Cover: Maurice Prendergast (1858–1924), Beechmont, detail, ca. 1900–05, Watercolor with graphite on wove paper, New Britain Museum of American Art, Harriet Russell Stanley Fund
ANNUAL REPORT 2017–2018
NEW BRITAIN MUSEUM OF AMERICAN ART

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OUR THANKS TO NBMAA SUPPORTERS
CHAIR & DIRECTOR’S REPORT

This year, we have proudly upheld our mission to be one of America’s most welcoming, distinguished, dynamic, and educationally ambitious art museums through unique, diverse, and inspiring offerings.

Great efforts have been made to maximize the resources unique to our Museum—our world class permanent collection, our expanded facilities, our prime location adjacent to Walnut Hill Park, and our tremendously dedicated and experienced staff—in order to offer visitors unprecedented and enriching experiences here at the New Britain Museum of American Art. More programs than ever are being offered to our constituents, including lectures and symposia featuring renowned artists and historians, docent-led tours and curatorial conversations, stimulating adult and children’s studio workshops, concerts, dancing, films, health and wellness programs, and one-of-a-kind art-viewing encounters.

Additionally, we have enjoyed and greatly benefited from the wonderful resources available within our city and community through the establishment of new, innovative partnerships with regional organizations and institutions: this year, we engaged in collaborations with the American School for the Deaf, the Delamar Hotel, the Connecticut State Library, the New Britain Industrial Museum, the Farmington Historical Society, Hartford Jazz Society, and others, allowing us to broaden the NBMAA’s engagement with diverse constituents and expand the Museum’s exposure and impact beyond the bounds of our physical footprint. We look forward to continuing to foster these relationships and build foundations for new friendships and collaborations in the months and years to come.

In our exhibitions, programs, and initiatives, we continue to honor our historical heritage while examining the present and future of American art in all its complexity and diversity. This year, we celebrated the 110th anniversary of our first acquisitions, which were made in 1908. In honor
of this milestone, we created a special installation highlighting some of the Museum’s earliest acquisitions. Meanwhile, we completed a collections analysis of our 20th century artworks and are now identifying areas of our collection that we can strengthen through acquisitions and exhibitions for the benefit of future generations of visitors.

Finally, it is our dedicated and loyal constituents who continue to make the Museum the vibrant, dynamic, and ambitious institution that we strive to be. It is our trustees, our volunteers, docents, community partners, families, educators, and more, who motivate us to deliver the most rewarding Museum experiences we possibly can. It is a joy and privilege to serve our community. We thank you for a remarkable year!

PERMANENT COLLECTION

This year, we enjoyed many opportunities to expand, enhance, reinterpret, and gain greater visibility for our permanent collection.

We accessioned 91 exceptional works into our permanent collection, enhancing our ability to present comprehensive and compelling installations exploring the history of American art in our galleries. We were tremendously excited to bolster our photography holdings through the gift of numerous works by important artists including Cindy Sherman, Irving Penn, and Danny Lyon. Our collection of 20th century paintings has also been improved through the addition of several early works by Milton Avery, John Ferguson Weir, and Harry Everett Townsend, among others. The Museum can now count Andrew O’Connor’s 1902 PRO PATRIA among its newest sculptures and is thrilled to add new work by Jessie Willcox Smith to our Sanford B.D. Low Illustration Collection. In addition to these gifts, we are also grateful for an incoming bequest, which will bring important work to our galleries in future years.

We were delighted to continue sharing our permanent collection with diverse audiences through an active loan program. Twenty-four masterworks were loaned to exhibitions around the country: our Thomas Cole, The Clove, Catskills, 1827, was the centerpiece of the exhibition Picturesque & Sublime: Thomas Cole’s Trans-Atlantic Inheritance at The Thomas Cole National Historic Site, Catskill, NY, which was accompanied by a scholarly catalogue.

Childe Hassam’s Return of the Fleet, 1918, was presented in World War I and the Lyme Art Colony at The Florence Griswold Museum, Old Lyme, CT, and our beloved N.C. Wyeth “One more step, Mr. Hands,” said I, “and I’ll blow your brains out!” was featured in the popular exhibition Keepers of the Flame: Parrish, Wyeth, Rockwell and the Narrative Tradition at The Norman Rockwell Museum, Stockbridge, MA. In addition to exhibition loans, the NBMAA showcased almost 200 works of art from our permanent collection through long-term loans to different institutions across the state and beyond.

The reinstallation of 12 permanent collection galleries allowed us to refine and refresh interpretations of American art history. Newly installed galleries include the Don and Virginia Davis Gallery, featuring remarkable examples of mid-19th century genre painting; Douglas K.S. Hyland Gallery, presenting a new installation of some of the Museum’s earliest acquisitions; Charles and Christine Shivery Gallery, offering a refined presentation of American Impressionism; Charles and Irene Hamm Gallery, which includes a robust selection of works from the Ashcan School and The Eight; and Dr. Theodore H. Johnson and U.S. Representative Nancy L. Johnson Gallery, in which Regionalist highlights are showcased. On our second floor, several galleries have been reinstalled to present some of the Museum’s finest holdings of 20th and 21st century artworks, including masterworks of American Modernism, Abstract Expressionism, and Contemporary art. We look forward to continuing to showcase favorite works from our collection while periodically refreshing our galleries, so that visitors might always find something new to discover at the NBMAA.

EXHIBITIONS

Over the course of the year, the Museum presented 11 ambitious special exhibitions that highlighted diverse artistic subjects, styles, and time periods.

Several exhibitions drew exclusively from our permanent collection, including The Grand Tour and American Skyline. Part of our ongoing Architecture as Muse series, these exhibitions highlighted the work of architects, artists, and illustrators whose works were inspired by architectural structures and design. Among the artists included were Jasper Cropsey, Childe Hassam, John Singer Sargent, John Sloan, Max Weber, and James Abbott McNeill.
Whistler. We were also thrilled to present Harry Everett Townsend: Illustrations of a World War I Artist, which highlighted select work from the NBMAA’s collection of over 300 graphite sketches, ink drawings, and watercolors that Townsend made during the war. Our Shaker Gallery presented “Part 2” of a unique exhibition focusing on Shaker Woodenware.

Our permanent collection was also the focus of two exciting exhibitions curated for the Delamar Hotel in West Hartford, as part of our first fruitful year working in partnership together: East and West Coast Cool: American Art, 1960s to Now, which featured masterworks by American Pop artists; and Wonder Stories: Pulp Art at the Delamar Hotel, which presented over 30 examples from our Robert Lesser Collection of Pulp Art.

Among our special exhibitions were three large-scale presentations that demonstrated the diversity, richness, and influence of American art and culture. California Dreaming: Ed Moses, Billy Al Bengston & Ed Ruscha offered a retrospective view of the incredibly vibrant and impactful careers of three Los Angeles-based artists and their coterie in what was the largest show ever staged at the NBMAA. In a unique exhibition that explored how other nations view American culture, Ghana Paints Hollywood featured the work of Ghanaian artists who created movie posters to advertise American blockbuster movies that were shown throughout their nation in the 1980s–90s. More recently, we celebrated the work of two remarkable artists in American Post-Impressionists: Maurice & Charles Prendergast, the first show in Connecticut devoted to these early modern masters and organized in collaboration with the Williams College Museum of Art.

Our NEW/NOW series featured compelling exhibitions by two contemporary artists: Francisca Benítez, who explores intersections of dance, poetry, and performance through the use of sign language; and Paul Baylock, whose works are informed by the artist’s upbringing and experiences growing up in New Britain, the “Hardware Capital of the World.” Both exhibitions involved wonderful opportunities for community engagement: Benítez collaborated with students from the American School for the Deaf to create a new body of work for her show, and Baylock lead several talks and studio workshops, a number of which involved his former art students from New Britain High School and the Art League of New Britain.

EDUCATION

The NBMAA Arts and Education Building opened in 2015, and three years later, the Education Department has begun to take full advantage of the American Saving Foundation’s Arts and Education Center. The three art studios are used almost daily for school groups as well as children and adult art classes. All educational program offerings are directed by our talented and creative Education staff and supported by well-trained docents, teaching artists, and volunteers. There is something creative happening most every day in our studios, and the power of the arts to engage and inspire is palpable.

We served a nearly record-breaking 10,307 students, teachers and chaperones (including all 855 New Britain 4th graders) with docent-led tours and related studio activities. Today over 95% of students enjoy an hour-long docent led tour AND a hour-long studio activity led by an experienced teacher. Student groups came from over 40 towns, with new schools, including Avon, Burlington, and Harwinton visiting this year.

We are seeing a renewed enthusiasm among the docent corps with an invigorated training program and improved communication and support from Education Department and other NBMAA staff. The active corps is 85 strong. The honorary corps of another 40 docents are invited to enjoy weekly training, and another 34 people have been recruited to join the new docent training class in fall of 2018.

We continue to refine and develop creative studio programs for students and art lovers of all ages. A growing numbers of babies, toddlers, parents, and caregivers participate in our successful Playdates with Art and Toddler Time programs, the audience for which is multi-cultural and multi-generational. Very few other museums offer programs for this audience. This year, we saw an increase in our engagement with teenagers, and in FY 19, we will introduce a monthly teen lounge for students interested in meeting other like-minded teens in a creative and supportive environment to make art. Educational programming for adults deepens visitor engagement with the permanent collection.
and special exhibitions. This year, we doubled the number of drop-in gallery talks and tours offered to Museum visitors. We served over 1,500 visitors with these programs, including artist lectures, symposia, studio classes, and workshops.

PROGRAMS & EVENTS

The Museum continued to engage audiences through wide-ranging events and programs that merged art with music, dance, performance, food, and film.

Presented in collaboration with the Hartford Jazz Society and supported by the Richard P. Garmany Fund, Hartford Foundation for Public Giving, our new Walnut Hill Jazz Series featured four top-notch jazz performances, showcasing regional talent from New York City, Boston, and Hartford. The concerts drew hundreds of music lovers to the Museum and generated over $3,500 in program revenue.

Our First Friday and Museum After Dark events continue to grow in popularity. Now approaching our 12th year hosting one of the most widely-attended Halloween parties in Connecticut, the 2017 Museum After Dark event was better than ever, with 1,040 guests, an increase of 203 guests from the year prior. Increased ticket sales and improved cash bar offerings brought total revenue to $33,025. With the exploding popularity of the craft beer revival, our signature beer tasting event, “Craft Sippin’ in New Britain” continues to grow as well, drawing 641 guests in February 2018, an increase of 159 guests from the year prior, and resulting in program revenue of $21,166.

The NBMAA remains committed to engaging new audiences and continuing to be one of the most welcoming museums in the nation. As part of that effort, we hosted a Naturalization Ceremony in November 2017, overseen by the United States Citizenship and Immigration Services (USCIS) Hartford Field Office. Twenty-five new American citizens were sworn in by Judge Robert A. Richardson and were gifted with Museum memberships. The Star-Spangled Banner was performed by a quartet of students from New Britain High School.

