

The background of the entire page is composed of several horizontal bands of abstract patterns. The top band features large, flowing, wavy shapes in yellow, green, red, blue, orange, and grey. Below this is a band of vertical stripes in the same color palette. The middle section consists of smaller, more frequent wavy patterns. The lower part of the page has a band of thin, straight horizontal stripes, followed by a final band of large, curved, concentric-like shapes in the same color scheme.

# NBMAA

2021 Summer Newsletter

# Dear Friends,



The summer months have brought a sense of possibility, hope, transition, and perhaps most welcome of all – visible smiles! We are thrilled to welcome our constituency back to the Museum in greater numbers, to explore our galleries and special exhibitions, to enjoy our recently reopened café, and to attend any number of our community days, art happy hours, and social events. Following one of the most difficult years in our lifetimes, the NBMAA remains a steadfast resource for inspiration, discovery, and connection for all.

Our current exhibition, *NEW/NOW Jennifer Wen Ma: An Inward Sea* marks the final installation of our 2020/20+ Women @ NBMAA initiative. Launched in January 2020, the initiative has sought to increase representation of women artists through special exhibitions, permanent collection installations, and acquisitions; and to enhance diversity in the galleries by encompassing artists from wide-ranging historical periods as well as social, racial, and cultural backgrounds. We are proud of the tremendous success of the initiative, made possible through the support and collaboration of our Museum community, staff, sponsors, and participating artists—despite the challenges of the pandemic. As the initiative comes to a close, it marks the beginning of a long-term commitment to bring greater gender equity and more expansive notions of American art to our institution for years to come.

As one chapter ends, others begin, and we now prepare for two major milestones at the NBMAA. This fall, we open *Strict Beauty: Sol Lewitt Prints*—the first retrospective of prints by Sol LeWitt, a New Britain native and pioneer of conceptual and minimal art. This month, we are honored to celebrate the grand reopening of the Grace Judd Landers House—the historic portion of our building which has undergone a remarkable restoration over the last year, thanks to the incredibly generous funding of Mark and Theresa Bonney in memory of Sylvia Bonney, Stanley Black & Decker, and the State of Connecticut Department of Economic & Community Development (DECD). We are grateful to the many individuals and organizations who contributed to the transformation of this historic space, including staff, trustees, and partners Skanska USA Building, Inc., Diversity Construction Group, JZJN Architecture, Thomas Mach Interiors, Duratherm Windows, John Canning & Company, PJK Electrical, Simon Metz Woodworking, and many others. We look forward to welcoming you soon, to explore and enjoy one of the oldest—and newest—parts of the NBMAA!

Don't miss our Summer Spectacular—a free family outdoor extravaganza of fun—as well as countless forthcoming programs, workshops, and events. Bring friends or family and be sure to say hello. We can't wait to see you again.

Warmly,

A handwritten signature in black ink, likely belonging to Min Jung Kim.

Min Jung Kim  
Director & CEO

## MUSEUM NEWS

**ANNUAL MEETING**  
**SAVE THE DATE**  
Thursday, October 21, 2021

### IN MEMORIAM

Ronald E. Babineau, longtime member  
Wanda Buccheri, former member  
Joan B. Cox, longtime member  
Henry Dyson, donor  
Terry Fletcher, longtime member

Jeanette Fresina, former member  
Harold S. Greenbaum, longtime member and donor  
Peter Hufstader, longtime member  
Betty W. Keirstead, longtime American Art Circle member and donor  
Fred C. Kundahl, longtime member and donor

JoAnne McClurg, former member  
Charles Pinto, artist, longtime donor and member  
David Pudlin, former member  
Bruce Stauffer, donor  
Douglas R. Turek, longtime member  
Wil H. Tyler, longtime member and donor

John R. Webster, former member  
Ann Wightman, longtime member  
Rosalie S. Zetoff, former member

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## EXHIBITION SUPPORT

2020/20+ Women @ NBMAA is presented by **StanleyBlack&Decker** Additional support is provided by Bank of America.

*Strict Beauty: Sol LeWitt Prints* is made possible by the Christine E. Moser Foundation.

Front cover: Sol LeWitt, Lincoln Center Print, 1998, Silkscreen, 38 x 30 in., Catalogue Raisonné, LeWitt Collection

## Our thanks to NBMAA supporters



**StanleyBlack&Decker**

Jay and Lorraine  
Breuninger Memorial  
Fund





# 2020/20+ WOMEN @ NBMAA

## All Women. A Year of Reflection.

In January of 2020, the New Britain Museum of American Art launched the 2020/20+ Women @ NBMAA initiative celebrating the invaluable contributions of women to the visual arts while addressing their disproportionately low representation in the field: although women make up roughly 50% of the American population, their work represents only 14% of most art museum collections and 27% of solo exhibitions at museums, on average.

