



**NEW BRITAIN MUSEUM  
OF AMERICAN ART**  
ANNUAL REPORT | 2017-2018





# ANNUAL REPORT 2017–2018

## NEW BRITAIN MUSEUM OF AMERICAN ART

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# 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



# ORGANIZATION

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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**+ Resigned during FY 18**

**# Joined during FY 18**

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NEW BRITAIN MUSEUM OF AMERICAN ART

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Roger Reed  
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**+ Resigned during FY 18**

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Lisa Hayes Williams,  
*Associate Curator*

### COLLECTIONS

Keith Gervase,  
*Collections Manager*  
Gabriella George  
*Collections Assistant*  
Michael Mindera  
*Installation Specialist*  
Bradley Olson+  
Stacy Cerullo+

### DEVELOPMENT

Amanda Shuman,  
*Associate Director of  
Development*  
Jenna D. Lucas,  
*Development Associate/  
Membership*  
Alexis Zimmerman,  
*Development Assistant*

### FINANCE

Thomas Bell,  
*Director of Finance and  
Human Resources*  
Karen Hudkins#,  
*Finance Manager*

### MARKETING

Melissa Nardiello,  
*Marketing & Design  
Manager*  
Christopher Bianco#,  
*Marketing/Social Media  
Specialist*  
Veronika Zhikhareva#,  
*Graphic Designer*  
Nicolai Artymiak+  
Jenny Haskins+

### EDUCATION

Cynthia Cormier#,  
*Director of Education*  
Katherine Swanson,  
*Manager of Family and  
Studio Programs*  
Maura O'Shea#,  
*Coordinator of Adult/  
Student Tours and  
Teacher Programs*  
Lindsay Behrens#,  
*Studio Arts Educator*  
Bonnie Rose Sullivan#,  
*Studio Art Educator*  
Morgan Bengel+  
Laura DelPiano+  
Linda Mare+  
Mary Claire Reidy+

### FACILITY & SECURITY

Paul Grzyb,  
*Facilities and Security  
Manager*

Andriy Shuter,  
*Facilities and Security  
Assistant Manager*  
Adam Alvarado#,  
*Security*  
Robert Anthony,  
*Security*  
Sean McGovern,  
*Security*  
William Rodriguez,  
*Security*  
Michael Smith+  
Tarik Clayton+  
Vaurice Rodgers+

### VISITOR EXPERIENCE

Jeffrey J. Mainville,  
*Senior Manager, Visitor  
Experience*  
Kaitlyn Way#,  
*Manager of Visitor &  
Volunteer Experience*  
Shawna Rosol,  
*Visitor Experience  
Program Coordinator*  
Laura Coffill#,  
*Visitor Experience Team  
Leader*  
Jessica Kelly#,  
*Visitor Experience  
Associate*  
Molly McGuire,  
*Visitor Experience  
Associate*

Lynn Nadeau,  
*Visitor Experience  
Associate*  
Amy Sciongay,  
*Visitor Experience  
Associate*  
Susan Sterniak,  
*Visitor Experience  
Associate*  
Rashmi Talpade,  
*Visitor Experience  
Associate*  
Amanda Ernest+  
Megan Boylet+  
Elizabeth Guignino+  
Keri Ann Halloran+

### MUSEUM SHOP

Laura Van Dine#,  
*Museum Shop Manager*  
Angela Taylor,  
*Assistant Shop  
Supervisor*  
Dori Melowicz,  
*Museum Shop Associate*  
Jacqueline Rodriguez#,  
*Museum Shop Associate*  
Erica San Soucie#,  
*Museum Shop Associate*

**# Joined during FY 18**

**+ Left during FY 18**



# EXHIBITIONS

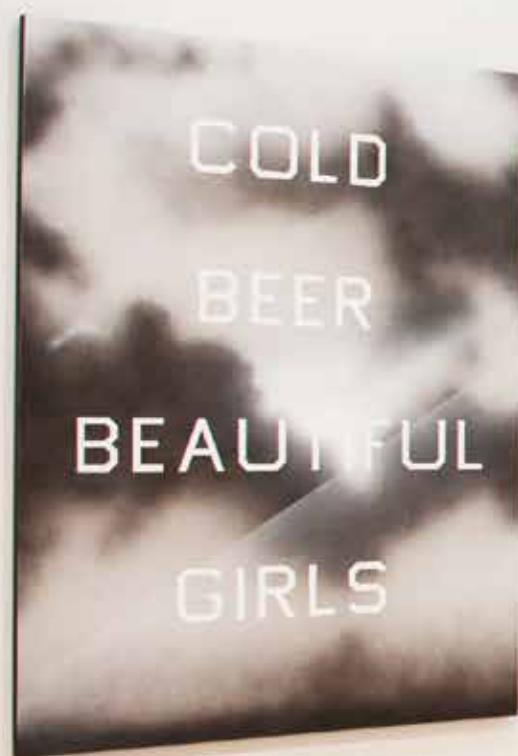
## JULY 1, 2017–JUNE 30, 2018

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.