The tradition of Holiday Decorating at the Museum turned outward to our community this year and invited local businesses and organizations to come and decorate their own holiday tree displays, which were on view to the public in The Stanley Works Center for Education and Community Development. Participants included the Greater New Britain Arts Alliance, the New Britain Bees Baseball Team, Avery’s Soda, Martin Rosol’s Meats Inc., and the Alvarium Beer Company.

Finally, we thank our active corps of volunteers for their support and involvement. 240 Museum Trustees, volunteers, and docents generously donated over 17,000 hours of their time last year—the equivalent of eight full-time positions. 65% of Volunteer hours were from the Museum’s Docent program, and 35% assisted with governance, finance, development, collections, and special events.

SHOP

Under the leadership of new Retail Manager Laura Van Dine, the Museum Shop is looking better than ever, and new product offerings are making a splash with our guests. The recent exhibition American Post-Impressionists: Maurice & Charles Prendergast afforded a wonderful opportunity to create new one-of-a-kind items that would resonate with Museum visitors. Prendergast-related merchandise totaled $13,334 in sales, while overall store sales during the Prendergast exhibition totaled $55,419.

DEVELOPMENT

FY 18 saw a wide range of events and efforts to raise revenue and visibility for the Museum. This year’s Gala was a tremendous success, particularly the live auction featuring guest emcee Scot Haney. Javier Colon, winner of Season 1 of NBC’s The Voice dazzled guests with an acoustic performance, prompting the sale of private performances with Javier not once, but three times, raising over $54,000 for the Museum. The entire event netted $207,343!

We were delighted to establish new corporate partnerships, including an exciting collaboration with the Delamar Hotel in West Hartford, in which the Museum presents two exhibitions at the West Hartford hotel per year, gaining visibility for our collection and expanding our marketing and introducing the Museum to new audiences.
Overall membership remains strong, with over 5,600 members from across the United States, representing 25 of the 50 states as well as Washington, D.C., and the U.S. Virgin Islands.

The Museum offered several enticing trips to various destinations, all of which received strong attendance. In April 2018, Director & CEO Min Jung Kim and a group of NBMAA members and donors visited Crystal Bridges Museum of American Art in Bentonville, AR. Trip highlights included dining with Crystal Bridges Director Rod Bigelow; touring the museum’s galleries, architecture, and walking trails; and visiting historic Eureka Springs, a city in the Ozark Mountains with preserved Victorian buildings, all built around the city’s natural springs.

Finally, we are profoundly grateful to John N. Howard, Chair of the Board of Trustees, for spearheading the launch of a Special Exhibitions Fund to support our expanding exhibition offerings and their associated costs. The fund raised over $126,000 to support major exhibitions such as California Dreaming, Ghana Paints Hollywood, and American Post-Impressionists: Maurice & Charles Prendergast.

EMPLOYEES

We were delighted to welcome several new employees to the NBMAA this year and are grateful for the dedication and energy they have brought to team! Our Collections Department welcomed Gabriella George and Mike Mindera; Lindsay Behrens, Cindy Cormier, Maura O’Shea, and Bonnie Sullivan represent the newest members of our Education Department; we welcome Karen Hudkins to our Finance Department; Chris Bianco and Veronika Zhikhareva recently joined our Marketing Department; Adam Alvarado joined our Security Team; Laura Van Dine now leads our Museum Shop together with Jaqueline Rodriguez and Erica San Soucie; and our Visitor Experience team now includes Jessica Kelly, Laura Coffill, and Kaitlyn Way. Welcome, all!

TRUSTEES

The New Britain Museum of American Art is tremendously fortunate to have such passionately dedicated Trustees, all of whom bring distinct
areas of expertise and insight to their work here at the Museum. Following our FY 18 revision of the NBMAA’s Bylaws, several of our committees were restructured to consolidate and refine areas of focus, based on the Museum’s current needs. We thank members of our Executive Committee, as well as committees related to collections, development and marketing, education, board nominations, facilities and planning, finance, annual audit, and investments—we are grateful for your tireless and enthusiastic work!

We welcome incoming Chair Anita Ferrante, who has been actively and deeply involved in the NBMAA for many years, serving as Chair of numerous committees including, most recently, the Collections and Nominating Committees. We look forward to a wonderful year ahead!

IN MEMORIAM

We were saddened by the loss of several beloved members of our Museum family who passed away this year. We honor longtime members and Trustee Emeriti William Brown and Hugh B. Penney; Honorary Trustee Frederick Baekland; donors Louise Korder, Arthur Simonian, Marilyn A. Stewart, and Gwendolyn Wellman; and dear friends Robert C. Rosol and Daniel Sherman. We also celebrated the tremendous life and accomplishments of Charlie B. Ferguson, former NBMAA Director and member, at a ceremony at the NBMAA honoring his legacy. We remember all of the volunteers, members, and supporters who departed us this year.
FY 19 AND A GLIMPSE AT THE FUTURE

Fiscal Year 2019 has already begun with great energy and promise.

Our exhibition schedule has been especially full, showcasing wide-ranging facets of American art. In July, we opened *Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly*, exploring common threads in the work of Minimalist pioneer Ellsworth Kelly and the collection of Shaker furniture and objects that he assembled with his partner, photographer Jack Shear. This August, we opened *Art in Farmington Village* to great success. Representing our first collaboration with the Farmington Historical Society and numerous other regional institutions and private collectors, the show focused on Farmington’s artistic heritage from the 18th to the 20th century.

This fall, we present two exhibitions featuring Dennis Hopper’s photography from the 1960s: *Dennis Hopper: American Icon* at the Delamar Hotel in West Hartford, as well as an historic presentation at the NBMAA, representing the first time the artist’s renowned “Lost Album” has been shown at an American museum in 50 years. Continuing our spirit of collaboration, we recently opened *Pictures at an Exhibition*, an innovative exhibition created in partnership with the Hartford Symphony Orchestra that took place at the NBMAA as well as the Bushnell Performing Arts Center; and *Looking for America*, a crowd-sourced exhibition organized as part of the *For Freedom’s 50 State Initiative*, involving a nationwide effort to explore what it means to be an American in the 21st century. In November, acclaimed American landscape painter Neil Jenney will be featured at the NBMAA in his first major museum show in over a decade.

In February, we are tremendously excited to present *The Beyond: Georgia O’Keeffe and Contemporary Art*, a large-scale exhibition organized by Crystal Bridges Museum of American Art that explores the work of O’Keeffe and her resounding legacy. In addition to its historical importance, the show is anticipated to draw great attendance, membership, revenue, and has already garnered committed funders, to whom we are very grateful!

Given its incredible success this year, we look forward to another phenomenal Gala, *Art Party of the Year* on May 4, 2019. We hope that you join us for this important event, as well as a hardy roster of other unique art, music, and cultural offerings in the months ahead.

While our Annual Report provides a wonderful opportunity to acknowledge and thank our constituents for all that you do over the year, we are grateful to your support and involvement each and every day. There is no greater joy than seeing our galleries full of school children, docent-led tours, families, educators, and visitors who are simply curious to discover who we are. Thank you for being part of the NBMAA, the oldest museum dedicated solely to American art. We look forward to many stimulating, enriching, educational, and rewarding months and years ahead, together.

With warm regards,

Min Jung Kim, Director and CEO

John N. Howard, Chair
The Museum’s Board of Trustees, Committee Members, and staff—with the help of our essential volunteers and supporters—work collectively to fulfill the Museum’s mission. Together, we welcome visitors, exhibit and preserve the collection, create and manage programs and classes, engage and enrich our community, raise essential funding, attract and retain members, maintain the facility and grounds, pay the bills, plan and execute events, sell items in the shop, promote the Museum and its programs, and manage all the moving parts.

BY THE NUMBERS
42 paid staff: 22 full time, 20 part time
209 volunteers
30 Trustees
74 Committee Members

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Jacqueline Rodriguez #, Museum Shop Associate
Erica San Soucie #, Museum Shop Associate

# Joined during FY 18
+ Left during FY 18
In Fiscal Year 2018, the NBMAA presented 11 exhibitions, including 3 major shows featuring loans from museums and private collectors across the United States, 2 exhibitions highlighting the work of contemporary artists Francisca Benítez and Paul Baylock as part of our NEW/NOW series, and numerous exhibitions drawn directly from our permanent collection. In addition to exhibitions in our own galleries, we also organized two shows for the Delamar Hotel, West Hartford: East and West Coast Cool: American Art, 1960s to Now and Wonder Stories: Pulp Art at the Delamar Hotel. Finally, we reinterpreted multiple permanent collection galleries, including seven galleries on our first floor and five galleries on our second floor to present our masterworks with rarely seen highlights and to provide fresh interpretations of American art for all visitors.

**BY THE NUMBERS**

520+ works of art were presented in 11 temporary exhibitions, both from the permanent collection and on loan to the NBMAA from other institutions and private collectors

2 offsite exhibits were curated for and on view at the Delamar Hotel, West Hartford
CALIFORNIA DREAMING: ED MOSES, BILLY AL BENGSTON & ED RUSCHA
NBMAA Second Floor Galleries
June 23–October 15, 2017

A landmark exhibition, California Dreaming: Ed Moses, Billy Al Bengston & Ed Ruscha offered a retrospective of works by California-based artists Ed Moses, Billy Al Bengston, and Ed Ruscha, including approximately 30 iconic, as well as rarely seen, paintings and works on paper by each artist, spanning the 1950s to today. Moses, Bengston, and Ruscha are among the most influential figures of postwar West Coast art. Part of the first generation to be shown at the renowned Los Angeles Ferus Gallery in the late 1950s and referred to as the “Cool School,” their experimental approach to abstraction has gained attention in the last 65 years both nationally and internationally. This presentation explored the radical innovations and lasting impact of this significant cohort of artists, who have come to define not only Californian, but American art of the twentieth century.

California Dreaming represented the most extensive exploration of these artists’ collective achievements to be shown at an East Coast museum. Curated by Thomas Krens, Director Emeritus of the Solomon R. Guggenheim Foundation in New York, the exhibition marked the largest show presented at the NBMAA to date.

California Dreaming was organized by the New Britain Museum of American Art. It was made possible by the generous support of John N. Howard, Sylvia Bonney, and the Bailey Family Fund for Special Exhibitions. We gratefully acknowledge the funding of Anita Arcuni Ferrante and Anthony Ferrante; Brendan and Carol Conry; The Aeroflex Foundation; Pierre and MaryEllen Guertin; and Susan and John Rathgeber. Additional support was provided by Kelly and Jonathan Jarvis.

