East River from the 30th Story of Shelton Hotel, 1928

Oil on canvas

Stephen B. Lawrence Fund, 1958.09

All Aboard, The Railroad in American Art, 1840-1955

Shelburne Museum, Shelburne, Vermont

June 22, 2024–October 20, 2024

Dixon Gallery & Gardens, Memphis, Tennessee

November 2, 2024–January 24, 2025

Joslyn Art Museum, Omaha, Nebraska

February 15, 2025–May 4, 2025

Kay Sage (1898–1963)

Unusual Thursday, 1951

Oil on canvas

Gift of Mrs. Naum Gabo, 1978.90



The Monhegan Wildlands: Art, Ecology, and the Resilience of a Maine Island

Bowdoin College Museum of Art, Brunswick, Maine
December 1, 2024–June 1, 2025

Edward Hopper (1882 – 1967)
Blackhead, Monhegan, c. 1918
Oil on wood panel
Gift of Olga H. Knoepke, 1992.22

The Städel Women: Networks of Female Artists between Frankfurt and Paris around 1900

The Städel Museum of Frankfurt Germany
July 10, 2024–October 27, 2024

Elizabeth Nourse (1860 – 1938)
Moorish Prince, 1897
Oil on canvas
Harriet Russell Stanley Fund and through exchange, 1981.68

Sexual Science and the Imagi-Nation

The University of Southern California
Fisher Museum of Art, Los Angeles, California
August 22, 2024–November 23, 2024

Margaret Brundage (1900 – 1976)
A Rival from the Grave, 1936
Pastel and mixed media on board
Bequest of Robert Lesser, 2020.7.6LIC

Incandescence: The Chandelier in Contemporary Art

Shirley Fiterman Art Center, New York, NY
September 5, 2025–January 11, 2025

Julie Heffernan
Self Portrait as Everything that Rises, 2003
Oil on canvas
Charles F. Smith Fund, 2005.182

Acquisitions

TOTAL ARTWORKS ACCESSIONED INTO THE MUSEUM'S COLLECTION: 62.
ARTISTS REPRESENTED: 25. GENEROUSLY GIFTED TO THE MUSEUM: 48.



KATHLEEN GILJE (b. 1945)
Portrait of a Carthusian, Restored, 1999
Oil on panel
15 7/8 × 11 1/2 in. (40.3 × 29.2 cm)
Gift of Richard M. Danziger, 2024.7.1

KATHLEEN GILJE (b. 1945)
Odalisque with Slave, Restored, 2008
Gouache, ink, and graphite on paper
21 × 25 3/4 in. (53.3 × 65.4 cm)
Gift of Richard M. Danziger, 2024.7.2

KATHLEEN GILJE (b. 1945)
Charles-Francois Mallet, Restored, 2000
Pencil on paper
14 1/2 × 11 1/2 in. (36.8 × 29.2 cm)
Gift of Richard M. Danziger, 2024.7.3

KATHLEEN GILJE (b. 1945)
Ginevra de' Benci, Restored, 1999
Oil on panel
22 3/4 × 22 in. (57.8 × 55.9 cm)
Gift of Richard M. Danziger, 2024.7.4

KATHLEEN GILJE (b. 1945)
The Temptation of Christ on the Mountain, Restored, 1998
Gouache, egg tempera, oil, and gold leaf on wood
22 × 22 7/8 in. (55.9 × 58.1 cm)
Gift of Richard M. Danziger, 2024.7.5

KATHLEEN GILJE (b. 1945)
Portrait of Two Women (After Fillippo Lippi), 2002
Paper prepared with red clay and gray gouache, white gouache, silverpoint, and broze pencil
8 5/8 × 11 in. (21.9 × 27.9 cm)
Gift of Richard M. Danziger, 2024.7.6

KATHLEEN GILJE (b. 1945)
Rinaldo and Armida/Conny and Chris (After Luca Giordano), 2002
Red chalk, red wash on paper
Each: 12 5/8 × 17 1/2 in. (32.1 × 44.5 cm)
Gift of Richard M. Danziger, 2024.7.7