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*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.

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*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.



FOR THE FIRST TIME, THE NBMAA COLLABORATED WITH THE AMERICAN SCHOOL FOR THE DEAF (ASD) AS PART OF FRANCISCA BENÍTEZ'S NEW/NOW EXHIBITION, WHICH INVOLVED POETRY WORKSHOPS WITH 48 ELEMENTARY, MIDDLE, AND HIGH SCHOOL STUDENTS FROM THE ASD

## NEW/NOW: FRANCISCA BENÍTEZ

Mary & George Cheney, Hartford Steam Boiler, and A.W. Stanley Galleries

November 30, 2017–April 29, 2018

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* 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.







Maurice Prendergast (1858–1924), *Late Summer*, ca. 1907–10, Oil on canvas, Williams College Museum of Art Prendergast Archive and Study Center, Gift of Mrs. Charles Prendergast

## 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 Wiener, as well as Mara and David Sfara, and Marenda and Todd Stitzer.





## NEW/NOW: PAUL BAYLOCK

William L. and Bette Batchelor Gallery

May 18–October 21, 2018

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.

Top Right: Paul Baylock (b. 1952), *Universal 1*, 2013, Acrylic on plywood, Courtesy of the Artist



## 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.

## 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

## OUTGOING LOANS TO 5 DIFFERENT STATES



MAINE



CONNECTICUT



NEW YORK



MASSACHUSETTS



CALIFORNIA



Leonard Freed (1929–2006), *Formally Dressed Man Smoking a Pipe, Amsterdam, Holland*, 1962, Unique vintage gelatin silver print, New Britain Museum of American Art, Gift of George Stephanopoulos and Alexandra Wentworth

## ACQUISITIONS LIST

### MILTON AVERY (1885–1965)

*Untitled* (Head and shoulder portrait of Russell Campbell Shenstone), 1917  
Pastel crayon, pencil on paper  
13 1/4 x 10 1/4 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 1/2 x 7 1/2 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 1/4 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 3/4 x 7 1/2 in.  
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.4

*Untitled* (Autumnal scene with country dirt road), n.d.  
Oil on artist board  
8 1/2 x 11 1/2 in.  
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.5

*Untitled* (Autumnal scene with trees flanking river bend), n.d.  
Oil on artist board  
7 x 10 1/2 in.  
Gift of Russell N. Shenstone and in memory of my sister, Janis Shenstone Kinne, 2017.14.6

### MARK CITRET (b. 1949)

*Gate Hinges, Sunset District*, 2003  
Vintage gelatin silver print  
11 x 8 1/2 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.26

*Sycamores #29, Orestimba Creek*, 2003  
Vintage gelatin silver print  
11 x 8 1/2 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

Unique 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

Cindy Sherman (b. 1954), *Untitled*  
#116, 1982, Chromogenic color  
print, Edition of 10, New Britain  
Museum of American Art, Gift of  
Judith and Gabriel Halevi

*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 14 in.  
Gift of George  
Stephanopoulos and  
Alexandra Wentworth,  
2017.10.19

*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



*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 3/4 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

**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 3/4 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 3/4 x 13 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.6

*Untitled* (Palm Tree  
House), 1902  
Etching  
14 3/4 x 11 3/4 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 3/4 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 3/4 x 13 1/2 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.10

*Untitled* (Trees and  
brook), n.d.  
Etching  
11 x 12 3/4 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 3/4 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.12

*Untitled* (Lady on path), n.d.  
Etching  
12 3/4 x 11 1/4 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.13

*Untitled* (Girl with  
umbrella in storm), n.d.  
Etching  
17 3/4 x 14 1/2 in.  
Donated by Blanche

Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.14

*Birthplace of Lincoln*, 1927  
Etching  
10 3/4 x 8 3/4 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.15

*Beethoven Home Born on  
Rhine*, 1927  
Etching  
8 3/4 x 10 3/4 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.16

*Untitled* (Boat on lake), n.d.  
Etching  
10 1/2 x 9 1/2 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.17

*Untitled* (Boat on lake), n.d.  
Etching  
11 3/4 x 10 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.18

*Wood Interior*, n.d.  
Etching  
11 3/4 x 9 3/4 in.  
Donated by Blanche  
Friedrich in Memory of  
Herbert H. Friedrich, Jr.,  
2018.1.19

*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

**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

*Three Convicts*, 1968/1969 (DLTX-69)  
Gelatin silver print, printed later  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.3

*The Electric Chair*, 1968/1969 (DLTX-89)  
Gelatin silver print, printed later  
14 x 11 in. (paper size)  
Anonymous gift, 2017.9.4

*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, 2017.9.5

*Building Shakedown*, 1968/1969 (DLTX-169)  
Gelatin silver print, printed later  
11 x 14 in. (paper size)  
Anonymous gift, 2017.9.6