Far bottom right: Billy Al Bengston (b. 1934), Humphrey, 1963, Oil, Liquitex, enamel, and lacquer on Masonite, Los Angeles Museum County of Art, Contemporary Art Council Fund
GHANA PAINTS HOLLYWOOD
The Stitzer Family and Robert & Dorothy Vance Galleries
November 10, 2017–February 19, 2018

Ghana Paints Hollywood featured over 50 hand-painted movie posters created by Ghanaian artists in the mid-1980s to the late 1990s—a period referred to as the “Golden Age” of Ghanaian movie posters. This cultural phenomenon resulted from the culmination of several pivotal developments in Ghana, including the emergence and accessibility of video cassette tapes, limited printing technology, and a contingent of enterprising film distributors who utilized portable gas powered generators, 20-inch TV monitors, speakers, and VCRs, to create a mobile cinema tradition unique to the country.

Commissioned to advertise these mobile movie screenings, Ghanaian artists, including Joe Mensah, Gilbert Forson, Leonardo, and Death Wonder, competed fiercely for this exciting new work. Their posters reveal the unique artistic skills of their creators as well as the wide variety of Hollywood films that attracted the Ghanaian public, including blockbusters such as Coming to America, The Matrix, Indiana Jones, and Rocky. Ghana Paints Hollywood presented viewers with a compelling cross-cultural conversation that explored and celebrated how other nations interpret American popular culture through avenues of artistic expression and innovation. The show drew enthusiastic response, particularly from a large local Ghanaian population who were thrilled to discover aspects of Ghanaian-American culture here at the NBMAA.

Ghana Paints Hollywood was organized by the New Britain Museum of American Art in collaboration with Ernie Wolfe III. It was made possible by the generous support of John N. Howard and Sylvia Bonney. We gratefully acknowledge the funding of Anita Arcuni Ferrante and Anthony Ferrante; Brendan and Carol Conry; The David T. Langrock Foundation; The Aeroflex Foundation; Sam and Janet Bailey; and Pierre and MaryEllen Guertin. Additional support was provided by Kelly and Jonathan Jarvis; Susan and John Rathgeber; The West Family; the New Britain Commission on the Arts and the Connecticut Department of Economic and Community Development Office of the Arts; and Carolyn and Elliot Joseph.
Born, raised, and trained as an architect in Chile, Francisca Benítez migrated to New York City in 1998, where she began pursuing a socially oriented artistic practice that engages and integrates diverse communities. In recent years, she has turned her attention increasingly to Deaf culture and sign language. Inspired in part by her father, who became deaf as a child, and by the daily challenges that Deaf communities face in using their languages, she creates work that fosters encounters and collaborations between Deaf and hearing communities within art spaces.

Benítez’s NEW/NOW exhibition presented works on paper and videos that traced the artist’s engagement with sign language over the past five years, focusing on its dynamic role in the context of poetry, music, dance, and visual art. Held concurrent to the Bicentennial of the American School for the Deaf (ASD) in West Hartford, the oldest school for the Deaf in the United States and the birthplace of American Sign Language (ASL), the exhibition invited collaboration with ASD and the Museum’s Deaf community at large. Over 50 ASD students and teachers participated in a poetry workshop with Benítez, in which students composed and performed original poems, and which resulted in a new site-specific work entitled Studies of Rhymes with Handshapes, 2017, that was displayed as a centerpiece of Benítez’s show.

NEW/NOW: Francisca Benítez
Mary & George Cheney, Hartford Steam Boiler, and A.W. Stanley Galleries
November 30, 2017–April 29, 2018

NEW/NOW: Francisca Benítez was made possible by the generous support of Raul and Emilie de Brigard and the Howard Fromson Endowment for Emerging Artists. Additional funding was provided by Mr. and Mrs. Jorge A. Delano and the Mowell Family Fund.
AMERICAN POST-IMPRESSIONISTS: 
MAURICE & CHARLES PRENDERGAST 

The Stitzer Family and Robert and Dorothy Vance Galleries 

March 9–June 10, 2018

The first large-scale presentation in Connecticut devoted to these important, early modern artists, American Post-Impressionists: Maurice & Charles Prendergast featured over 100 paintings, sculptures, frames, sketchbooks, photographs, letters, and tools drawn from the permanent collection of the NBMAA and the Prendergast Archive & Study Center at Williams College Museum of Art, Williamstown, Massachusetts. This extensive exhibition explored the unique artistic rapport shared by the brothers and traced the development of their careers as well as their involvement in major movements in 20th-century art, including Post-Impressionism and the Arts and Crafts movement.

The exhibition originated with Maurice’s early works of the 1890s and explored his increasing interest in Post-Impressionist style through the early 1900s. Maurice’s signature scenes of leisure and the landscape were presented in concert with rare winter scenes, still lifes, and portraits, many of which were presented in Charles Prendergast’s sumptuous hand-carved frames. Also featured were Charles’s sculptures and idiosyncratic paintings, which diverged from Maurice’s compositions in their folk art aesthetic. Among the later works featured were a selection of vibrant compositions that Charles produced while living in Westport, Connecticut, featuring the timeless yet modern themes of leisure and recreation that were beloved to both brothers.

This exhibition was made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Brendan and Carol Conry, The Aeroflex Foundation, and Pierre and MaryEllen Guertin. We also gratefully acknowledged the funding of Kelly and Jonathan Jarvis, Susan and John Rathgeber, The West Family, and Carolyn and Elliot Joseph. Additional support for American Post-Impressionists: Maurice & Charles Prendergast was provided by the Bailey Family Fund for Special Exhibitions, Anita Arcuni Ferrante and Anthony Ferrante, the Kathryn Cox Endowment Fund for Special Exhibitions, Ascend Laboratories, Dr. Timothy P. McLaughlin and Dr. Marian Kellner, Sharon and David Jepson, and Nancy and David Zwiener, as well as Mara and David Sfara, and Marenda and Todd Stitzer.
The industrial legacy of New Britain is perhaps nowhere better expressed and celebrated than in the vibrant paintings and sculptures of artist Paul Baylock, a native of the city. Throughout his career, Baylock has drawn his imagery from vintage publications and Popular Mechanics magazines from the period in which he grew up in the 1950s and ’60s as well as from New Britain iconography, factory architecture, and locally produced hardware that capture the spirit of the city.

The artist’s first museum exhibition, NEW/NOW: Paul Baylock, presented a selection of dynamic multi-media works dating from 2008 to today. Figuring prominently were a group of paintings from Baylock’s celebrated “Hardware City” series created in homage to New Britain. The exhibition also included a site-specific sculptural installation comprising original windows from the Landers, Frary & Clark Manufacturing Co. factory on Ellis Street where Baylock rented a studio in the 2000s as well as recent paintings inspired by the building’s unique architecture.

Throughout the exhibition, Baylock presented numerous gallery talks and studio workshops. Amid the ongoing demolition of historic factories throughout New Britain and the changing landscape of cities across America, his exhibition explored and celebrated the ever-evolving face of our nation.
ADDITIONAL EXHIBITIONS

FOCUS ON: SHAKER WOODENWARE I
M. Stephen and Miriam R. Miller Shaker Gallery
December 3, 2016–August 27, 2017

SAMUEL F.B. MORSE’S “GALLERY OF THE LOUVRE” & THE ART OF INVENTION
Don and Virginia Davis Gallery
June 17, 2017–October 15, 2017

FOCUS ON: SHAKER WOODENWARE II
M. Stephen and Miriam R. Miller Shaker Gallery
September 3, 2017–May 30, 2018

HARRY EVERETT TOWNSEND: ILLUSTRATIONS OF A WORLD WAR I ARTIST
Charles J. and Irene Hamm & Dr. Theodore H. Johnson and U.S. Representative Nancy L. Johnson Galleries
September 20, 2017–January 7, 2018

EAST AND WEST COAST COOL: AMERICAN ART, 1960s TO NOW
Delamar Hotel, West Hartford
September 25, 2017–March 18, 2018

WONDER STORIES: PULP ART AT THE DELAMAR HOTEL
Delamar Hotel, West Hartford
March 19–September 16, 2018

ARCHITECTURE AS MUSE: THE GRAND TOUR
The Sanford B.D. Low Illustration Gallery
May 7, 2017–January 31, 2018

ARCHITECTURE AS MUSE: AMERICAN SKYLINE
The Sanford B.D. Low Illustration Gallery
March 30–September 16, 2018

TRAVELING EXHIBITIONS

WALTER WICK: GAMES, GIZMOS, AND TOYS IN THE ATTIC
Lowe Art Museum, Miami, FL
June 22, 2017–September 24, 2018
ACQUISITIONS AND LOANS

This year, the NBMAA’s permanent collection expanded through the acquisition of over 90 gifts and bequests. Most notably, our photography collection has grown with the addition of 60 works from multiple artists, including Irving Penn, Cindy Sherman, Danny Lyon, Louis Stettner, Arthur Rothstein, and Lou Stoumen. We also acquired paintings by renowned artists Milton Avery, Harry Everett Townsend, and John Ferguson Weir and accepted Jo and Beth, an illustration by Jessie Willcox Smith that has been on long-term loan to the Museum since 2015.

OUTGOING LOANS TO 5 DIFFERENT STATES

MAINE

CONNECTICUT

NEW YORK

MASSACHUSETTS

CALIFORNIA

BY THE NUMBERS

183 works of art from the permanent collection were approved for long-term loan to 12 different institutions across the state and beyond

40 illustration highlights from the Sanford B.D. Low Illustration Collection were reframed and glazed for safe display in the Sanford B.D. Low Illustration Gallery

12 permanent collection galleries had their installations rotated throughout the past year alongside the temporary exhibition installations

91 new acquisitions, 1 intended bequest, and 24 outgoing loans were approved by the Collections Committee
ACQUISITIONS LIST

**MILTON AVERY (1885–1965)**

*Untitled (Head and shoulder portrait of Russell Campbell Shenstone)*, 1917
Pastel crayon, pencil on paper
13 ¼ x 10 ¼ in.
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.1

*Untitled (Landscape with water in foreground)*, n.d.
Oil on canvas
4 ½ x 7 ½ in.
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.2

*Untitled (Landscape with low horizon, single tree)*, n.d.
Oil on artist board
7 ¼ x 10 in.
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.3

*Untitled (Landscape with single tree on sloping field)*, n.d.
Oil on canvas
5 ¼ x 7 ½ in.
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.4

**MARK CITRET (b. 1949)**

*Gate Hinges, Sunset District*, 2003
Vintage gelatin silver print
11 x 8 ½ in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.26

*Sycamores #29, Orestimba Creek*, 2003
Vintage gelatin silver print
11 x 8 ½ in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.27


PALMER DAVIS (b. 1954)
Strawberry Shortcake, 2016
Color C-Print
18 x 24 in.
Gift of the artist, 2017.2

Afternoon Light, 2016
Color C-Print
18 x 24 in.
Gift of the artist, 2017.3

White Car, 2015
Color C-Print
18 x 24 in.
Gift of the artist, 2017.4

Street Musicians, 2014
Color C-Print
18 x 24 in.
Gift of the artist, 2017.5

Brother Sun, Sister Moon, 2016
Color C-Print
18 x 24 in.
Gift of the artist, 2017.15