MARTIN KLINE (b. 1961)
Painting Sculpture, 1999–2009
Bronze
84 × 60 × 39 in.
Gift of the artist in honor of Douglas Hyland, 2024.8

← **MELISSA CODY** (b. 1983)
Scaling the Caverns, 2023
Jacquard wool tapestry, aniline dyed wool fringe
96 × 48 in. (243.8 × 121.9 cm)
Purchase courtesy of the Paul W. Zimmerman Purchase Fund and the Joseph H. & Janet L. Myers Fund, 2024.9

JUSTIN FAVELA (b. 1986)
Bowl of Peaches (after Raphaelle Peale), 2024
Tissue paper and glue on board
14 × 19 1/2 in. (35.6 × 49.5 cm)
Purchase courtesy of the Paul W. Zimmerman Purchase Fund, 2024.10.1

JUSTIN FAVELA (b. 1986) and **MIKAYLA WHITMORE** (b. 1988)
Circus Circus Mirror Maze (after Walter Wick), 2024
Pigmented inkjet photograph
Purchase courtesy of the Paul W. Zimmerman Purchase Fund, 2024.10.2

JUSTIN FAVELA (b. 1986)
Mexican Landscape (after Doris Rosenthal), 2024
Tissue paper and glue on board
Purchase courtesy of the Paul W. Zimmerman Purchase Fund, 2024.10.3

ANTHONY SOPPELSA (1919–2008)
Freighter at Dockside with Longshoremen, 1940
Oil on canvas board
20 × 16 in. (50.8 × 40.6 cm)
Gift of Robert and Elizabeth Soppelsa in memory of Anthony and George Soppelsa, 2024.11

GEORGE SOPPELSA (1939–2023)
Stairway, 1974
Acrylic on canvas
20 × 16 in. (50.8 × 40.6 cm)
Gift of the Estate of Artist, 2024.12.1

GEORGE SOPPELSA (1939–2023)
Wayfarer, 1983
Acrylic on canvas
18 × 14 in. (45.7 × 35.6 cm)
Gift of Raymond E. Tubbs, 2024.12.2

GEORGE SOPPELSA (1939–2023)
Port Diplopia, 2008
Acrylic on canvas
24 × 26 in. (61 × 66 cm)
Gift of the Estate of Artist, 2024.12.3

GEORGE SOPPELSA (1939–2023)
Light Fall, 2012
Acrylic on canvas
30 × 30 in. (76.2 × 76.2 cm)
Gift of the Estate of Artist, 2024.12.4

RICHARD CLAUDE ZIEMANN (b. 1932)
Sunlit Woods, 1968–1969
Etching
30 × 40 in. (76.2 × 101.6 cm)
Purchased with funds generously provided by Carol LeWitt and the Paul W. Zimmerman Purchase Fund, 2024.13.1

RICHARD CLAUDE ZIEMANN (b. 1932)
Morning Light, 1969
Etching
30 × 40 in. (76.2 × 101.6 cm)
Purchased with funds generously provided by Carol LeWitt and the Paul W. Zimmerman Purchase Fund, 2024.13.2

RICHARD CLAUDE ZIEMANN →
(b. 1932)
Black-Eyed Susans, 1970
Etching
30 × 40 in.
Purchased with funds generously provided by Carol LeWitt and the Paul W. Zimmerman Purchase Fund, 2024.13.3

RICHARD CLAUDE ZIEMANN (b. 1932)
Story Hill, 1970
Etching
30 × 40 in. (76.2 × 101.6 cm)
Purchased with funds generously provided by Carol LeWitt and the Paul W. Zimmerman Purchase Fund, 2024.13.4

ANNA WALINSKA (1906–1997)
Group of Old Jews (Victims, H-121), ca. 1961–63
Shan paper collage with oil
30 × 42 in. (76.2 × 106.7 cm)
Gift of Rosina Rubin, 2024.14