*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

*March on Washington, August 28, 1963*, 1968  
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  
Vintage gelatin silver print  
14 x 11 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.4

*Dave and Rawhide (Columbus Outlaws), Elkhorn, Wisconsin*, 1966  
Vintage gelatin silver print  
14 x 11 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.5

*Barbara at the Clubhouse in Chicago*, 1966  
Vintage gelatin silver print  
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  
Vintage 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  
Vintage 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  
Vintage 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  
Vintage gelatin silver print  
16 x 20 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.11

**CARL MYDANS (1907-2004)**  
*Khrushchev Visiting a Meat Processing Plant*, 1959  
Vintage gelatin silver print  
12 1/4 x 8 3/4 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.25

**ANDREW O'CONNOR (1874-1941)**  
*PRO PATRIA*, 1902  
Bronze  
24 x 10 x 7 in.  
Gift of Janis Conner and Joel Rosenkranz, NY, 2017.8

**BILL OWENS (b. 1938)**  
*R.G. Bongiovanni, Tri-Valley Area, Northern*

*California*, 1967  
Vintage gelatin silver print  
8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.33

*As President of the School Board...*, 1969-75  
Vintage gelatin silver print  
8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.34

*13 Podium...*, 1976  
Vintage gelatin silver print  
8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.35

*When I Started Dirt Bike Racing...*, 1974  
Vintage gelatin silver print  
8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.36

**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  
Vintage gelatin silver print  
8 x 10 in.  
Gift of George Stephanopoulos and Alexandra Wentworth, 2017.10.37

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



**CINDY SHERMAN****(b. 1954)***Untitled #116*, 1982Chromogenic 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*, 1915Illustration for *Little**Women* by Louisa May  
AlcottCharcoal, 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 1991Blind stamp on recto,  
signed, titled, and dated in

graphite on verso

11 x 14 in.

Anonymous gift, 2017.9.7

*Journaux #13* (Newspaper  
collage with figure)Vintage gelatin silver  
print, April 1991

Blind stamp on recto,

signed, titled, and dated in  
graphite on verso

14 x 11 in.

Anonymous gift, 2017.9.8

**LOU STOUMEN****(1917–1991)***Woman Enjoying the Sun*,  
*New York*, ca. 1980sVintage gelatin silver print  
10 x 8 in.

Gift of George

Stephanopoulos and  
Alexandra Wentworth,  
2017.10.39*Woman Resting*, ca. 1970sVintage gelatin silver print  
11 x 14 in.

Gift of George

Stephanopoulos and

Alexandra Wentworth,  
2017.10.40*Roundup, Cowboys Drive**Cattle down Mountain**to Winter Quarters*,*Near Continental Divide*,*Colorado*, 1952

Vintage gelatin silver print

16 x 20 in.

Gift of George

Stephanopoulos and  
Alexandra Wentworth,  
2017.10.41*Woman in Her Kitchen*,*Calcutta, India*, 1944

Vintage gelatin silver print

16 x 20 in.

Gift of George

Stephanopoulos and  
Alexandra Wentworth,  
2017.10.42*Going Home on the**Subway*, NYC, 1940/70sVintage gelatin silver print  
8 x 10 in.

Gift of George

Stephanopoulos and

Alexandra Wentworth,  
2017.10.43*War and Base*, SV,

1941/70s

Vintage gelatin silver print  
8 x 10 in.

Gift of George

Stephanopoulos and  
Alexandra Wentworth,  
2017.10.44**HARRY EVERETT****TOWNSEND (1879–1941)***Zinnias*, 1920

Oil on canvas board

20 x 16 in.

In Memory of Dr. Nathaniel

R. Katlan and Lucille

Katlan and Dr. Roberta

Helfgott Katlan, 2017.7

**JOHN FERGUSON WEIR****(1841–1926)***Untitled*, 1877

Oil on canvas

25 x 17 in.

Gift of Ray Gerke, 2017.6



Clifford Jones (1915–1975), *Circus Scene*, 1937, Oil on canvas, New Britain Museum of American Art, Bequest of Laurinda Lee

# 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 <sup>5</sup>/<sub>8</sub> x 14 <sup>3</sup>/<sub>8</sub> 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 <sup>1</sup>/<sub>8</sub> x 9 <sup>3</sup>/<sub>8</sub> x 17 <sup>5</sup>/<sub>8</sub> 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 <sup>1</sup>/<sub>8</sub> 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 <sup>1</sup>/<sub>2</sub> x 60 <sup>1</sup>/<sub>2</sub> 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, Catskills*, 1827  
 Oil on canvas  
 25 <sup>1</sup>/<sub>4</sub> x 35 <sup>1</sup>/<sub>8</sub> 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 <sup>3</sup>/<sub>8</sub> x 15 in.  
 Stephen B. Lawrence Fund, 1977.2