Presented on the 100th anniversary of women's right to vote in America, 2020/20+ Women @ NBMAA sought to increase representation of women artists through special exhibitions, permanent collection installations, and acquisitions; and to enhance diversity in the galleries by encompassing artists from wide-ranging historical periods as well as social, racial, and cultural backgrounds. Additionally, the initiative has explored over 100 years of struggles for women's rights and equality for all people –not only in the arts, but across American life.

In a year marked by the momentous events of COVID-19, extensive shutdowns, and social justice uprisings, the 2020/20+ Women @ NBMAA initiative has taken on new meaning and importance, as a testament to the power of human resilience and the impact of individuals, communities, and art to make change.

### Exhibitions

- ***Kara Walker: Harper's Pictorial History of the Civil War (Annotated)***
- ***In Thread and On Paper: Anni Albers in Connecticut***
- ***Lights, Camera, Ellen Carey***
- ***Anything but Simple: Shaker Gift Drawings and the Women Who Made Them***
- ***Some Day is Now: Women, Art & Social Change***
- ***NEW/NOW: Shantell Martin***
- ***Helen Frankenthaler: Late Works 1990–2003***
- ***NEW/NOW Jennifer Wen Ma: An Inward Sea***

Above: Associate Curator Lisa Williams, artist Shantell Martin, and NBMAA Director & CEO Min Jung Kim during the planning of *NEW/NOW: Shantell Martin*

Opposite: Lisa Williams, Associate Curator, speaks to artist Ellen Carey in front of her recent exhibition at the Delamar West Hartford; Karis Medina, Josef and Anni Albers Foundation Associate Curator preparing the weaving loom for *In Thread and on Paper: Anni Albers in Connecticut*



## Programming

As part of the 2020/20+ Women @ NBMAA initiative, the NBMAA offered a myriad of virtual and in-person public programs including lectures, panel discussions, artist talks, workshops, gallery walkthroughs, curatorial chats and school programs that have drawn participation and attendance from 43 U.S. states plus DC and Puerto Rico, as well as 29 countries internationally.

## Permanent Collection Installations

In 2016, women artists were represented by only nine works on view in the Museum's permanent collection galleries. As part of our initiative, work by women artists were augmented in nearly every permanent collection gallery, and special installations drawn from our permanent collection included work by women photographers and artists of the modern era. Currently, nearly 70 works by women in the NBMAA's permanent collection are featured in the galleries. While we initially aspired to show the work of 20 women artists as part of 2020/20+ Women @ NBMAA, we will have shown well over 200.