NATHAN LERNER (1913–1997)
Girl in Shadow, 1932
Vintage gelatin silver print
3 ¾ × 2 ⅝ in. (9.5 × 6.7 cm)
Gift of Stephen and Harvey Osman, 2024.15.1

NATHAN LERNER (1913–1997)
Light Form: pipe, 1930s
Vintage gelatin silver print
4 ¾ × 6 ¼ in. (12.1 × 15.9 cm)
Gift of Stephen and Harvey Osman, 2024.15.2

NATHAN LERNER (1913–1997)
Sky Image: Coney Island ferris wheel, 1951
Vintage gelatin silver print
4 ¼ × 5 in. (10.8 × 12.7 cm)
Gift of Stephen and Harvey Osman, 2024.15.3

NATHAN LERNER (1913–1997)
Tree with blooms in front of water, 1930s
Vintage ferrotyped gelatin silver print
3 × 4 in. (7.6 × 10.2 cm)
Gift of Stephen and Harvey Osman, 2024.15.4

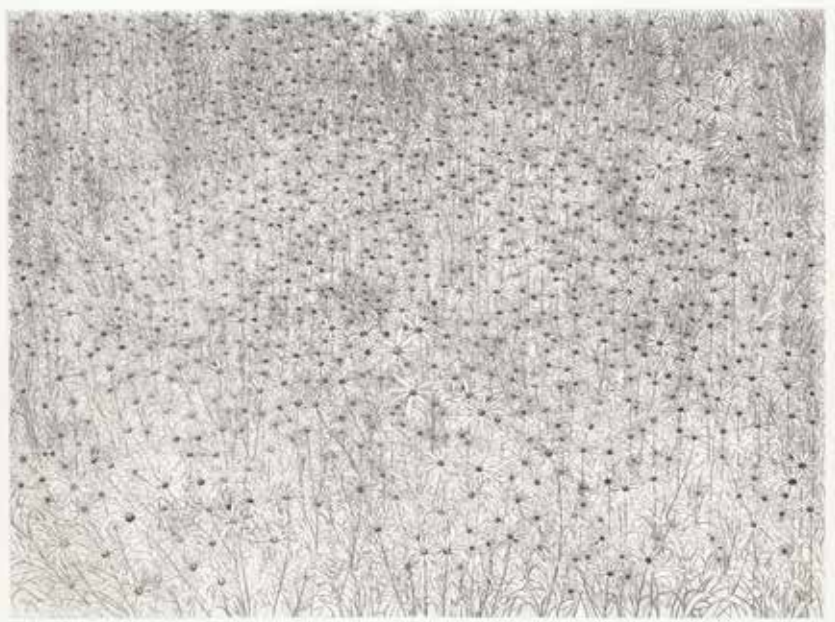
NATHAN LERNER (1913–1997)
Broken fence with shadow, 1930s
Vintage gelatin silver print
Sheet: 2 × 2 ½ in. (5.1 × 6.4 cm)
Gift of Stephen and Harvey Osman, 2024.15.5

ETHEL MYERS (1881–1960)
Vaudeville Team, cast 1963 Bronze
14 ¼ × 11 × 4 in. (36.2 × 27.9 × 10.2 cm)
Purchase courtesy of the Paul W. Zimmerman Purchase Fund, 2024.16.1

ETHEL MYERS (1881–1960)
Vaudeville Team, ca. 1934
Hand painted plaster
14 ¼ × 11 × 4 in. (36.2 × 27.9 × 10.2 cm)
Gift of the artist estate, 2024.16.2

ETHEL MYERS (1881–1960)
The Gambler (Joe Johnson), conceived 1912
Bronze
9 ½ in. (24.1 cm)
Gift of the artist estate, 2024.16.3

ETHEL MYERS (1881–1960)
The Gambler (Joe Johnson), 1912
Plaster cast
9 ½ in. (24.1 cm)
Gift of the artist estate, 2024.16.4