JOE FIG (b. 1968)
Cary Smith: June 10, 2014, 2014
Mixed media
12 1/2 x 14 1/2 x 11 in.
Courtesy of the artist and Cristin Tierney Gallery, 2017.13

LEONARD FREED (1929–2006)
Monks Praying Outdoors, Jerusalem, Israel, 1967
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.12

Easter in Jerusalem, Israel, 1968
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.13

Easter Mass Service in the Church of the Holy Sepulchre, Jerusalem, Israel, 1967

Arab Children from the Gaza Refugee Camp Are Begging for food When Tourist or Military Busses Are Stopping at the Gas Station, Israel, 1968
Vintage gelatin silver print
10 x 8 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.14

Transvestite Performers in Dressing Room, New York City, 1971
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.15

Formally Dressed Man Smoking a Pipe, Amsterdam, Holland, 1962
Unique vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.16

Policeman Hits a Protestor, Amsterdam, Holland, 1966
Vintage gelatin silver print
10 x 8 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.17

She Is Creating and Selling Her Ceramics Here in Eilat. She Is Using Clay from This Area, Israel, 1968
Vintage gelatin silver print
11 1/4 x 7 1/2 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.18

Office Party, New York City, 1966
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.20

House of Detention, New York City, 1976
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.21

Two Elderly and Young Woman in Kitchen, Sicily, 1975
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.22

Two Herders against City Background, Sicily, 1974
Vintage gelatin silver print
8 x 10 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.23


NBMAA
Women Walking Pass by with Umbrella, Rothenburg, W. Germany, 1986
Vintage gelatin silver print 10 x 8 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.24

KEN HEYMAN (b. 1930)
In the Early Morning, Business Men Doing Pious Work in the Mud of the Holy Ganges River, before Bathing and Going off to Work, Calcutta, India, 1962
Vintage gelatin silver print 11 x 14 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.28

Young Boy behind Window, Newark, New Jersey, 1958
Vintage gelatin silver print 7 x 9 1/2 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.29

Woman in Bikini Holding a Naked Boy in Her Arms, New York, 1985
Vintage gelatin silver print 14 x 11 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.30

Hippie Showing Mice He Keeps in His Hat, England, n.d.
Vintage gelatin silver print 10 x 6 1/4 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.31

Leaning Child Nurse, Bali, Indonesia, 1959
Vintage gelatin silver print 16 x 20 in.
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.32

Alexandra Wentworth, 2017.10.32

GUSTAVE ADOLF HOFFMAN (1869–1945)
Untitled (Palm trees), n.d.
Watercolor 21 1/2 x 17 1/2 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.1

Untitled (Hay stacks), 1906
Etching 15 x 13 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.2

Untitled (Trees and brook), n.d.
Etching 19 1/2 x 14 1/4 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.3

Untitled (Trees, moon, and brook), n.d.
Etching 20 1/4 x 17 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.4

When Evening Comes, n.d.
Etching 21 x 15 1/2 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.5

St. Augustine Florida, 1905
Etching 13 1/4 x 13 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.6

Untitled (Palm Tree House), 1902
Etching 14 1/4 x 11 1/4 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.7

Group of Poplar Trees First State, n.d.
Etching 17 1/2 x 13 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.8

Untitled (Trees and sky), n.d.
Etching 20 1/4 x 17 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.9

Untitled (Birds, house, and trees), n.d.
Etching 11 1/2 x 13 1/2 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.10

Untitled (Boat on lake), n.d.
Etching 11 1/2 x 10 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.11

San Juan Mission California, 1909
Etching 15 1/2 x 13 1/4 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.12

Untitled (Lady on path), n.d.
Etching 12 1/2 x 11 1/4 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.13

Col. Francis F. Maxwell-Court, n.d.
Etching 9 x 11 in.
Donated by Blanche Friedrich in Memory of Herbert H. Friedrich, Jr., 2018.1.20

CLIFFORD JONES (1915–1975)
Circus Scene, 1937
Oil on canvas 27 x 15 in.
Bequest of Laurinda Lee, 2017.1

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DANNY LYON (b. 1942)  
*Main Entrance to the Walls*, 1968/1969 (DLTX-61)  
Gelatin silver print, printed later  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.1

Seven Years Flat on a Twenty-Year Sentence, 1968/1969 (DLTX-65)  
Gelatin silver print, printed later  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.2

The Electric Chair, 1968/1969 (DLTX-89)  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.3

Cell Block (Face behind Bars, Other Prisoners behind Him), 1968/1969 (DLTX-167)  
Gelatin silver print, printed later  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.4

Building Shakedown, 1968/1969 (DLTX-169)  
Gelatin silver print, printed later  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.5

Honey in the Rock, Listens. Mendy Sampstein Sits behind Dylan and Talks to Willie Blue, 1963  
Gelatin silver print, printed later  
11 x 14 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.1

Gelatin silver print, printed later  
16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.2

Classroom. Fifteen Years, Seven Years, and a Convict Teacher. Fifteen Years, 1968/1969  
Gelatin silver print, printed later  
11 x 14 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.3

My Triumph, Broken Gearbox Spring, New Orleans, 1964  
14 x 11 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.4

Dave and Rawhide (Columbus Outlaws), Elkhorn, Wisconsin, 1966  
Gelatin silver print 16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.5

Barbara at the Clubhouse in Chicago, 1966  
14 x 11 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.6

The East Side of Washington Street between Reade and Chambers Streets, 1966  
Gelatin silver print 16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.7

Exploring 187 West Street, 1967

Vintage gelatin silver print  
16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.8

Demolition Men’s Headquarters, 38 Ferry Street, 1967  
Gelatin silver print 16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.9

Worker on the Roof of the Beekman Building, from the Destruction of Lower Manhattan, 1967  
Gelatin silver print 16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.10

Fireproofing, Interior Roof, from the Destruction of Lower Manhattan, 1967  
Gelatin silver print 16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.11

IRVING PENN (1917–2009)  
*Sewing Machine with Bronze Head*, 1980  
Print in platinum metal 11 1/4 x 19 1/2 in.  
Gift of Judith and Gabriel Halevi, 2017.12.2

ARTHUR ROTHSTEIN (1915–1985)  
*Shoeshine Man, New York City, New York*, 1937  
Gelatin silver print 8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.37

Famine, Hengyang China, 1946  
Gelatin silver print 12 x 9 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.38

Calvin Klein, 1990  
Gelatin silver print 8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.38
CINDY SHERMAN  
(b. 1954)  
*Untitled #116*, 1982  
Chromogenic color print  
45 1/4 x 30 in.  
Edition of 10  
Gift of Judith and Gabriel Halevi, 2017.12.1

JESSIE WILLCOX SMITH  
(1863–1935)  
*Jo and Beth*, 1915  
Illustration for *Little Women* by Louisa May Alcott  
Charcoal, oil, and watercolor on paper  
26 1/2 x 17 in.  
In memory of Thomas M. Higgins, 2015.30.3

LOUIS STETTNER  
(1922–2016)  
*Journaux #10* (Newspaper collage with female figure)  
Vintage gelatin silver print, April 1991  
Blind stamp on recto, signed, titled, and dated in graphite on verso  
11 x 14 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.39

LOU STOUMEN  
(1917–1991)  
*Woman Enjoying the Sun*, *Calcutta, India*, 1944  
Vintage gelatin silver print  
16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.40

John Ferguson Weir  
(1841–1926)  
*Untitled*, 1877  
Oil on canvas  
25 x 17 in.  
Gift of Ray Gerke, 2017.6
OUTGOING LOANS

The Florence Griswold Museum, Old Lyme, CT
World War I and the Lyme Art Colony
September 30, 2017–January 28, 2018

CHILDE HASSAM (1835–1935)
Return of the Fleet, 1918
Lithograph
9 1/2 x 14 1/4 in.
Charles and Elizabeth Buchanan Collection, 1989.23

The Slater Memorial Museum of Norwich Free Academy, Norwich, CT
Bela Lyon Pratt: Sculptor of Monument
October 1, 2017–January 15, 2018

BELA LYON PRATT (1867–1917)
Artemis, 1908
Bronze
13 1/4 x 9 1/4 x 17 5/8 in.
Stephen B. Lawrence Fund, 1996.14

The Fine Arts Museums of San Francisco-de Young Museum, San Francisco, CA
The Cult of the Machine
March 24–August 12, 2018

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

The Mattatuck Museum, Waterbury, CT
Sol LeWitt Gouaches
April 18–June 10, 2018

SOL LEWITT (1877–1970)
Horizontal Brushstrokes, ca. 2003
Gouache on paper

60 1/2 x 60 1/2 in.
Gift of the artist, 2003.14

60 1/2 x 60 1/2 in.
Gift of the artist, 2003.14

The Thomas Cole National Historic Site, Catskill, NY
Picturesque & Sublime: Thomas Cole's Trans-Atlantic Inheritance
April 29–Nov. 4, 2018

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

Farmington Historical Society at the Barney Library, Farmington, CT
Farmington Art and Artists
May 31–June 14, 2018

JOHN WILLIAM HILL (1812–1879)
Landscape, 1869
Watercolor and gouache on wove paper
8 1/4 x 15 in.
Stephen B. Lawrence Fund, 1977.2

Robert Bolling Brandegee (1849–1922)
Strawberry Still Life, 1867
Watercolor on wove paper
5 1/2 x 9 in.
Gift of Robert L. Brandegee, 1973.11_2

THOMAS C. FARRER (1839–1891)
Still Life with Blackberries, 1859–91
Watercolor
13 x 9 in.
Bequest of Howard H. Bristol, Jr., 1991.24

JAMES BRITTON (1878–1936)
Portrait of Charles Noel Flagg, 1907
Oil on canvas
38 x 32 in.
Gift of the artist’s granddaughters in memory of their grandmother, Caroline Britton, 2014.178

WILLIAM GEDNEY BUNCE (1840–1916)
Venice, 1905
Gouache on mahogany panel
7 x 5 1/8 in.
Gift of Meta Bunce de Macarte in memory of Mrs. Stanley Cooper, 2000.81

ALLAN BUTLER TALCOTT (1867–1908)
Connecticut Cedars, 1887–1908
Oil on board
12 x 16 in.
John Butler Talcott Fund, 1983.24

GERTRUDE KÄSEBIER (1852–1934)
Louise Grace, ca. 1919
Sepia photograph
12 x 16 in.
Gift of Francine DuPlessix Gray, 2005.181

WILLIAM CROTHERS FITLER (1857–1915)
Pequabuck River, Farmington, 1895
Oil on canvas mounted on Masonite
18 x 26 1/4 in.
Harriet Russell Stanley Fund, 1944.05

The Bowdoin College Museum of Art, Brunswick, ME
Winslow Homer and the Camera: Photography and the Art of Painting
June 23–October 28, 2018