## Acquisitions

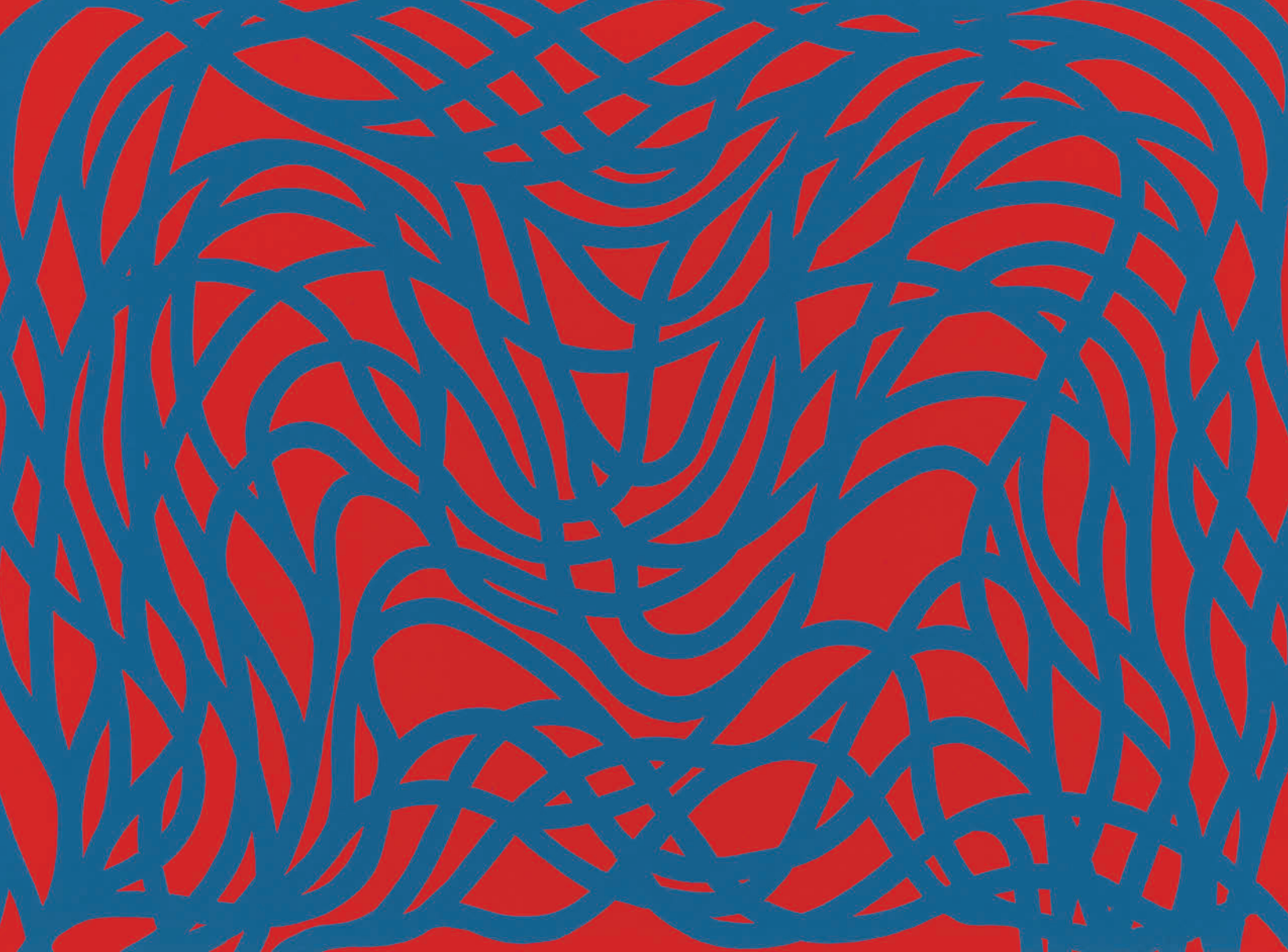
The Museum added 17 important works by 12 celebrated women to our permanent collection (through acquisitions that were made possible through the use of Museum endowment funds devoted exclusively to the purchase of art), doubling the number of Black and African American female artists, increasing the number of Asian American female artists, and tripling the number of Latin American female artists represented in our permanent collection.

## The NBMAA Thanks our Sponsors and Community Partners

2020/20+ Women @ NBMAA was supported by Stanley Black & Decker. Additional support was provided by Bank of America and Travelers with in-kind support provided by The Benzhor Group and WSHU.

Exhibitions were supported by: NBMAA Special Exhibition Fund Donors, Richard P. Garmany Fund at the Hartford Foundation for Public Giving, Polly Thayer Starr Charitable Trust, Edward C. & Ann T. Roberts Foundation, The Coby Foundation, David T. Langrock Foundation, The Chase Family Foundations, Robert Lehman Foundation, Inc., SEI Investments, and Connecticut Humanities. In-Kind support was provided by Thomas Mach Interiors.

We are grateful for the many partnerships that made 2020/20+ Women @ NBMAA a success, including the Boys and Girls Club; Norman Rockwell Museum; YWCA; Central CT State University; Judy Dworin Performance Project; Tunxis Community College; Delamar Hotel, West Hartford; Hartford Art School; and many more. Thank you for supporting the NBMAA's success.



Sol LeWitt, *Loopy Doopy, Blue/Red*, detail, 20 5/8 x 28 5/8 in, Oil-based woodcut