ETHEL MYERS (1881–1960)
The Gambler (Joe Johnson), 1912
 Plaster cast with green paint
 9 ½ in. (24.1 cm)
 Gift of the artist estate, 2024.16.5

ELLEN CAREY (b. 1952)
Pen Light Drawing, 2006
 Polaroid photograph on paper
 24 × 20 in. (61 × 50.8 cm)
 Gift of Susan W. Hight, 2024.17

EDWARD BURTYNSKY (b. 1955)
Thjorsa River #1 Iceland, 2012
 Chromogenic print
 48 × 64 in. (121.9 × 162.6 cm)
 Gift of the O’Neil Family, Baltimore,
 Maryland, 2024.18.1

EDWARD BURTYNSKY (b. 1955)
Shipyard #11, Qili Port, Zhejiang Province, China, 2005
 Chromogenic print
 41 × 34 in. (104.1 × 86.4 cm)
 Gift of the O’Neil Family, Baltimore,
 Maryland, 2024.18.2

ABELARDO MORELL (b. 1948)
Two Tall Books, 2002
 Gelatin silver print
 32 × 40 in. (81.3 × 101.6 cm)
 Gift of the O’Neil Family, Baltimore,
 Maryland, 2024.18.3

ABELARDO MORELL (b. 1948)
Tent Camera Image on Ground: Rooftop View of the Brooklyn Bridge, 2010
 Archival pigment print
 30 × 40 in. (76.2 × 101.6 cm)
 Gift of the O’Neil Family, Baltimore,
 Maryland, 2024.18.4

LARRY SCHWARM (b. 1944)
Distant Fires, Chase County, Kansas, 2006
 Chromogenic print
 29 × 29 in. (73.7 × 73.7 cm)
 Gift of the O’Neil Family, Baltimore,
 Maryland, 2024.18.5

↑ **ROGELIO BÁEZ VEGA** (b. 1974)
The Country Club, 2024
 Oil, beeswax and gold powder
 pigment on canvas
 60 × 84 in. (152.4 × 213.4 cm)
 Purchase courtesy of the Paul W.
 Zimmerman Purchase Fund, 2025.1

NATHAN LERNER (1913–1997)
Egremont Store, 1937
 Vintage gelatin silver print
 5 ¼ × 4 ⅝ in. (13.3 × 11.7 cm)
 Gift of Stephen and Harley Osman,
 2025.2.1

NATHAN LERNER (1913–1997)
The Roundhouse, Chicago, 1935
 Vintage gelatin silver print
 7 × 5 in. (17.8 × 12.7 cm)
 Gift of Stephen and Harley Osman,
 2025.2.2

NATHAN LERNER (1913–1997)
Railroad tracks under bridge, 1930s
Vintage gelatin silver print
6 ½ × 5 ½ in. (16.5 × 14 cm)
Gift of Stephen and Harley Osman,
2025.2.3

NATHAN LERNER (1913–1997)
Cigar store, 1935
Vintage gelatin silver print
5 × 8 in. (12.7 × 20.3 cm)
Gift of Stephen and Harley Osman,
2025.2.4

NATHAN LERNER (1913–1997)
Couple walking past tree, 1930s
Vintage ferrotyped gelatin silver print
3 ¼ × 2 ¼ in. (8.3 × 5.7 cm)
Gift of Stephen and Harley Osman,
2025.2.5

HARRIET CANY PEALE (1800–1869)
Kaaterskill Clove, 1858
Oil on canvas
35 × 26 in. (88.9 × 66 cm)
Purchase with funds generously
provided by the Robert C. Vance
Foundation, 2025.3

JOHN SLOAN (1871–1951)
Bonfire, ca. 1915
Pencil on paper
11 × 14 ¼ in. (27.9 × 36.2 cm)
Gift in memory of Leon, Minnie, Richard
and Paul Kaplan from the Kaplan and
Degn Families, 2025.4.1