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

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

N.C. WYETH (1882–1945)
"One more step, Mr. Hands," said I, "and I'll blow your brains out!" 1911
Oil on canvas
47 x 38 1/4 inches
Harriet Russell Stanley Fund, 1953.19LIC

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

WILLIAM BRADFORD (1823–1892)
Off the Greenland Coast under the Midnight Sun, 1873
Oil on canvas
13 x 21 in.
Gift of Charles J. and Irene Hamm, 2014.310.9

Fishing Fleet off Labrador, 1884
Oil on canvas
18 x 29 5/8 in.
John Butler Talcott Fund, 1969.73

The Cape Ann Museum, Gloucester, MA
Harrison Cady: Artist and Illustrator
July 6–October 28, 2018
HARRISON CADY  
(1877–1970)  
The Hermit of the Wood, n.d.  
Oil on board  
30 x 26 in.  
Harriet Russell Stanley Fund, 1951.22LIC

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

Connecticut Historical Society Museum & Library  
From Their Hands and Lands: Artifacts from Connecticut’s Enfield Shakers  
March 23–July 10, 2018

Unknown Shaker Artist  
Sewing Desk, n.d.  
Butternut  
41 1/4 x 31 1/4 x 24 in.  
Gift of M. Stephen Miller and Miriam R. Miller, 2014.78.25

Unknown Shaker Artist  
Side Chair, c. 1840  
Maple and hickory with rush  
10 x 18 3/4 x 14 in.  
Gift of M. Stephen Miller and Miriam R. Miller, 2014.78.26

Unknown Shaker Artist  
Large Storage Box (Blue Butter Box), 19th century  
Pine  
11 1/2 x 21 x 16 1/2 in.  
Gift of M. Stephen Miller and Miriam R. Miller, 2014.78.12

Enfield, CT Shakers  
Drying Rack, c. 1880  
Pine, three pieces connected by brass hinges  
64 1/2 x 30 x 1 in.  
Donated by C. Malcolm and Claire Knowles of Crosswicks, New Jersey, 2014.148

INTENDED BEQUEST

Intended bequest of Gerald M. Lemega and Nancy Lemega-Watt, West Hartford, CT:

MATILDA BROWN  
(1869–1947)  
At the Watering Hole,  
Oil on canvas  
34 x 41 in.

Georgia O’Keeffe (1887–1986), East River from the 30th Story of Shelton Hotel, 1928, Oil on canvas, New Britain Museum of American Art, Stephen B. Lawrence Fund, 1958.09
The NBMAA Education Department served 21,314 people at one of the 573 education programs offered to the public this year. Nearly 35% of those who visited the NBMAA in FY 18 participated in an educational program—from a docent-led tour or multi-part studio class to a Family Day or informative lecture. Educational programs at the NBMAA provide opportunities for lifelong learning, strengthen participants’ connections to the Museum, and contribute to vibrant communities. Studio classes spark creativity and can improve physical and mental wellbeing. Family programs bolster family bonds and offer a unique environment for intergenerational discovery and dialogue. Evening lectures provide adults with opportunities for informal learning with presentations by established and emerging artists, critically acclaimed art historians, and curators.

**BY THE NUMBERS**

- **21,314** people at one of the **573** education programs
- **1,000+ visitors** participated in drop-in American Masterpieces and specialty tours offered two to three times a week throughout the year
- Docents contributed **11,086 volunteer hours** in support of school services and education
- **10,370 students, teachers, and chaperones** in grades K-12 from **public and private schools in 40 towns** visited the Museum
- **82 docents** conducted more than **1,000 individual student tours** while Museum educators led **195 classes**
- **1,000+ parents and children** participated in Family and Community Day celebrations
ADULT PROGRAMS

A robust and diverse assortment of adult programs, including lectures, symposia, and gallery talks, were offered to deepen participants’ understanding of the many special exhibitions presented this year. These programs, which drew 741 people, were presented by art critics, collectors, conservators, curators, artists, and professors from throughout the region. In addition, over 1,600 adults and college students participated in docent-led and self-guided tours, and more than 1,000 visitors enjoyed the drop-in American Masterpieces and specialty tours offered two to three times a week throughout the year.

SCHOOL SERVICES

The 2017–18 school year saw a record number of school tours, many of which were grant funded. 10,370 students, teachers, and chaperones in grades K–12 from public and independent schools in 40 towns participated in immersive half-day learning experiences that included hour-long docent-led tours followed by hour-long art activities in the Museum’s state of the art studios in the American Savings Foundation Art & Education Center. 82 docents conducted more than 1,000 individual student tours while Museum educators led 195 classes, engaging students in hands-on learning while creating works inspired by the Museum’s collections.

TEACHER WORKSHOPS

438 educators participated in professional development programs focused on curriculum development and interdisciplinary connections using the Museum’s collections.

FAMILY

The New Britain Museum of American Art continues to be a destination for families, and intergenerational families learned together in our galleries and art studios, not only at Family Days, but during Family Art Adventures, paint nights, Homeschool Days, and at our dedicated programs for children under three: Museum and Me: Playdates with Art and Museum and Me Too: Toddler Time. Nearly 1,000 parents and children participated in Family and Community Day celebrations.

Highlights included our Ghanaian-themed President’s Day in which grandparents, parents, and children participated side by side in a drumming workshop with teaching artist Craig Norton and illustrated their own movie posters in our American Savings Foundation Art & Education Center, and our all-things-Prendergast Community Day, which marked the NBMAA’s 115th birthday.
In the third full year of operation, our three art studios in the American Savings Foundation Art & Education Center are often filled to capacity. Over 3,500 children and adults participated in NBMAA’s studio classes this year, with students ranging from 18 months to over 80 years old, and special exhibitions and permanent collections provided inspiration for artists creating in watercolor, collage, pastel, acrylic, wire, clay, and more! Adult studio program highlights included a draped figure life drawing class in the galleries, a picture-book course with staff member Bonnie Rose Sullivan, and the ever popular watercolor classes taught by June Webster and Mary Smeallie. We also explored art-making outside of the classroom, partnering with the Apple Store Westfarms to offer a two-part iPad drawing workshop at the Apple Store and at the Museum.

**BY THE NUMBERS**

- 33 teaching artists
- **Ages of studio participants:** 18 months through 80+
- **Medsiums used/techniques taught:** air-dry clay, gold leaf, acrylic paint, collage, watercolor, pen and ink, graphite, cassette tape, bookmaking, spray paint, assemblage, origami, pastel, typography, costume design, weaving, print-making
- 4 Community Days
- 6 Family Days
- 9 Homeschool Days
- 10 Studio@4 Classes
- 11 Youth Drawing 101 classes
- 12 Teen Studio workshops
- 43 occurrences of Art Start
- 43 occurrences of Art Explorers
- 28 Adult Studio classes
- 8 unique Adult Studio classes
- 21 sessions of Watercolor classes
- 142 sessions of 28 Adult Studio classes
STUDENT ART SHOWS

We continued to support budding talent this year, mounting five student art shows that attracted over 1,600 visitors. This year, we presented the 28th annual Art from the New Britain Public and Parochial Schools, Berlin Public Schools: Student Art Exhibition, and Plainville Public Schools: Student Art Exhibition, which all featured works by students in grades K–12. We also installed a small exhibition of student artwork by college students from Southern Connecticut State University in response to Soo Sunny Park’s Boundary Conditions and partnered with the Talcott Mountain Science Center to present the i2i Challenge, featuring works by students in grades K–8 inspired by STEAM principles on the theme of under the sea.
VISITATION AND COMMUNITY OUTREACH

The New Britain Museum of American Art welcomed over 61,000 visitors, from 47 states, who had access to over 600 educational and other programs over the course of the last fiscal year. The Museum makes every effort to be accessible to and engage our community through our programs and exhibitions, our social media channels, by being present at community events, and by offering many opportunities of free admission.

Visitors arrived from 18 nations: Argentina, Australia, Austria, Brazil, Canada, China, France, Germany, Ireland, Israel, Italy, Mexico, Netherlands, New Zealand, Norway, Poland, Portugal, and the United Kingdom.

The Museum hosted visitors from 47 states in the continental United States, as well as Alaska, Hawaii, Puerto Rico, and St. Croix, U.S. Virgin Islands.

Visitors came from 627 unique Zip Codes, including 42 in California, 91 in Florida, 178 in New York, 184 in Massachusetts, and 311 zip codes in Connecticut.

240 Trustees, docents, and volunteers generously donated over 17,000 hours last year, which is an equivalent to 8 full-time positions.

Total Museum visitation for FY 18: 61,135

82% of total visitors are from CT
18% are from out-of-state

The Museum hosted visitors from 47 states in the continental United States, as well as Alaska, Hawaii, Puerto Rico, and St. Croix, U.S. Virgin Islands.

Visitors came from 627 unique Zip Codes, including 42 in California, 91 in Florida, 178 in New York, 184 in Massachusetts, and 311 zip codes in Connecticut.
Participation in school tours came from 6 counties statewide representing 40 cities and towns.

65% of volunteer hours were from the Museum’s Docent program, and 35% were devoted to governance, finance, development, and collections matters, as well as special events.

COMMUNITY PARTNERS

A Million Thanks
Alvarium Brewing Company
American School for the Deaf
Andie’s Cookies
Apple Store, Westfarms
Art League of New Britain
Artison Specialties
Arts for Learning CT
Avery’s Soda
Ballet Theatre Company
Bike New Britain
Central Connecticut State University
Consolidated School District of New Britain
Cracovia Restaurant
Five Churches Brewing
Greater Hartford Arts Council
Hartford Flavor Company
Hartford Healthcare Center for Healthy Aging
Hartford Jazz Society
Hartford Symphony Orchestra
Hospital for Special Care
Jerome Home
Killam & Bassette Farmstead
Kinsman Brewery Company
Klingberg Family Center
Litchfield Distillery
Lyme Academy of the Arts
Martin Rosols, Inc.
Ghanaian American Journal
Fryderyk Chopin Society of Connecticut
Greater New Britain Arts Alliance
Mighty Swell Beverages
New Britain Bees
New Britain Industrial Museum
New Britain Parks and Recreation
New Britain Symphony Orchestra
New Britain Youth Theater
Nzinga’s Daughters
Opera CT
Paint What You Feel
Polish American Foundation of Connecticut
Rich’s Corporation
Rogers Orchards
Seastone Pastry Studio
Southern Connecticut State University
Talcott Mountain Science Center and Academy
The Children’s Museum
United States Citizenship and Immigration Services
University of Hartford, Hartt School of Music, Community Division
West Side Tavern

SOCIAL MEDIA FY 18

DEMOGRAPHICS

AGES
- 13-17: 10%
- 18-24: 5%
- 24-34: 21%
- 35-44: 18%
- 45-54: 20%
- 55-64: 24%
- 65+: 18%

WOMEN: 69%
MEN: 30%

OUR FOLLOWERS

Facebook: 13,112 (+766)
Twitter: 5,635 (+1,174)
Instagram: 2,174
VISITOR EXPERIENCE

The Visitor Experience Department is the first point of contact at the Museum, greeting guests, checking in members, selling tickets, answering questions, providing hospitality support for exhibition openings, meetings and lectures, and managing an array of music and social events.