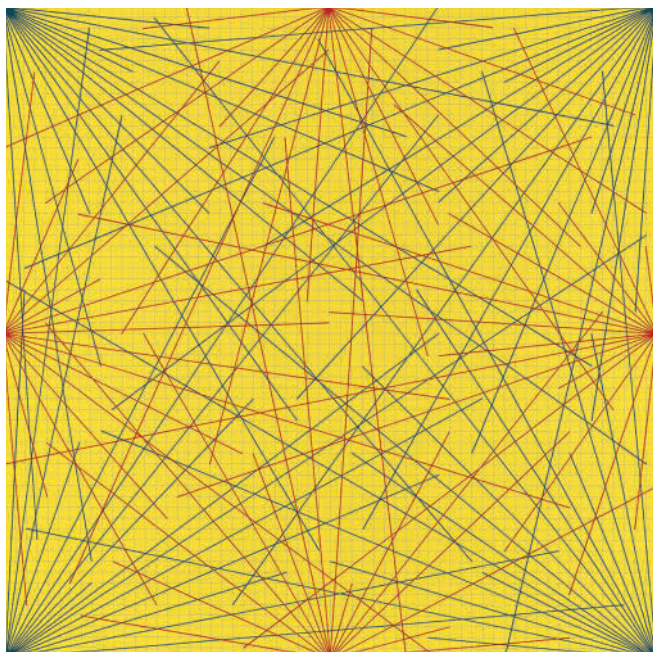
## Strict Beauty: Sol LeWitt Prints

**September 2021–January 2022**

William L. and Bette Batchelor Gallery

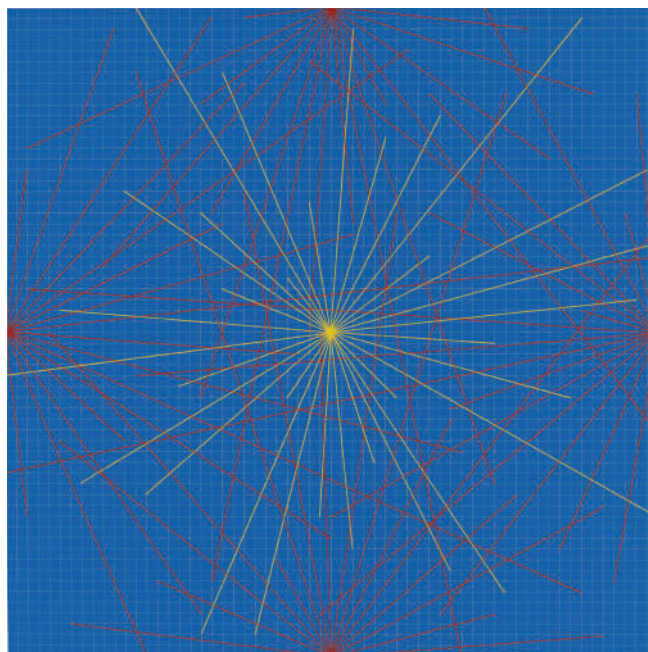
Born in Hartford, Connecticut, and raised in nearby New Britain, Sol LeWitt (1928–2007) was a pioneer of minimalism and conceptual art and is best known for his monumental wall drawings. One of the most influential artists of the second half of the twentieth century, his broad artistic practice also included sculpture, photography, printmaking, artist's books, drawings, gouaches, and folded and ripped paper works.





Sol LeWitt is best known for his programmatic wall drawings and modular structures, but alongside these works he generated more than 350 print projects, comprising thousands of lithographs, silkscreens, etchings, aquatints, woodcuts, and linocuts. *Strict Beauty: Sol LeWitt Prints* is the most comprehensive presentation of the artist's printmaking to date, including 83 objects, consisting of single prints and print series, for a total of over 250 prints. The exhibition begins with the artist's earliest prints: figure studies and scenes of urban life made at Syracuse University and in Hartford, Connecticut. LeWitt's mature printmaking is explored in four thematic sections that reflect the diverse abstract languages he pursued throughout his career: "Lines, Arcs, Circles, and Grids," "Bands and Colors," "From Geometric Figures to Complex Forms," and "Wavy, Curvy, Loopy Doopy, and in All Directions."

Curated by David S. Areford, associate professor of art history at the University of Massachusetts Boston, the exhibition is accompanied by an in-depth catalog co-published by the New Britain Museum of American Art, Williams College Museum of Art, and Yale University Press. The exhibition and catalog highlight the essential role of printmaking in LeWitt's oeuvre, deepening the understanding not only of the variety of LeWitt's output but of the genealogy of his distinct geometric and linear formal language.



#### RELATED EVENTS

##### Exhibition Opening Members Reception

September 17, time & location TBD

##### Keynote Lecture: David Areford

September 23, 6:00 p.m., location TBD

##### Panel Discussion

Sunday, October 24, 3-4 p.m., onsite and virtual

Featuring David Areford, Curator, Peter Pettengill, Wingate Studios, Tatiana Potts, Visiting Assistant Professor of Printmaking Printmaking at Hartford Art School

##### Gallery Talk and Book Signing: David Areford

November 4, 1 p.m., onsite

##### Gallery Talk and Book Signing: David Areford

December 9, 1 p.m., onsite

##### Docent Led Tours (weekly starting Sept. 23)

Sundays at 1 p.m.

Thursdays at 6 p.m. through Daylight Savings Time

Top left: Sol LeWitt, *Lines in Color on Color From Corners, Sides and Centers to Specific Points on a Grid*, detail, 30 x 30 in, Set of 9 silkscreens  
Top right: Sol LeWitt, *Lines in Color on Color From Corners, Sides and Centers to Specific Points on a Grid*, detail, 30 x 30 in, Set of 9 silkscreens



Jennifer Wen Ma, *In the Dark and Light of Cry Joy Park*, detail, 44 x 56 inches each, sets of two panels, digital print on silk crepe

## Jennifer Wen Ma at the Delamar West Hartford

**Summer–Fall 2021**

Concurrent to *An Inward Sea*, the New Britain Museum of American Art is pleased to present an exhibition of recent work by Jennifer Wen Ma at the Delamar West Hartford.