JOHN SLOAN (1871–1951)
Bonfire, 1920
Etching
5 ¼ × 7 ½ in. (13.3 × 19.1 cm)
Gift in memory of Leon, Minnie, Richard
and Paul Kaplan from the Kaplan and
Degn Families, 2025.4.2

MARTHA RYTHER (1896–1981)
Untitled [Figure at the Edge], ca. 1940
Oil on glass
16 ¾ × 10 ¾ in. (42.5 × 27.3 cm)
Museum purchase with Paul W.
Zimmerman Purchase Funds, 2025.5

BARBARA PREY (b. 1957)
Living with Quilts, 1999
Watercolor
20 × 28 in. (50.8 × 71.1 cm)
Gift of Laurie and Peter Thomsen, 2025.6

EDDIE HALL (b. 1978)
Usonian, 2024
Acrylic paint on recycled window glass
27 × 31 ½ in. (68.6 × 80 cm)
Gift of Mary Jane (MJ) Dunn, 2025.7

JIM DINE (b. 1935)
*Lithographs of the Sculpture: The Plant
Becomes a Fan 1-5*, 1974–1975
Suite of five lithographs with
screenprinted black gloss varnish
on Natsume paper
Each Sheet: 42 × 30 in. (106.7 × 76.2 cm)
Gift of the Jim Dine Trust, 2025.8.1

JIM DINE (b. 1935)
Men and Plants, 1978
Etching, soft-ground etching, aquatint,
drypoint, and electric tools on John
Koller HMP Sagittarius paper
40 ½ × 30 ½ in. (102.9 × 77.5 cm)
Gift of the Jim Dine Trust, 2025.8.2

JIM DINE (b. 1935)
*The New French Tools 5- Boulevard
Victor, Double Sky*, 1984
Etching, aquatint, and electric tools
with hand painting
31 ¾ × 45 ⅝ in. (80.6 × 115.9 cm)
Gift of the Jim Dine Trust, 2025.8.3

JIM DINE (b. 1935)
Sovereign Nights, 1986
Direct gravure, aquatint, and power-
tool drypoint with chine colle on
handmade paper
Sheet: 31 ½ × 46 ½ in. (80 × 118.1 cm)
Gift of the Jim Dine Trust, 2025.8.4

JIM DINE (b. 1935)
Love and Grief, 1992
Woodcut with hand coloring
41 × 66 in. (104.1 × 167.6 cm)
Gift of the Jim Dine Trust, 2025.8.5

JIM DINE (b. 1935)
Grow with Gore, 2000
Etching and soft-ground etching
36 × 27 ¾ in. (91.4 × 70.5 cm)
Gift of the Jim Dine Trust, 2025.8.6

JIM DINE (b. 1935)
Red Tree, 2003
Lithography, etching and hand coloring
35 ¼ × 27 ⅞ in. (89.5 × 70.8 cm)
Gift of the Jim Dine Trust, 2025.8.7

JIM DINE (b. 1935)
Field of Miracles, 2006
Woodcut and lithograph
63 × 47 ¼ in. (160 × 120 cm)
Gift of the Jim Dine Trust, 2025.8.8

JIM DINE (b. 1935)
Bleeding Boy, 2008
Linocut
68 ⅞ × 40 in. (173 × 101.6 cm)
Gift of the Jim Dine Trust, 2025.8.9

JIM DINE (b. 1935)
The Pink Nose, 2009
Lithograph
63 × 48 in. (160 × 121.9 cm)
Gift of the Jim Dine Trust, 2025.8.10

ERIC AHO (b. 1966)
Long Essex Sky, 2004
Oil on linen
52 × 96 in. (132.1 × 243.8 cm)
Gift of Gail and Ernst von Metzsch,
2025.9

ANTONIO MARTORELL (b. 1939)
*Los Estados Unidos de Puerto Rico/
The United States of America*, 2024
Sequins, lace, and gauze on felt
83 × 94 in. (210.8 × 238.8 cm)
Museum purchase with Paul W.
Zimmerman Purchase Funds, 2025.10



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“We support the New Britain Museum of American Art because of its reverence for the past and enthusiasm for the future. Contemporary artists surprise and inspire beside old favorites. My wife Mary, daughter Naya, and I have exhibited in the *Nor'Easter*, and we experience the Museum as a welcoming environment where art is alive and flourishing.”