**ROBERT BOLLING BRANDEGEE (1849–1922)**  
*Strawberry Still Life*, 1867  
 Watercolor on wove paper  
 5 <sup>7</sup>/<sub>8</sub> 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 x <sup>3</sup>/<sub>8</sub> 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  
 11 <sup>1</sup>/<sub>2</sub> x 15 <sup>3</sup>/<sub>4</sub> in.  
 Gift of John Crockett, 2008.62

**DANIEL WENTWORTH (1850–1934)**  
*Three Cows*, 1894  
 Oil on canvas  
 33 x 40 in.  
 Gift of Shirley Bunce, 2007.6

**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 <sup>3</sup>/<sub>8</sub> inches  
 Harriet Russell Stanley Fund, 1953.19LIC

**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 <sup>1</sup>/<sub>4</sub> in.  
 Harriet Russell Stanley Fund, 1944.05

**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 panel  
 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 <sup>5</sup>/<sub>8</sub> 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





# EDUCATION

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.



## STUDIO

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+

**Mediums 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

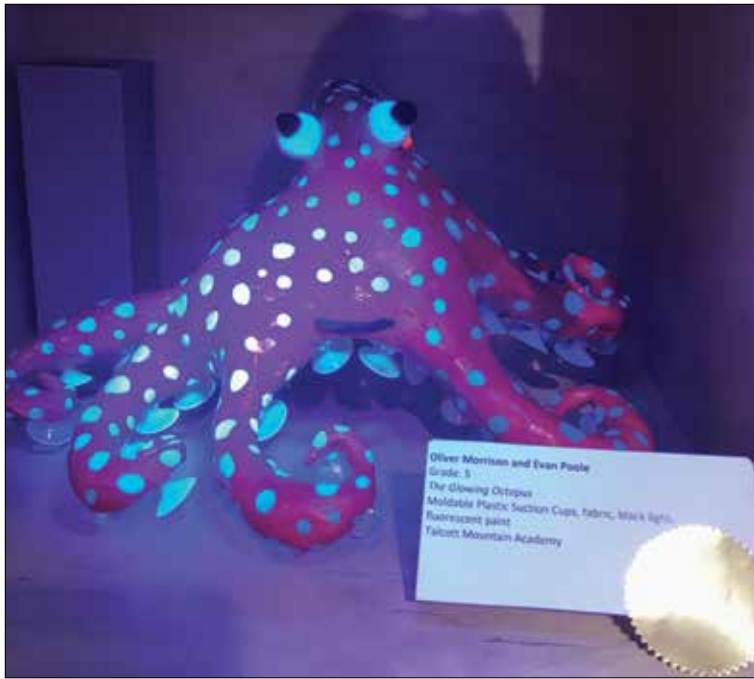
**28** Adult Studio classes

**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 Soa 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.

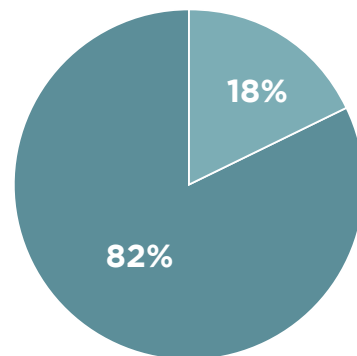


**240 Trustees, docents, and volunteers**  
generously donated over **17,000 hours**  
last year, which is an equivalent to **8**  
**full-time positions.**



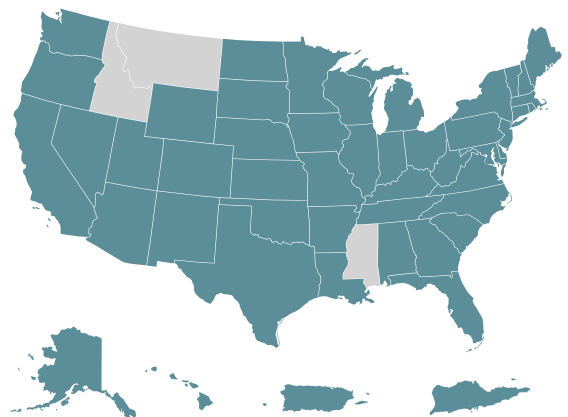
**Total Museum visitation  
for FY 18: 61,135**

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

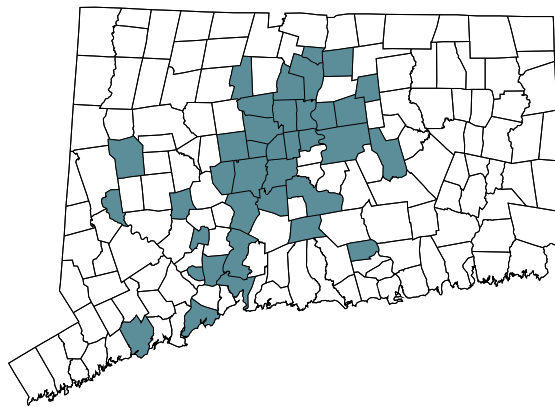


The Museum hosted **visitors from 47 states** in the continental United States, as well as Alaska, Hawaii, Puerto Rico, and St. Croix, U.S. Virgin Islands.