Opening in mid-June, the installation will include a series of special edition prints on silk entitled *In the Dark and Light of Cry Joy Park*, 2019. Evoking banners or hanging tapestries, the works depict sculptural landscapes that the artist created using her signature laser-cut paper structures, like those featured in *An Inward Sea*. This series of prints follows a rich tradition

of Chinese literati landscape painting, borrowing compositional structures from old masterpieces of the Northern Song Dynasty (AD 960–1127), such as *Travelers Among Mountains and Streams* by Fan Kuan, and *Early Spring* by Guo Xi.

The installation also highlights a limited-edition series of photographic prints of Ma's inked-plant works, including *Sprout*, *In Furious Bloom III*, and *Germinating Thoughts*, all 2016. These evocative photographs stem from the artist's practice of applying Chinese ink—the main medium for expression and communication in East Asia for centuries—to live plants and landscape; and observing the growth of new greenery from within the black, to give evidence of perseverance and resilience of life. This traversing of art historical language is indicative of the artist's longstanding interest in placing traditional aesthetic practices into contemporary discourse through her signature visual language.



## Q&A with Jennifer Wen Ma

On Wednesday, May 26, Jennifer Wen Ma sat down with us for a Virtual Gallery Talk and answered some audience questions about her most recent installation, *An Inward Sea* at the NBMAA. Below is a preview of some of her answers. View the full Q&A and register for upcoming Gallery Talks with Ma online at [nbmaa.org/exhibitions/new-now-jennifer-wen-ma](https://nbmaa.org/exhibitions/new-now-jennifer-wen-ma).

### **What were the most challenging and rewarding aspects of your exhibitions?**

Some of the most challenging things were pandemic related. When we were making the paper sea, my studio manager in Beijing got a call one morning, that said, "We have to shut down the entire county and quarantine everyone, due to a local outbreak." There's just nothing you can do... This was right before Chinese New Year, the time that people stop working for a month. If we didn't finish before then we might not have been able to have the show in time. We also had this conversation at the Museum because of the shipping fiasco in the Suez Canal that caused further shipping delays. When the Suez Canal cleared, they said, "By the tide and full moon the Ever Given was finally lifted." I thought that was so incredibly moving that when we think we're so in control of our lives we're not. There are just some elements outside our control. So I think just relinquishing this idea of control; it was both very difficult and also very simple to say "I'm open to whatever the world has" and not feel like I have to demand my will upon this.

### **Do you feel like you've allowed yourself the space to reflect on your own pandemic experience through the creation and installation of *An Inward Sea*?**

This is something I thought a lot about in this pandemic, in that the art world did shut down. All of the shows including our exhibition were postponed for more than six months. But being a creator, I can continue to make things in my studio. I painted, I drew, I did all of that and I thought how fortunate I was....You have seven billion people in this world. Everyone has a voice, everyone has something to say, and an individual perspective. But so few of these billions of people have the luxury, have the time, have the drive, ambition, space, and the skill set to really say these things. Whereas as an artist that is what we're here to do. I felt this very profound responsibility to be in a reflective space. If I'm not reflective about my life I can not be a mirror or a reflection for others. This artwork is one of the results of the reflection I've done, and I think there will be more to come as well.

### **When did you first start working with paper sculpture and what inspired you to use paper throughout all of your large installations?**

I began working with paper really because of *Paradise Interrupted*. Prior to that I made installations with live plants. Then I had this idea of making an opera but I knew for the stage I couldn't do a six ton installation of live plants. So I looked into ways to create a garden that could be easily transported for stage set purposes, but wasn't just a backdrop or painting. I wanted it to have physicality. I looked into all different kinds of things and paper was one of the natural materials I looked at. There was inspiration coming from traditional Chinese landscape scrolls; when you close them, it's just a tube, and when you open it, it's a panorama of a landscape. I really like this idea of portability, and something going from nothing to this whole world within seconds.







# The Landers House and Renovations: The Legacies of Two Women

**By: Susan Rathgeber, Member of the NBMAA Board of Trustees**

The long-awaited reopening of the Landers House at the Museum has our community abuzz with anticipation. Advance reviews of the renovations have heightened anticipation. Workers are applying the finishing touches and plans for reopening events are being finalized.

But projects like this don't just happen. They take vision, imagination, leadership and perhaps most importantly, funding. How this last element came to be is largely a story of two women, their love of art and a great deal of personal generosity.