BY THE NUMBERS

11% of total visitation was for Visitor Experience programs/events

173 volunteers attended the annual picnic and the “Night at the Opera” events

3,658 visitors attended live music performances at Sunday Music Series, Walnut Hill Jazz, First Friday, Art Happy Hour, and the Fryderyk Chopin Society of Connecticut concerts, resulting in 6% of total visitation.
WALNUT HILL JAZZ SERIES

Jazz is American art, and the NBMAA has brought it back to New Britain with the launch of this new series in the winter of 2018, thanks to the generous support of the Richard P. Garmany Fund at the Hartford Foundation. Organized in collaboration with the Hartford Jazz Society, the four Walnut Hill Jazz Series concerts featured regional talent from New York City, Boston, and Hartford and drew a total of 325 guests to the Museum, many for the first time, generating $3,562 in revenue.

MUSEUM AFTER DARK: HALLOWEEN

The most popular Halloween bash in Connecticut was even better than ever in 2017, with two full-service bars, two dance DJs, food, fun, and 1,040 guests, resulting in over $30,000 in ticket sales.

CRAFT SIPPIN’ IN NEW BRITAIN

Our signature beer sampling extravaganza continues to draw enthusiasts of the region’s best tasting creations. Featuring over 25 breweries (with special thanks to Hartford Distributors), we had 641 happy people sippin’ in New Britain! This was an increase of over 150 guests from the year prior.

FIRST FRIDAY

Since 1995, “New Britain’s Best Happy Hour” has been offering food, music, spirits, and good conversation in a sophisticated setting, as well as an opportunity to unwind after the work week. With an updated selection at the bar and the area’s best live entertainment, First Friday remains the cornerstone of the social calendar at the NBMAA.

HOLIDAY DECORATING

The festive activities of the season had a new twist this year, as we engaged community organizations to stop in and decorate their own unique holiday trees. Participants included the New Britain Bees baseball team, Alvarium Beer Company, Martin Rosol’s Inc., Avery’s Soda, and the New Britain Arts Alliance, and all were fiercely creative with their designs! The Museum’s Holiday Decorating Committee volunteers also brought their “A” game with the soaring lobby tree, the Hanukkah and a Kwanzaa displays, and the beautiful decorations in the Moser Library.

NATURALIZATION CEREMONY


MUSEUM SHOP

In support of the exhibition, American Post-Impressionists: Charles & Maurice Prendergast, the Museum Shop offered unique merchandise, including posters, jewelry, note cards, key rings, puzzles, magnets, mugs and publications, and this exhibition-related merchandise and other items generated over $55,000 in sales during the run of the show. Due to a generous donation from the Williams College Museum of Art store, we sold $1,700 in Prendergast catalogues at 100% profit margin.

With a new focus on visual impact and consumer-friendly displays, the shop is our last opportunity to make a great impression. Other highlights include the launch of our first-ever Spring Maker’s Market (25 vendors with Mother’s Day gifts), the new permanent collection wall calendar (which sold 123 copies in 2018) and strengthening our selection of art-related books, which now comprise 10% of total retail sales.
DEVELOPMENT

The mission of the New Britain Museum of American Art is dedicated to serving all people by pursuing excellence in art through collections, exhibitions, and education. The exemplary performance of the Museum in these areas would not be possible without the support and generosity of thousands of individuals, foundations, corporations, and government entities.

18TH ANNUAL ART PARTY OF THE YEAR

Over 300 generous guests convened on May 5, 2018 for the 18th annual Spring Gala, The Art Party of the Year! By all accounts, it was a spectacular evening with Scot Haney presiding over the Live Auction, and lucky guests walking away with beautiful art and unique experiences. The event, which honored Rebecca and Jim Loree, netted over $207,000 to support the Museum’s educational programming. Many thanks go to Gala Co-Chairs Beverly Buckner-Baker and David Polk, as well as the energetic Gala committee for their dedication, hard work, and ensuring that the evening was successful and enjoyed by all.

SPECIAL EXHIBITIONS FUND

In FY 18, Board of Trustees Chair John N. Howard launched the Special Exhibitions Fund, a new initiative created to support the direct and indirect costs of exhibitions presented during the fiscal year. Generous supporters of the fund contributed over $126,000, enabling the Museum to present vibrant and diverse exhibitions and related programming.

NOR’EASTER EXHIBITION

The 2018 Nor’Easter: The 48th Annual Juried Members Exhibition was once again hugely popular with the Museum’s members, attracting over 1,040 submissions. Juror Stephanie Haboush Plunkett, Deputy Director of the Norman Rockwell Museum, selected 70 works to be displayed during the three-week exhibition.

MEMBERSHIP

Membership continues to be an important source of revenue and generated over $500,000 in FY 18 to support the Museum. The Museum has an active community of over 5,000 members, including nearly 100 generous Premier Members, all of whom are deeply committed to the arts and to sustaining and growing the Museum’s programs and outreach.

Throughout the year, our members enjoyed exclusive access to opening receptions, special tours, offsite visits, dinners, and trips to other arts and cultural sites. Members participated in four NBMAA-led day trips during the year, as well as a four-day visit to Bentonville, Arkansas, to visit Crystal Bridges Museum of American Art with NBMAA Director and CEO Min Jung Kim.

EDUCATION PROGRAMS

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

Supporters of school tours and student art shows for the 2017-18 school year include Tinty Foundation, SBM Charitable Foundation, Webster Bank, Bristol Brass Fund at the Main Street Community Foundation, Duncaster, Ion Bank Foundation, the Plainville Community Fund at the Main Street Community Foundation, and Elizabeth Norton Trust Fund.
MEMBERSHIP
3,645 Memberships
5,626 Members
$502,686 Membership Income
70% retention rate

GALA
325 attendees
32 volunteers
137 Silent auction items
5 Live auction items
$207,343 netted

NOR’EASTER MEMBER’S EXHIBITION
1,042 entries by 416 artists from 17 states
95 New members
70 pieces accepted into the show
$9,127 net entry fees

LIBRARIES THAT BECAME MEMBERS
Bethlehem Public Library
Dover Plains Library
Hall Memorial Library
Hartford Public Library
Sherman Library
Watertown Library Association

MEMBERS FROM 25 STATES
NORTH AMERICAN REGIONAL MUSEUM DISCOUNT USED BY 309 VISITORS
DEVELOPMENT AND PROGRAM HIGHLIGHTS 2017–18

July 6, 2017 — Tour of California Dreaming: Ed Moses, Billy Al Bengston & Ed Ruscha for Circle Level members and above

July 12, 2017 — Meet and Greet reception for Premier Members with Deputy Director Michelle Hargrave

August 10, 2017 — New Member Tour

September 7, 2017 — Offsite cultivation event

September 13, 2017 — Day trip to The New York Botanical Garden (Bronx, NY)

September 19, 2017 — Opening reception for Harry Everett Townsend: Illustrations of a World War I Artist for Premier Members and Special Guests

October 6, 2017 — Premier Member visit to the sculpture fields of the late artist David Hayes (Coventry, CT)

November 9, 2017 — New Member Tour

November 8, 2017 — Opening reception for Ghana Paints Hollywood for Premier Members and Special Guests

December 7, 2017 — Day trip to the Worcester Art Museum and Iris and B. Gerald Cantor Art Gallery at College of the Holy Cross (Worcester, MA)

December 13, 2017 — Hyland Medal Reception and Award Presentation to Kathryn S.L. Cox

January 18, 2018 — Tour of Ghana Paints Hollywood for Circle Level members and above

February 8, 2018 — New Member Tour

March 8, 2018 — Opening reception of American Post-Impressionists: Maurice & Charles Prendergast for Premier Members and Special Guests

March 15, 2018 — Tour of American Post-Impressionists: Maurice & Charles Prendergast for Circle Level members and above

April 7, 2018 — Annual Black Tie Director’s Dinner for Members of the John Butler Talcott Society and Grace Judd Landers Society

April 12, 2018 — Day trip to the Institute of Contemporary Art and John F. Kennedy Presidential Library and Museum (Boston, MA)

April 19–22, 2018 — Visit to Crystal Bridges Museum of American Art and area attractions (Bentonville, AK) with Director and CEO Min Jung Kim

May 3, 2018 — The Art Party of the Year Artist and Sponsor Party

May 5, 2018 — The 18th annual Art Party of the Year

May 23, 2018 — Wonder Hour celebration at the Delamar West Hartford for Premier Members

June 6, 2018 — Art in Farmington Village offsite cultivation event

June 14, 2018 — Day trip to The New York Botanical Garden (Bronx, NY)
$100,000+
Stanley Black & Decker

$50,000-$99,999
American Savings Foundation
Jay Porter Bruemmer** in memory of Lorraine Venskus Bruemmer
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On Wednesday, December 13, 2017, the New Britain Museum of American Art presented Kathryn S.L. Cox with the prestigious Hyland Medal. Established in 2015 upon the departure of former NBMAA Director Douglas Hyland and in recognition of his 16 years of excellence as director, the Hyland Medal was intended to honor individuals who have rendered exceptional service to the Museum. Kay Cox served as a member of the Board of Trustees from 2002–11 and again from 2013–17, including as Chair from 2008–11, and was named Trustee Emeritus in October 2017. She has been an active member of numerous committees and a dedicated event supporter, including acting as Chair of The Art Party of the Year Committee in 2015. She spearheaded the Museum’s premier membership and founded the John Butler Talcott Society with her late husband Tom. In honor of Kay’s exemplary service to the NBMAA, donors made contributions totaling over $16,000 to the Fund, which supports the position of Museum Director.