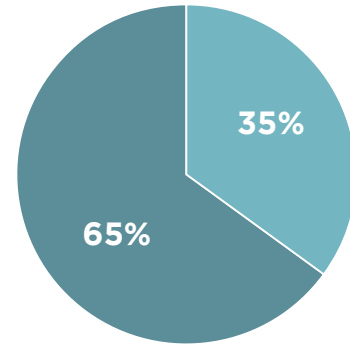
**Visitors came from 627 unique Zip Codes,** including 42 in California, 91 in Florida, 178 in New York, 184 in Massachusetts, and 311 zip codes in Connecticut.



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

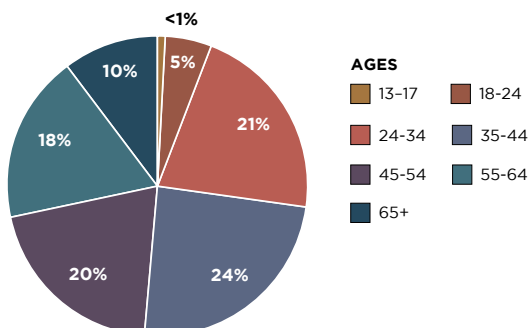
Five Churches Brewing  
Greater Hartford Arts Council  
Hartford Flavor Company  
Hartford Healthcare Center for Healthy Aging  
Hartford Jazz Society  
Hartford Symphony Orchestra  
Hospital for Special Care  
Jerome Home  
Killam & Bassette Farmstead  
Kinsman Brewery Company  
Klingberg Family Center  
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



**69% WOMEN**

**30% MEN**

### OUR FOLLOWERS



**13,112**  
+766



**5,635**  
+1,174



**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

On November 28, 2017, the United States Citizenship and Immigration Services (USCIS) Hartford Field Office conducted the first Naturalization Ceremony at the Museum. Under the approving gaze of Rembrandt Peale's portrait of George Washington, 25 new American citizens were sworn in by Judge Robert A. Richardson, and the New Britain High School Quartet sang our National Anthem.

## 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

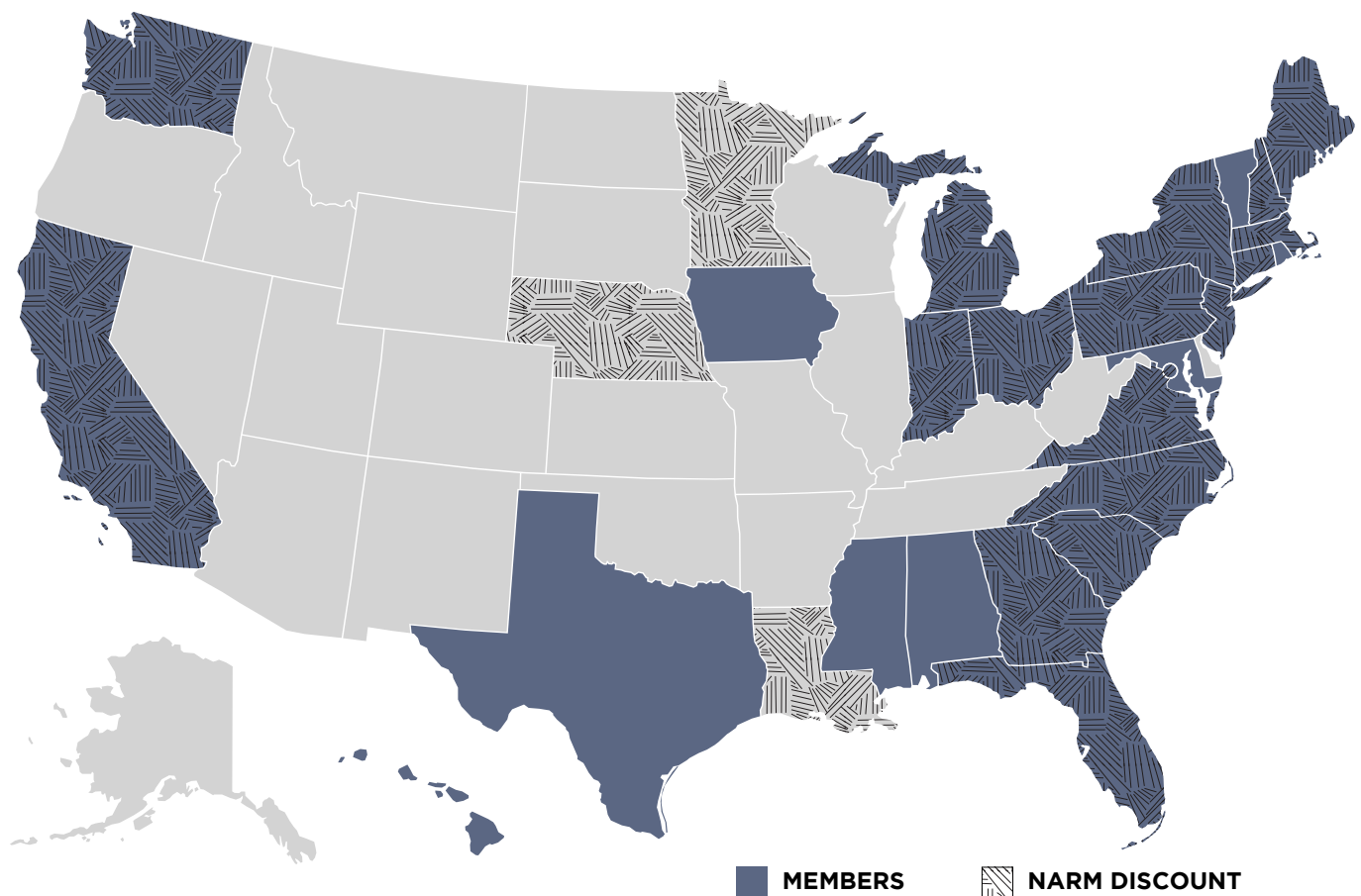
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MEMBERS FROM **25 STATES**