Grace Judd Landers and Sylvia Bonney, our two philanthropists in this story, were both born in New Britain but in different centuries. Grace Judd Landers, born in the mid-1800s, was the daughter and wife of industrialists whose companies were part of an extraordinary era in New Britain's history. She lived among many who not only appreciated art but also funded the acquisition of the Museum's original works which, to this day, are among the Museum's most prized possessions. Through her generosity, the house at 56 Lexington Street, since named the Landers House, became the Museum's permanent home.

Built in 1910 for William H. Hart, then President of Stanley Works, Grace purchased the house in the 1930s when she was in her 80s. Situated on a tree-lined street adjacent to the Frederick Law Olmsted designed Walnut Hill Park, this stately house is a combination of the Spanish Mission and Craftsman styles. Interior rooms boast details of talented craftsmen, many of which have been refurbished in the present renovation.

Our second philanthropist in this story, Sylvia Bonney, was born close to the end of Grace Judd Landers's life. She grew up and raised her own family in New Britain and was a life-long admirer and supporter of the arts. Well into her 80s, Sylvia would be seen at most Museum art exhibition openings, galas, and other events of all kinds, greeting old acquaintances and making new ones. In recognition of her steadfast love for and support of the Museum, Sylvia was made an Honorary Trustee before her death in 2019.

Generous in her lifetime, Sylvia, along with her son and daughter-in-law, Mark and Theresa, have been particularly generous with the Landers House renovations and the Sylvia Bonney Halcyon Lounge, a gathering space for Museum members, will be named in her memory. She and Grace Judd Landers, though separated in time, shared essential interests and values that unite them in legacies that will be enjoyed by all who visit the Museum for many years to come.

On Thursday, July 1, we will celebrate the grand re-opening of this historic space with live music, hourly guided tours, and drinks available at the Museum's Art Happy Hour bar.

Additional guided tours of the newly renovated space and surrounding park will run throughout the month of August.





## Did You Know?



- William Hart first purchased land on the western edge of Walnut Hill Park in 1886; but construction of the home wouldn't begin until 1906 and was completed in 1909. Mr. Hart would live here until his death in 1918.
- The stunning new mahogany windows and sunroom door (installed in 2021) were designed by JZJN architects of North Adams, Massachusetts, and manufactured by Duratherm Corporation of Vassalboro, Maine. With the removal of the panels installed by Brooks between 1935-1937, visitors can now enjoy southerly views of Walnut Hill Park for the first time in 85 years.
- The chandelier, previously located in the front room upon entering the house, has been returned to its original place where it hung during the Landers period.
- The wood paneling found in the sunroom and living room is made of a yellow birch which was heavily damaged over the past 100 years. It has now been meticulously restored by Connecticut-based wood specialists John Canning & Company of Cheshire, Connecticut.
- 56 Lexington Street is designated as a "contributing resource" to the West End Historic District, listed on the National Register of Historic Places. Our new plaque from the State Historic Preservation Office can be found on the front of the building, to the right of the front door.
- The Stanley Black & Decker Makerspace features LISTA cabinetry and work surfaces, designed and manufactured by Stanley Black & Decker, which has been headquartered in New Britain since 1843.
- The majestic grandfather clock was presented to William Hart by the Stanley Works Corporation for recognition of 50 years of service (1854-1904), and was later donated to the Museum by his grandchildren. Its notable ornate face created by Tiffany & Company of New York.
- The new library table was constructed by local craftsman Simon Metz of Southington from a single solid piece of Honduran Mahogany. It weighs 210 pounds and has eight coats of urethane applied to the top surface. The entry bar was also constructed by Mr. Metz, and proportionally replicates the design of the table.
- The coat hooks in the entryway as well as the door pulls in the bar and living room cabinetry feature a heart-shaped logo with an "NB" stamped into the metal. This design pays homage to the Stanley Works' original series of the late 19th century (created to honor William Hart) which featured the heart logo with an "SW" stamp.



## Stephanie Syjuco *Color Checker (Pileup)*

As a part of New Britain Museum of American Art's 2020/20+ Women @ NBMAA initiative the Museum recently acquired works by 12 celebrated female-identifying artists. Consisting of sculptures, photographs, prints, and works on canvas, these important works of art are just a small part of the NBMAA's commitment to representing the ever expanding narrative of American art. Among these artists is Stephanie Syjuco, a first generation immigrant whose artistic concerns parallel the NBMAA's collections philosophy, of exploring and illuminating the evolving story of the United States of America and the notion of what is "American".

Syjuco's work probes at the philosophical and historical definitions of what it means to be an American citizen in terms of national belonging as well as civic engagement and responsibility. Her unique perspective can be attributed to her experience immigrating to the U.S from the Philippines at a young age.