—Scott Bricher and Mary Terrizzi, Members



Endowment Funds

AS OF JUNE 30, 2025

The experience of today’s visitors is made possible by the generosity of previous generations.

Endowed funds provide a stable financial foundation, ensuring the Museum’s mission, collections, and programs can be sustained for generations to come. This lasting support is vital to securing the future of American art.

ART ACQUISITION, CARE, OR EXHIBITION ENDOWED FUNDS

The life of our world-class American art collection is sustained through endowed funds. They ensure we can acquire important new works, conserve and care for existing pieces, and present compelling exhibitions that share the story of American art.

FUND NAME	YEAR ESTABLISHED
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Shaker Gallery Fund	2014
Charles F. Smith Trust Fund	1938
John Butler Talcott Fund	1903
Paul W. Zimmerman Purchase Fund	2007



EDUCATION

A powerful investment in learning, these funds make it possible for students, families, and adults to connect with art in meaningful ways. From school tours and hands-on workshops to expert-led lectures and visiting artist programs, these endowments ensure that art education remains accessible and inspiring for all ages.

Dr. Pauline M. Alt Education Fund	1995
Docent Yellow Bus Fund	2004
Education Fund	2001
Jean Holden Eminent Visiting Artists Workshop Fund	2015
Alice Krall Continuing Education Fund	2020
Robert Lehman Lecture Fund	2006
Joseph J. Mucciario, Jr. Fund for Enter Arts Appreciation	2022
Catharine M. Rogers Lecture Series	2008
Melinda & Paul Sullivan Lecture Series Fund	2013

MUSEUM OPERATIONS

The heart of the Museum is enhanced by these essential funds. This lasting support ensures a welcoming and secure experience for everyone, from protecting our precious art and maintaining our building and grounds to supporting the dedicated staff who bring the Museum to life. By ensuring every aspect of the Museum runs smoothly, these endowments allow us to focus on what matters most: sharing the rich legacy of American art for generations to come.

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The Heritage Society honors those generous individuals who have chosen to make a lasting and profound impact on the Museum's future. By including the Museum in their estate plans either through a bequest, charitable gift annuity, trust, promised gift of art, or other planned gifts, these dedicated individuals are establishing a tangible legacy that lasts for generations.

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22ND ANNUAL

ART PARTY OF THE YEAR

The 2024 *Art Party of the Year* brought together supporters for an elegant evening of celebration. The gala event was especially meaningful as it celebrated Anita Arcuni Ferrante and Anthony Ferrante, whose unwavering commitment and generous philanthropy have profoundly shaped the Museum's growth and mission. The success of the Party, marked by an outpouring of community support, not only honored the Ferrantes' invaluable contributions but also celebrated the opening of *Vik Muniz: Extra-Ordinary*. Funds raised help ensure a vibrant year for the Museum.