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 21, 2018** — Annual Heritage Society Champagne Brunch

**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)

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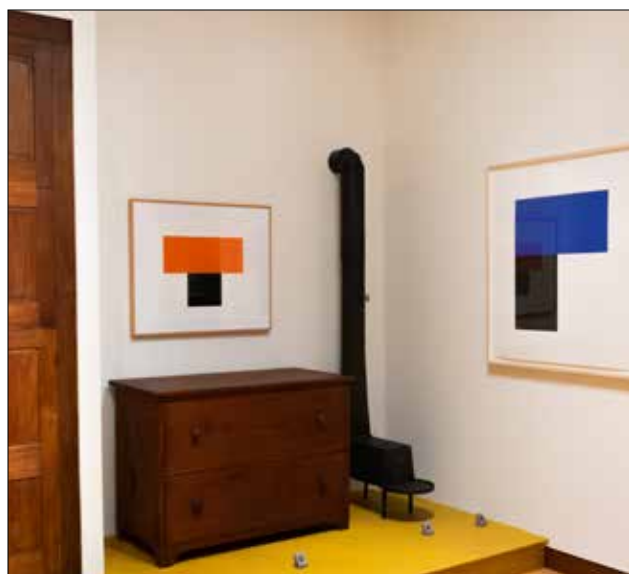
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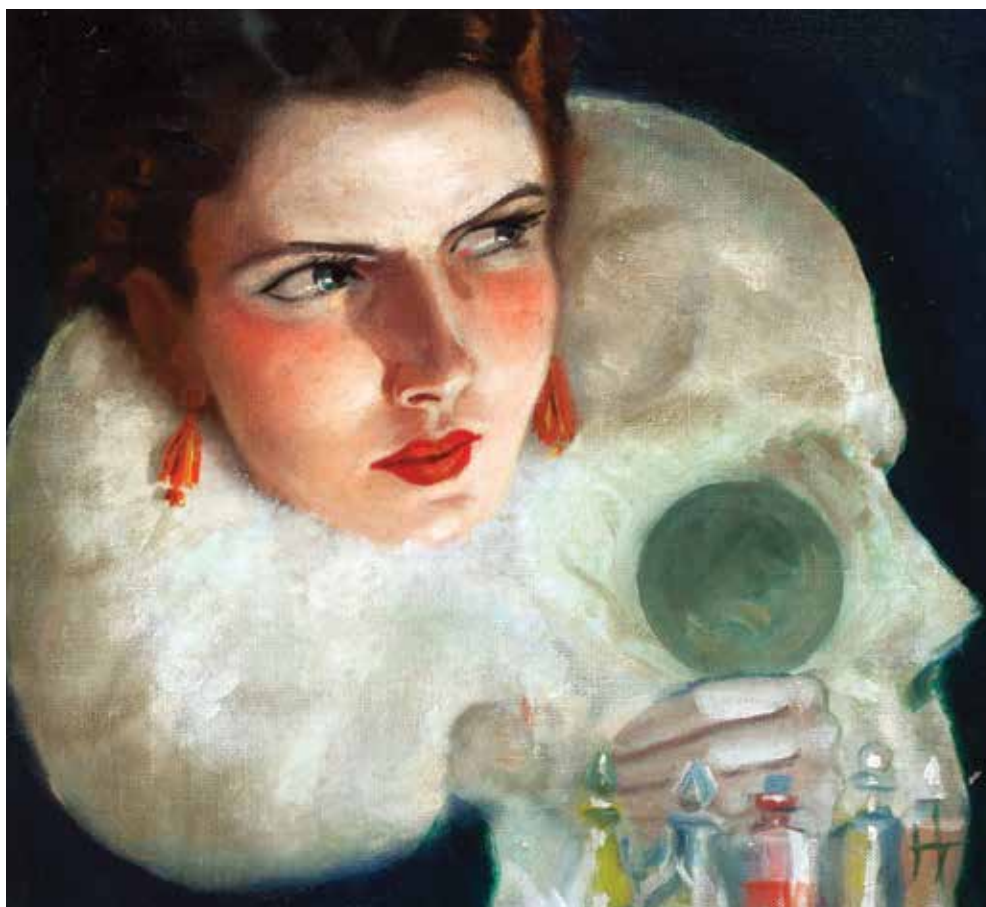
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John Drew (1884–1953), *Women in Crime*, from *Best of Detective Magazine*: February 1932, Oil on canvas, New Britain Museum of American Art, The Robert Lesser Collection of Pulp Art