Her 2017 work *Color Checker (Pileup)* features a still-life of patriotic paraphernalia and a rainbow color checker card held into the foreground by the artist's hand. Syjuco describes this piece as a response to the rising xenophobia at the time of its creation, and America's narration of being composed of "insiders" and "outsiders." The colorful checker card is a reminder of the diversity that exists in America and the many "colors" that exist besides the iconic red, white, and blue.

Stephanie Syjuco, *Color Checker (Pileup)*, 2019 Photograph 30 x 40 inches  
Edition 3/8 The Artist / Ryan Lee Gallery, New York





### **SUMMER SPECTACULAR**

Thursday, July 15, 4-7 p.m.

Thursday, August 12, 4-7 p.m.

FREE family outdoor extravaganza on two dates this summer featuring Anne Cubberly's giant walking puppets, circus performers from Circus Moves, live music, art activities, food and beverage vendors, lawn games, and more family fun!

### **Sketching Sculptures in the Park**

Thursdays, June 17 & 24, July 8, 15, 22, & 29  
3:30-5 p.m.

Six outdoor drop-in sessions. Learn about and sketch 12 different sculptures on the gorgeous Museum grounds and in Walnut Hill Park. Led by NBMAA Docent and artist Mona Cappuccio.



### **Creating Dynamic Portraits with Peter Glass**

Thursday, July 22 & 29, 4-7 p.m.

### **Art Projects in the Stanley Black & Decker Makerspace**

Every month, the Education Department designs themed art activities that can be created in the new Stanley Black & Decker Makerspace or taken home to enjoy. Check our website and social media platforms each month for new themes!





### **ART HAPPY HOUR**

Thursdays, May 6–September 2, 5:30–8 p.m.

Thursday nights on the Pritchard Family Terrace enjoy live music, and beer and wine available for purchase. Admission to the terrace is free, Museum admission is \$5 after 5 p.m.

### **SUNDAY MUSIC SERIES**

NBMAA's longstanding monthly concert series, featuring local and regional performers representing a variety of musical genres. All upcoming performances will take place outdoors on the Pritchard Family Terrace.

#### **Sunday Music Series | Hit the Roof Duo**

Sunday, July 11, 3–4 p.m.

#### **Sunday Music Series | Hartford Men in Harmony**

Sunday, August 8, 3–4 p.m.

#### **Sunday Music Series | Steve Nystrup Trio: Beatles & Blues**

Sunday, September 12, 3–4 p.m.

### **DATE NIGHT AT THE MUSEUM**

The third Thursday of each month is Date Night at the NBMAA with \$5 after 5 p.m. admission! Enjoy different themes each month, along with beer and wine available for purchase at Art Happy Hour.

#### **Date Night | Ice Cream Social**

Thursday, July 15, 5–8 p.m.

#### **Date Night | Lawn Games**

Thursday, August 19, 5–8 p.m.

#### **Date Night | Fall Fun!**

Thursday, September 16, 5–8 p.m.

### **Winter Pub Nights**

Thursday, September 9, 5:30–8 p.m.

Join us in the newly renovated Landers House with extended Thursday night gatherings through the fall and winter. Enjoy live music and a rotating draft beer selection from local breweries Alvarium Beer Company, Five Churches Brewing, and more. Special thanks to the 2020–2021 music sponsor, Anthony S. and Evelyn L. Hulme Charitable Fund at the Hartford Foundation for Public Giving.

### **FRYDERYK CHOPIN SOCIETY OF CONNECTICUT PRESENTS**

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

#### **Micheal Lewin**

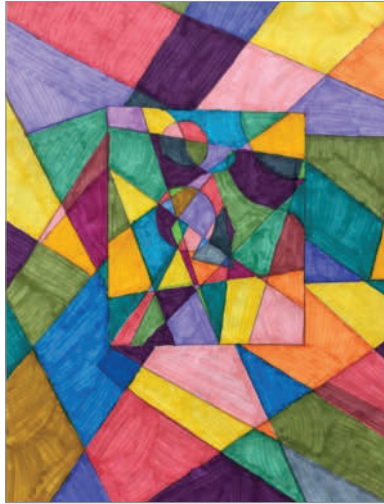
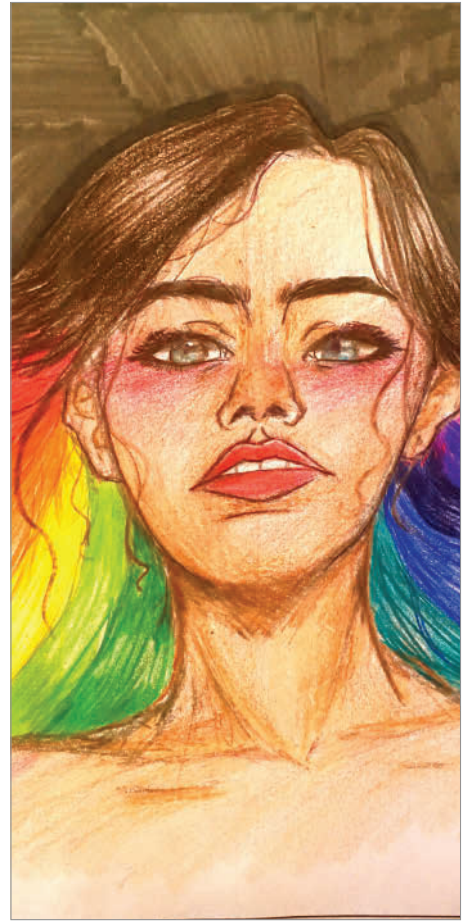
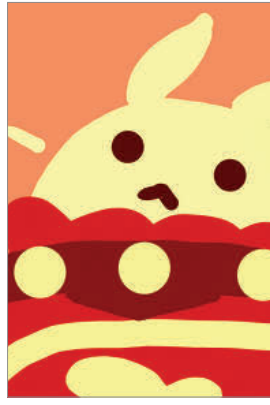
Sunday, September 26, 3–4 p.m.