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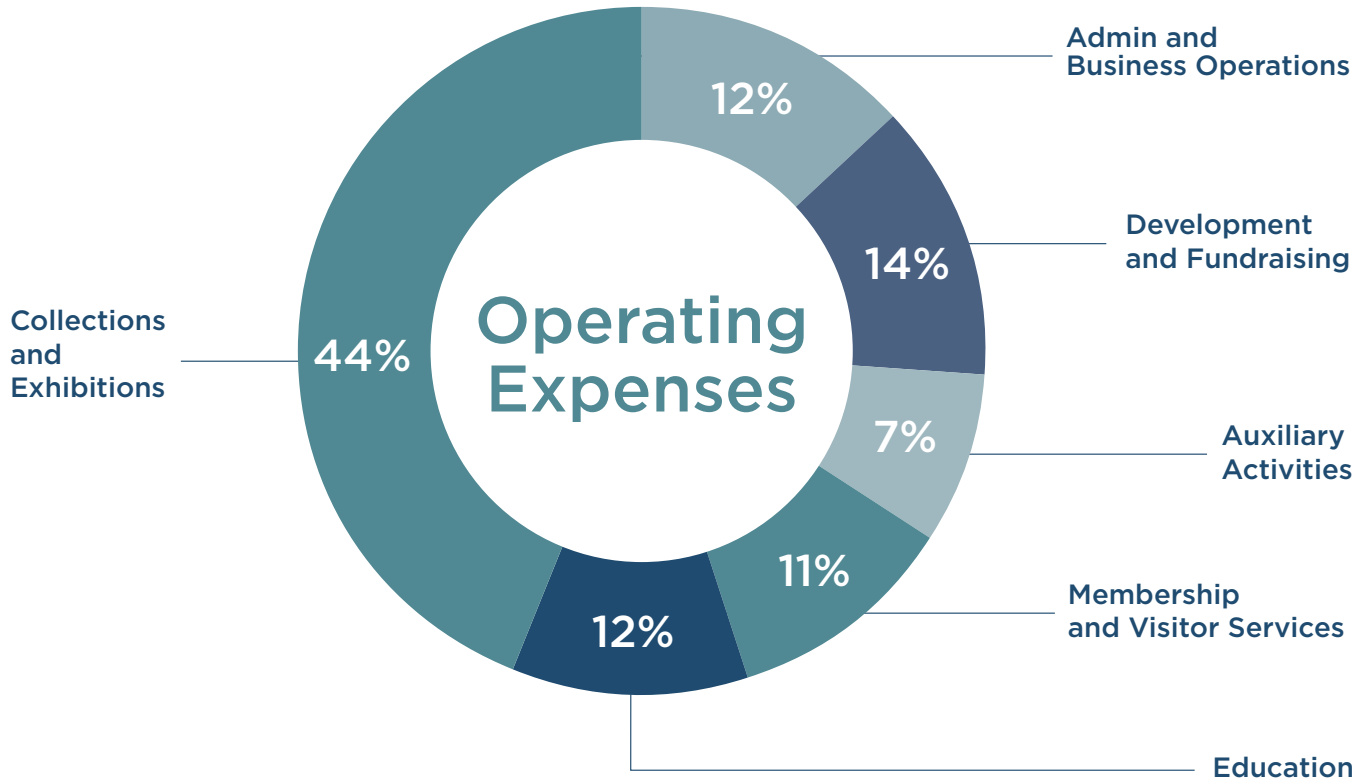
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Financials