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MAY 5, 2018

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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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OVER 200 DOCENTS AND VOLUNTEERS GENEROUSLY DONATED THEIR TIME AND TALENT TO THE NBMAA

Ronald B. Abbe  
Elizabeth Aloï  
Jenna Ayala  
Jeanie G. Babineau  
Sandra Baclaski  
Shannon Barillari  
Ilene Baron  
James Bartalotta  
Theresa Battaglio  
Bonnie Beaulieu  
Morgan Bengel  
Carol S. Benjamin  
Margaret A. Bercovitz  
Yuliya Biziuk  
Jeff A. Blazejovskiy  
Marie Bogdanski  
Irene Braren  
Kathleen A. Butler  
Olivia Calfe  
Mary L. Cannella  
Maggie Carlin  
Therese Carlos  
Marie Carlson  
Anne Carubba  
Ronald A. Carubba  
Dona 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 Kearns  
Shirley C. Keezing  
Gretchen F. Kelly  
Joan Kennedy  
Sheila F. Kinscherf  
Abby Kokkinos  
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. Roffer  
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  
Roberta Shea  
Ellen Sheehan  
Judy Silver  
Amy L. Silverman  
Carrie Simon\*\*  
Pamela B. Simon  
Susan L. Simonds  
Susan Skarvinko  
Ursula Skierkowski  
Barbara Smith  
Robert Srulowitz  
Frank Steele  
Sharon Straka  
Rhea J. Sutter  
Ruth H. Swisher  
Debra L. Szabo  
Lydia Szarlan-Baltrush  
Judy Taddeo  
Mary C. Talbot  
Barbara F. Taylor  
Diane G. Therrien  
Jessica Thomas  
Maria Tuckler  
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

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.

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.