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<td>Elizabeth M. Wick, managed by Merrill Lynch</td>
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#### ACQUISITION

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<td>from the Eighteenth through the Twentieth Century</td>
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<td>John Butler Talcott Fund</td>
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<td>Paul W. Zimmerman Purchase Fund</td>
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<td>Alice Osborne Bristol Fund</td>
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<td>Edward A. and Mary W. Mag Fund</td>
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#### NBMAA FUNDS

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<td>Luda S. Piecka Fund</td>
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Ms. Erica Stinziani
Mr. and Mrs. Jay
Stoppelman
Mrs. Margaret T. Storris
Mr. Mervyn F. Strauss
Ms. Donna Stuckwell
Mr. and Mrs. James G.
Sutton
Mr. Craig Swanson and
Ms. Sheila Foss-
Swanson
Ms. Lynn Swanson
Ms. Heidi Sweeney and
Mr. Bob Hayle
Ms. Mary Symkowicz
Mr. and Mrs. Adam
Szczesniak
Ms. Judith Talbot
Ms. Mary C. Talbot
Mr. and Mrs. SuneeT
Talpade
Mr. SC Tang and Ms. L
Chin
Zeena Tawfik
Mr. and Mrs. Carlton C.
Taylor
Ms. Carol A. Taylor and
Mr. Richard A. Riddell
Mr. and Mrs. David
Taylor
William and Barbara
Taylor
Mr. and Mrs. James
Tebo
Mr. and Mrs. Richard
Tedder
Mr. and Mrs. Robert
Tellar
Mr. and Mrs. Elliot D.
Tertes
Mr. and Mrs. Philip
Theriault
Mr. and Mrs. Roger
Therrien
Mrs. H. Grant Thomas
Mr. Craig Thompson
and Mrs. Richard
Kearney
Ms. Nancy Thomson and
Mr. Jonathan Shaw
Dr. and Mrs. Jay Tillman
Mr. and Mrs. Richard F.
Tombaugh
Mr. Humphrey Tonkin
and Ms. Jane
Edwards
Ms. Cynthia Toporek
and Mr. Kyle Slocum
Mr. and Mrs. Robert H.
Townsend
Mr. and Mrs. Thomas F.
Tresselt
Becky and Tom Trutter
Mr. and Mrs. Walt
Tucker
Mr. and Mrs. Robert
Ueberbacher
Mr. and Mrs. Douglas
Unfried
Mr. and Mrs. Harrison R.
Valante
Mr. and Mrs. John
Valengavich
Mr. and Mrs. Matthew
Valenti
Mr. Peter Van Beckum
and Ms. Lucinda
Stanley
Ms. Stacie Van Deusen
and Mr. Thomas
Calloway
Mr. and Mrs. Jean-Pierre
van Rooy
Mrs. Elinor Van Vooren
Mr. and Mrs. Stephen J.
Varga
Ms. Patti Anne Vassia
Cara A. Vilas
Mr. and Mrs. Maurice
Villano, Jr.
Mr. Robert T. Vinopal
Mr. Paul Virostek
Ms. Susan Virostek and
Mr. William Breck
Ms. Cynthia Walker
Mr. George Wall and
Ms. Kathy Cassola
Ms. Barbara A. Wallace
Mr. and Mrs. Harry C.
Wallengren, Jr.
Mr. Brian Walsh and
Ms. Brenda Almonte
Marilyn W. Walsh
Mrs. Marybeth O. Walsh
Dr. and Mrs. Martin
Wand
Mr. Glenn Wandy and
Ms. Lydia Weisman
Mr. and Mrs. John Warn
Mrs. Mary-Jo W. Warren
Dr. and Mrs. Robert S.
Waskowitz
Dr. and Mrs. Michael J.
Wasta
Mr. and Mrs. James
Watras
Ms. Linda Webber
Ms. Patricia Wehrli-
Zemsta
Mrs. Elizabeth Welch
Mr. David Welsh
Mr. and Mrs. Daniel
Weston
Mr. and Mrs. John D.
Whalen
Mr. and Mrs. Charles
Whitaker
Mr. and Mrs. Homer
White
Mrs. Margaret P. White
William and Mary White
Mrs. Nancy T. Whitney
Mr. and Mrs. Michael
Wiater
Mr. and Mrs. Alan
Wiedie
Susan Williams
Dr. J. Fenton Williams
Mr. Robert O. Williams
and Ms. Susan J.
Burns
Ms. Terri A. Williams
and Mr. Kent Dunlap
Mr. and Mrs. Denis
Williamson
Mrs. Alison H. Wilson
Mr. and Mrs. Andrew
Winokur
Ms. Lynda Winslow and
Mr. Ryan Young
Ms. Marguerite Winslow
and Ms. Loretta
Knapp
The Wiszniak Family
Mr. and Mrs. Bruce
Wittchen
Ms. Elida S. Witthoeft
Leonard and Jean Witz
Ms. Karen Wizevich
Ms. Dorie Wojcik
Ms. Sylvia Jane Wojcik
Mr. and Mrs. Carl Wolf,
Jr.
Mr. and Mrs. David
Wolff
Ms. Samantha Wolinski
and Mr. Michael
Moote
Mr. and Mrs. Nathan D.
Woodberry
Mr. William Woodin
Mr. and Mrs. Jimmie
Woods, Jr.
Ms. Dianne P. Worrall
Mr. William H.
Wulfzange
Ms. Mary M. Wynn
Ms. Helen Young and
Mr. George Abele
Mr. John Yrchik and
Ms. Eileen Sypher
Mr. and Mrs. David A.
Zacchei
Dr. and Mrs. Thomas J.
Zaccheo, M.D.
Mr. Michael Zager
and Ms. LouAnne
McDonald
Ms. Suzanne E. Zajac
and Mr. Clifford A.
Birdsey
Ms. Anita C. Zakrzewski
and Ms. Barbara
Zakrzewski
Mrs. Pauline Zimmerman
Mr. and Mrs. Alan Zinser
Dr. and Mrs. Fred M.H.
Ziter, Jr.
Michael and Catherine
Zizka
Ms. Francine Zottoli and
Ms. Nancy Schmidt
Mr. Adam Zweifler
and Ms. Maureen
Armstrong
Mr. and Mrs. David K.
Zwiener

* deceased
CORPORATE/INSTITUTIONAL MEMBERS

Assured Partners Northeast, LLC  
BoneeWeintraub, LLC  
Central Connecticut State University  
Delamar West Hartford  
East Hartford Fine Arts Commission  
Hartford Steam Boiler Inspection & Insurance Co.  
Independent Outdoor  
John R. Schroeder, AIA  
Law Office of Kevin C. Ferry, LLC  
Perkins Travel Corporation  
Stanley Black & Decker  
Trinity College  
University of Connecticut  
University of Hartford  
WorldBusiness Capital, Inc.

LIBRARY PASS MEMBERS

Acton Public Library  
Andover Public Library  
Archbishop O’Brien Library  
Atwater Memorial Library  
Auburn Public Library  
Avon Free Public Library, Inc.  
Babcock Library  
Bakerville Library  
Beacon Falls Public Library  
Beardsley and Memorial Library  
Bentley Memorial Library  
Berlin-Peck Memorial Library  
Bethel Public Library  
Bethlehem Public Library  
Blackstone Memorial Library  
Booth & Dimock Library  
Brainerd Memorial Library  
Bristol Public Library  
Brookfield Library  
Burlington Public Library  
Burnham Library  
Canton Public Library  
Case Memorial Library  
Cheshire Public Library  
Chester Public Library  
Clark Memorial Library  
Cora J. Belden Library  
Cromwell Belden Public Library  
Danbury Public Library  
Deep River Public Library  
Douglas Library  
Dover Plains Library  
Durham Public Library  
E.C. Scranton Memorial Library  
East Granby Public Library  
East Haddam Free Public Library  
East Hampton Public Library  
East Hartford Public Library  
East Lyme Public Library  
Eastford Public Library  
Edward Smith Library  
Enfield Public Library  
Essex Library Association  
Fairfield Public Library  
Farmington Library  
Fletcher Memorial Library  
Forbes Library  
Goshen Public Library  
Granby Public Library  
Guilford Free Library  
Gunn Memorial Library  
Hall Memorial Library  
Hamden Public Library  
Hartford Public Library  
Harwinton Public Library  
Henry Carter Hull Library  
Jonathan Trumbull Library  
Kent Memorial Library  
Killingly Public Library  
Killingworth Library Association, Inc.  
Levi E. Coe Library  
Library Association of Warehouse Point  
Lucy Robbins Welles Library  
Lyme Public Library  
Manchester Public Library  
Mansfield Public Library  
Meriden Public Library  
Middlebury Public Library  
Milford Public Library  
Minor Memorial Library  
Monson Free Library  
Morris Public Library  
New Britain Public Library  
New Milford Public Library  
Norfolk Library  
North Haven Memorial Library  
Norwalk Public Library  
Oliver Wolcott Library  
Plainville Adult and Continuing Education  
Plainville Public Library  
Plumb Memorial Library  
Portland Public Library  
Prospect Public Library  
Prosser Public Library  
Rathbun Memorial Library  
Renbrook Library  
Richmond Memorial Library  
Rockville Public Library  
Russell Library  
Salem Free Public Library  
Saxton B. Little Free Library  
Sherman Library  
Silas Bronson Library  
Simsbury Public Library  
Somers Public Library  
South Windsor Public Library  
Southbury Public Library  
Southington Library and Museum  
Terryville Public Library  
The Licia & Mason Beekley Community Library  
Thomaston Public Library  
Tolland Public Library  
Torrington Library  
Tunxis Community College  
Wallingford Public Library  
Warren Public Library  
Waterford Public Library  
Watertown Library Association  
Welles-Turner Memorial Library  
West Hartford Public Library  
Westbrook Public Library  
Weston Public Library  
Westport Library  
Wethersfield Public Library  
Willimantic Public Library  
Willington Public Library  
Willoughby Wallace Memorial Library  
Windsor Public Library  
Wolcott Public Library  
Woodbridge Town Library  
Woodbury Public Library
OVER 200 DOCENTS AND VOLUNTEERS GENEROUSLY DONATED THEIR TIME AND TALENT TO THE NBMAA