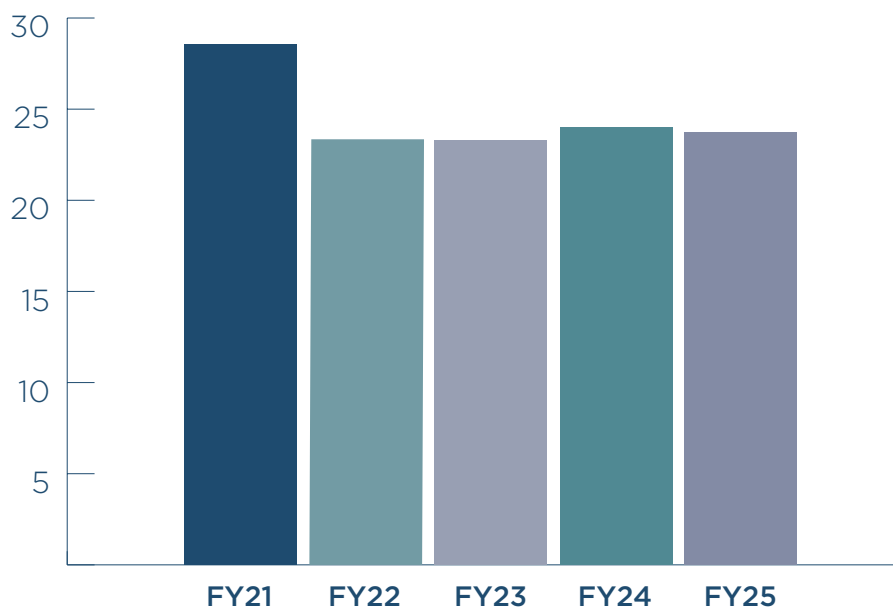
CONDENSED FINANCIAL STATEMENTS AS OF JUNE 30, 2025

(unaudited, in thousands)

Condensed Statement of Financial Position	FY25	FY24
ASSETS		
Cash	\$100	\$351
Receivables	548	114
Prepaid expenses	94	110
Inventory	224	217
Investments at market value	24,276	23,872
Beneficial interest in perpetual trusts	1,416	1,316
Land, property, and equipment (net)	21,603	22,105
Total assets	\$48,261	\$48,085
LIABILITIES & NET ASSETS		
Liabilities	1,815	1,328
Net assets	46,446	46,757
Total liabilities and net assets	\$48,261	\$48,085
Condensed Statement of Activities		
OPERATING REVENUE		
Contributions—gifts, grants, and sponsorships	\$2,932	\$2,724
Earned revenue—memberships, programs, admission, other	1,046	945
Special events	101	100
Investment income for operations	1,775	1,608
Total operating revenue	\$5,854	\$5,377
OPERATING EXPENSES		
Program expenses	\$4,084	3,599
Development and fundraising	742	630
General and administrative	640	617
Total operating expenses	\$5,466	\$4,846
NET CHANGE IN ASSETS FROM OPERATIONS		
	\$388	\$531
Income (loss) from investments, net of draw from operations	575	539
Non-operating Contributions—gifts and grants	99	95
Deaccessioned art work	-	1
Depreciation	(920)	(896)
Acquisitions of art	(435)	(267)
Other non-operating expenses	(20)	(5)
Net change in assets	\$(312)	\$(2)



Investment Balances (Market Value)



WHY I GIVE

“I am constantly surprised by the scope, reach, and ambition of this museum. It’s wonderful to have a place that is truly connected with the local community and also fully engaged in the contemporary art world at large. The Museum curates interesting shows with great focus, fresh concepts, and, thankfully, a wonderful lack of pretension. The permanent collection warrants repeated viewing, and the many events scheduled throughout the year bring me back again and again.”

—Eric Ziemann, Member

MISSION

The New Britain Museum of American Art inspires, educates, and connects people through the power of American art. Through our outstanding collection, dynamic exhibitions, and engaging programs, we create meaningful experiences that foster curiosity, creativity, and lifelong learning.

VISION

To be a nationally recognized leader in American art—a welcoming place where art inspires, history informs, and people and community thrive. By expanding access, deepening engagement, and embracing new opportunities, we will ensure that American art continues to enrich lives for generations to come.



NEW BRITAIN
**MUSEUM OF
AMERICAN ART**

56 Lexington Street
New Britain, CT
(860) 229-0257



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GENERAL ADMISSION

Members FREE
Adults \$20
Seniors AGE 67 AND UP \$15
College Students \$10
6-17 years old \$10
5 and under FREE

2025 MUSEUM HOURS

Mondays CLOSED
Tuesdays CLOSED
Wednesdays-Sunday
10 a.m.-5 p.m.
Thursdays 10 a.m.-8 p.m.

**NEW MUSEUM HOURS
JANUARY 2026**

NOW OPEN Tuesdays!
Evening hours until 8
p.m., moving from Thurs-
day to Friday nights!

MUSEUM CAFE

Wednesday-Sunday
10 a.m.-2:30 p.m.
Open Tuesdays in 2026.

ACCESSIBILITY

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

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