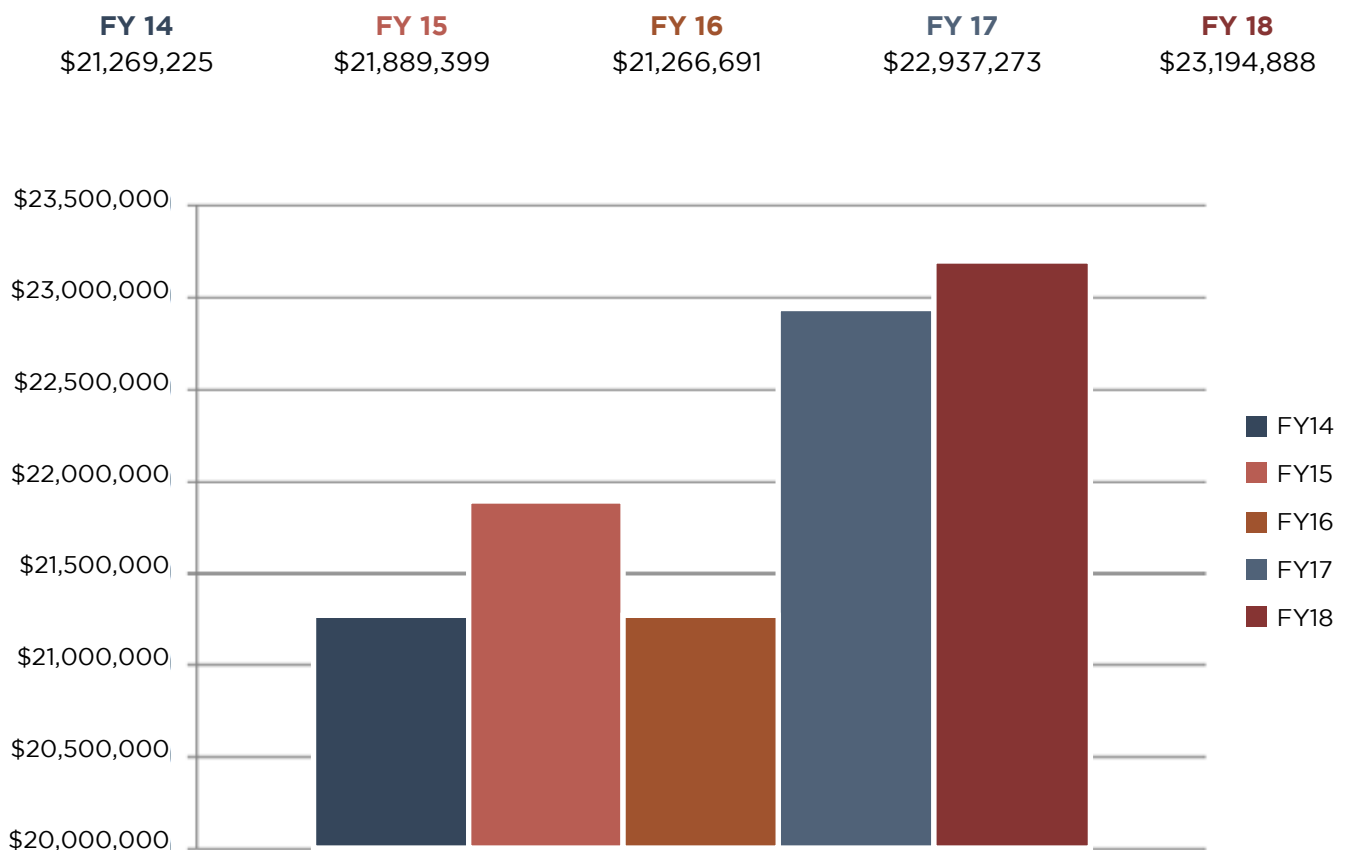
## FINANCIAL HIGHLIGHTS

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.

## NBMAA INVESTMENT BALANCES





## CONDENSED FINANCIAL INFORMATION *(Amounts in Thousands)*

OPERATING RESULTS, YEAR ENDED JUNE 30		2018	2017
Contributed revenues <i>(From gifts, contributions, grants, and other sources)</i>	\$	1,559	1,335
Earned Revenues <i>(From membership, admissions, Museum Shop, and other sources)</i>		871	881
Investment income <i>(Primarily endowment draw supported by interest and dividends)</i>		1,176	1,170
<b>Total operating revenues</b>		<b>3,606</b>	<b>3,386</b>
Program expenses <i>(Spent on exhibitions, education, and collection)</i>		3,150	3,174
Fundraising <i>(Spent to raise contributed revenues and for events)</i>		232	374
General and administration <i>(Overall leadership and support functions)</i>		595	497
<b>Total operating expenses</b>		<b>3,977</b>	<b>4,045</b>
Revenues over (under) expenses		(371)	(659)
Other changes in unrestricted net assets			
Realized/unrealized gain (loss) on investments, net <i>(Fluctuation of market prices)</i>		(299)	694
Increase (decrease) in unrestricted net assets		(670)	35
Change in temporarily restricted net assets <i>(Primarily restricted gifts received (used), net)</i>		297	604
Change in permanently restricted net assets		81	162
Increase (decrease) in total net assets	\$	(292)	801
CASH FLOWS, YEAR ENDED JUNE 30		2018	2017
Cash provided by (used in) operating results <i>(Operating income (loss) adjusted for non-cash items and changes in working capital)</i>	\$	1,260	367
Cash provided by (used in) investing activities <i>(Museum expansion and purchase of investments)</i>		(313)	172
Cash provided by (used in) financing activities <i>(Restricted gifts and borrowing (repayments) for expansion)</i>		(846)	(649)
FINANCIAL POSITION AT JUNE 30		2018	2017
Investments, at fair value	\$	23,195	22,937
Land, building and equipment, net of depreciation <i>(Museum does not record value of collection)</i>		22,995	23,740
Other assets <i>(Primarily gift pledges and cash)</i>		2,287	2,846
<b>Total assets</b>		<b>48,477</b>	<b>49,523</b>
Liabilities <i>(Includes \$436 and \$2,039 due for expansion line of credit in 2018 and 2017)</i>		977	1,730
<b>NET ASSETS</b>		<b>3,977</b>	<b>4,045</b>
Unrestricted		37,920	38,591
Temporarily restricted		4,162	3,864
Permanently restricted		5,418	5,338
<b>Total net assets</b>		<b>47,500</b>	<b>47,793</b>
<b>Total liabilities and net assets</b>		<b>48,477</b>	<b>49,523</b>

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.



**NEW BRITAIN MUSEUM  
OF AMERICAN ART  
56 LEXINGTON STREET  
NEW BRITAIN, CT  
06052.1412**

## **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](http://www.nbmaa.org)

[facebook.com/nbmaa](https://facebook.com/nbmaa)

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[instagram.com/nbmaa56](https://instagram.com/nbmaa56)