Ronald B. Abbe
Elizabeth Aloi
Jenna Ayala
Jeanie G. Babineau
Sandra Bacalski
Shannon Barillari
Ilene Baron
James Bartolotta
Theresa Battaglio
Bonnie Beaulieu
Morgan Bengel
Carol S. Benjamin
Margaret A. Bercovitz
Yuliya Biziuk
Jeff A. Blazejovsky
Marie Bogdanski
Irene Braren
Kathleen A. Butler
Olivia Calfe
Mary L. Cannella
Maggie Carlin
Therese Carlos
Marie Carlson
Anne Carubba
Ronald A. Carubba
Donna Cassella
Richard Charnick
Sandra Chase
Ruthellen Corbett
Ruth Ann C. Davis
JoAnn DeWind
Anne L. DiPietro
Megan Disch
Penny G. Dix
Siobhan Dornfried
Teresa M. Dorsey
Pauline M. Dow
Loretta Eason
Mary-Jane Eisen
Jackie Fastaia
Karl E. Feer
Edith Fein
Corinne Ferola
Gay Fialko
Ellen C. Fisher
Barbara Fletcher
Sally Follansbee
Lynn Follis
Hilary E. Freedman
Felicia Gajda
Viviana P. Garcia
Max Gasner
Jillian Gates
Clare Gatta
Scott Gawlicki
Evelyn Genovese
Natalie Giana
Teresa Gianzinetti
Janey C. Giel
Mark Giulietti
Rose A. Greenwald
Thomas Gruber
Rita E. Grygus
David Gunn
Thomas J. Gworek
Stephen F. Hard
Janice M. Hasenjager
Patricia P. Hatch
Catherine Heinze
Patricia D. Hickox
Enid R. Hirst
Elaine M. Hobart
Lois Ann Hodlin
Roseanne Horn
Kiran Ishaq
James W. Jacobs
Sally V. Johnson
Anna Kamradt
Alma Kears
Shirley C. Keezing
Gretchen F. Kelly
Joan Kennedy
Sheila F. Kinscherf
Abby Kokinos
Marie C. Koller
Rebecca Koonz
Bradford Korder
Carol P. Lacoss
Barbara V. LaRosa
Charles N. Leach
Lorraine C. Legnani
Lindsay Lentocha
Robert T. Leo
Jonathan Leon
Linda Levine
Barbara Lewis
Susan H. Livingston
Pamela Lockard
Geraldine Lombard
Katherine R. Lotko
Gail Maglio
Gregory Maglio
Hayley Maher
Brenda Manning
Kay H. Marier
George E. Martin
Maddy Martin
Marsha L. Mason
Robert L. Mathis
Elisa McClear
Sekiko Mcdonald
Megan McFadden
Nicole McGuire
Dori A. Melowicz
Barbara Mendelson
Michael Milardo
Les Milch
Margaret Milch
Steve Miller
Josephine Moreno
Cara Moylan
Margaret Murphy
Nancy Najarian
Erin Newton
Betty Noe
Greta Nystrom
Katie Obedzinski
Sharon M. O’Brien
Joani Olsen
Rose Orelup
Angela Orsene
Luc A. Ouellette
Sally Oxman
Donna H. Ozga
Susan Palms
Hayley Parker
Ann S. Parkhurst
Hetal Patel
Christopher Pentore
Lana B. Pentore
Joe V. Perez
Robert D. Pezze
Mary M. Piazza
Beverly Pierz
Nancy Pilarski
Jeanne L. Pinto
Lauren Pliska
Jill Price
Vivan Qiu
Carol Raza
Dori Reidy
Marc-Yves Regis II
Rhona J. Roffr
Albina Romanski
Rick Rosen
Robert Rosenfeld
Sarah Rosol
Suzanne G. Roy
Claudia M. Ryan
Isabella Sandoval
Paul W. Schibi
Karen Schick Schide
Donna Schwartz
Shirley B. Schwartz
Amy Sciongay
Christopher W. Semrau
Joseph Servidone
Marlene Shea
Robert A. Sheehan
Judy Silver
Amy L. Silverman
Carrie Simon
Pamela B. Simon
Susan L. Simonds
Susan Skarvinko
Ursula Skierkowski
Barbara Smith
Robert Srlowitz
Frank Steele
Sharon Straka
Rhea J. Sutton
Ruth H. Swisher
Debra L. Szabo
Lydia Szarlan-Baltrush
Judy Taddeo
Mary C. Talbot
Barbara F. Taylor
Diane G. Therrien
Jessica Thomas
Maria Tucker
Anna Tufankjian
Lisette Velasquez
Esther S. Veley
Susan N. Venberg
Theresa Vincenzo
John D. Wadhams
Lynn H. Wadhams
Deanna Walsh
Cathy Wang
Elizabeth Wells
Danielle A. Whitcomb
Alice Willard
Susan B. Williams
Rosemary Winandy
Jessica Wolinski
Ashley Zimmer
Pauline Zimmerman

** Deceased during FY 18
BY THE NUMBERS

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

173 volunteers attended the annual picnic and the “Night at the Opera” events.
FINANCES

Contributed revenues were 17% ($224,000) higher than the prior year, and earned revenues were 2% ($10,000) lower than the prior year. The year included the rebuilding and re-staffing of a number of departments which contributed to the slight decrease in earned revenues. Expenses came in .7% ($68,000) less than the prior year in part due to vacancies in full time positions. At year end, the Museum was fully staffed and prepared for the challenges of the new fiscal year.

OPERATIONS

Contributed and earned revenues were lower than budgeted; however, management actions to modify the level of expenditures reduced the unexpected deficit to a manageable level. Operating expenses exceeded revenues by $371,000, which includes non-cash depreciation expense of $748,000. Investment returns were 5.66% net of fees for FY 18 and facilitated draws from the endowment portfolio of $1.1 million to support the Museum’s mission and operations.

FY 18 STATEMENT OF FINANCIAL POSITION

The Museum’s financial position remains quite strong with only $977,000 of liabilities compared to $25.5 million in assets, excluding the net book value of our land, building, and equipment at June 30, 2018. The Museum borrowed approximately $2,207,500 to fund the completion of the expansion project. At June 30, 2018, this line of credit borrowing had been reduced to $436,000 and is expected to be substantially paid off by December 2019, as campaign pledges are received. Our investments are managed with the assistance of experienced investment advisors, and performance is closely monitored by the investment committee of the Board of Trustees. The Museum’s endowment portfolio (after draws) increased by $258,000 and totals $23 million. Net assets totaled $48.5 million at June 30, 2018, a decrease of $292,000 over prior year amounts, primarily due to the additional depreciation.

The condensed financial information shown at the end of this Annual Report does not reflect a complete set of financial statements. The Museum’s financial statements have been audited, and an unmodified auditor’s report has been issued by our auditors. Copies of the audited financial statements are available from the Director of Finance upon request.
FINANCIAL HIGHLIGHTS

Funding to support the Museum comes from a variety of revenue sources. Last year, 24% came from admissions, programs, and corporate and individual memberships; 28% from contributions and grants; and 15% from earned income such as Museum Shop sales, facility rental fees, fundraising, and collection loan fees. New this past year was the special exhibitions fund, which received contributions totaling $126,605 by June 30, 2018.

The largest expense lines were collections and exhibitions and member, visitor, and program services.

Contributed and earned revenues for FY 18 were lower than budgeted, but actions taken by the management team led to a 15% reduction in overall expenses, with significant savings in payroll and exhibitions.

<table>
<thead>
<tr>
<th></th>
<th>FY 14</th>
<th>FY 15</th>
<th>FY 16</th>
<th>FY 17</th>
<th>FY 18</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>$21,269,225</td>
<td>$21,889,399</td>
<td>$21,266,691</td>
<td>$22,937,273</td>
<td>$23,194,888</td>
</tr>
</tbody>
</table>

NBMAA INVESTMENT BALANCES

![Bar chart showing NBMAA investment balances from FY 14 to FY 18]
## OPERATING RESULTS, YEAR ENDED JUNE 30

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributed revenues</td>
<td>$1,559</td>
<td>$1,335</td>
</tr>
<tr>
<td>(From gifts, contributions, grants, and other sources)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Earned Revenues</td>
<td>$871</td>
<td>$881</td>
</tr>
<tr>
<td>(From membership, admissions, Museum Shop, and other sources)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Investment income</td>
<td>$1,176</td>
<td>$1,170</td>
</tr>
<tr>
<td>(Primarily endowment draw supported by interest and dividends)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total operating revenues</strong></td>
<td>$3,606</td>
<td>$3,386</td>
</tr>
<tr>
<td>Program expenses</td>
<td>$3,150</td>
<td>$3,174</td>
</tr>
<tr>
<td>(Spent on exhibitions, education, and collection)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Fundraising</td>
<td>$232</td>
<td>$374</td>
</tr>
<tr>
<td>(Spent to raise contributed revenues and for events)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>General and administration</td>
<td>$595</td>
<td>$497</td>
</tr>
<tr>
<td>(Overall leadership and support functions)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total operating expenses</strong></td>
<td>$3,977</td>
<td>$4,045</td>
</tr>
<tr>
<td>Revenues over (under) expenses</td>
<td>$(371)</td>
<td>$(659)</td>
</tr>
<tr>
<td>Other changes in unrestricted net assets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Realized/unrealized gain (loss) on investments, net</td>
<td>$(299)</td>
<td>$694</td>
</tr>
<tr>
<td>(Fluctuation of market prices)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Increase (decrease) in unrestricted net assets</td>
<td>$670</td>
<td>35</td>
</tr>
<tr>
<td>Change in temporarily restricted net assets</td>
<td>$297</td>
<td>$604</td>
</tr>
<tr>
<td>(Primarily restricted gifts received (used), net)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Change in permanently restricted net assets</td>
<td>$81</td>
<td>$162</td>
</tr>
<tr>
<td>Increase (decrease) in total net assets</td>
<td>$(292)</td>
<td>$801</td>
</tr>
</tbody>
</table>

## CASH FLOWS, YEAR ENDED JUNE 30

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash provided by (used in) operating results</td>
<td>$1,260</td>
<td>$367</td>
</tr>
<tr>
<td>(Operating income (loss) adjusted for non-cash items and changes in working capital)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash provided by (used in) investing activities</td>
<td>$(313)</td>
<td>172</td>
</tr>
<tr>
<td>(Museum expansion and purchase of investments)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash provided by (used in) financing activities</td>
<td>$(846)</td>
<td>$(649)</td>
</tr>
<tr>
<td>(Restricted gifts and borrowing (repayments) for expansion)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

## FINANCIAL POSITION AT JUNE 30

<table>
<thead>
<tr>
<th></th>
<th>2018</th>
<th>2017</th>
</tr>
</thead>
<tbody>
<tr>
<td>Investments, at fair value</td>
<td>$23,195</td>
<td>$22,937</td>
</tr>
<tr>
<td>Land, building and equipment, net of depreciation</td>
<td>$22,995</td>
<td>$23,740</td>
</tr>
<tr>
<td>(Museum does not record value of collection)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Other assets</td>
<td>$2,287</td>
<td>$2,846</td>
</tr>
<tr>
<td>(Primarily gift pledges and cash)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$48,477</td>
<td>$49,523</td>
</tr>
<tr>
<td>Liabilities</td>
<td>$977</td>
<td>$1,730</td>
</tr>
<tr>
<td>(Includes $436 and $2,039 due for expansion line of credit in 2018 and 2017)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>NET ASSETS</strong></td>
<td>$3,977</td>
<td>$4,045</td>
</tr>
<tr>
<td>Unrestricted</td>
<td>$37,920</td>
<td>$38,591</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>$4,162</td>
<td>$3,864</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>$5,418</td>
<td>$5,338</td>
</tr>
<tr>
<td><strong>Total net assets</strong></td>
<td>$47,500</td>
<td>$47,793</td>
</tr>
</tbody>
</table>

The condensed information shown above does not reflect a complete set of financial statements. The Museum’s financial statements have been audited and an unmodified auditor’s report has been issued by our auditors. Copies of the audited financial statements are available from the Director of Finance upon request.
BASIC INFO

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

ADMISSION
Members FREE
$15 for Adults
$12 for Seniors
$10 for Youth (13-17)
$10 for Students
Children under 12 free
Saturday admission from 10 a.m. to noon is free due to support from the American Savings Foundation.

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

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

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

FOLLOW US ON
www.nbmaa.org
facebook.com/nbmaa
twitter.com/nbmaa
instagram.com/nbmaa56