#### **Angela Cheng**

Sunday, October 31, 3–4 p.m.

#### **Gil Kalish**

Sunday, November 21, 3–4 p.m.



Thank you!

The New Britain Museum of American Art is proud to serve thousands of students and educators each year thanks to the generous support of the partners that provide funding for school visits, educator resources, and Creative Caring Kits. We are grateful to the following funders for their support:

- Tinty Foundation
- SBM Charitable Foundation
- Ion Bank Foundation
- Burlington Community Fund
- Pat & Bob Wollenberg Family Fund for the Community at the Main Street Community Foundation
- Duncaster
- Thomaston Savings Bank Foundation
- The Greater Hartford Arts Council's United Arts Campaign and UnitedHealthcare
- Webster Bank

Additional thanks to the following supporters of our educational programs: Stanley Black & Decker; American Savings Foundation; Community Foundation of Greater New Britain; Greater Hartford Arts Council; The Jack Warner Foundation; The Sandra and Arnold Chase Family Foundation, Inc.; George A. and Grace L. Long Foundation; and Legrand Wiremold Charitable Contributions Committee.

Are you interested in learning more about ways you can support the NBMAA's educational programs? Contact Amanda Shuman-Bisson, Associate Director of Development, at (860) 229-0257 ext. 246 or [shuman-bissona@nbmaa.org](mailto:shuman-bissona@nbmaa.org).





## Logan Milliken

### TRUSTEE

A Creative Director and Designer working at the intersection of ideation, design, cultural equity and sustainability, I bring a

background in communications, identity design and experience design to my current focus on work involving arts organizations, social justice initiatives, fashion & culture, and product design.

Founder of Logan Tyler Design, I work from the belief in the transformative ways art and design can be used to communicate, to inspire change, and to move people. Before moving to central Connecticut, I worked in art direction, visual & ux design, and production at agencies in New York and D.C., followed by design working on the brand side in Connecticut. I studied Psychology and Visual Arts & Art History at Duke University, and later went on

to pursue art and design studies at Parsons School of Design and Boston University's Center for Digital Imaging Arts.

My involvement with the NBMAA began in 2015 when I first visited what I soon came to recognize as a uniquely inspired institution. One that continually examines and explores ways to fulfill its mission to tell the "unfolding story of America through its art and history by including narratives of underrepresented cultures, viewpoints, and artists in [its] permanent collection, acquisitions, exhibitions, and [its] educational programming. I am honored at the opportunity to serve as a Trustee on the Board of the NBMAA, and I look forward to contributing in a meaningful way in support of the museum's commitment to work in reflection of the community it serves.

## Nor'Easter: The 51st Annual Juried Exhibition

Thursday, August 12-Sunday, August 29, 2021

The Annual Juried Members Exhibition is the New Britain Museum of American Art's opportunity to expose contemporary visual arts to a wide audience. This prominent showcase in the Northeast region highlights the exceptional work of emerging and established artists in all media. This year's juror is Cristina Tafuri, an exhibitions designer and creative director based in New York.

## 2021 Online Auction

On behalf of the entire New Britain Museum of American Art community, thank you to those who supported our Online Auction. While it was not the celebratory affair that The Art Party of the Year traditionally is, this virtual art auction raised over \$25,000 for the Museum's exhibitions and programming. Popular auction items included works by recent and current NEW/NOW artists Shantell Martin and Jennifer Wen Ma, as well as Josef Albers, Fritz Horstman, Suzanne Jill Levy, and William McCarthy.

## Corporate Membership

Reward your employees with a full year of free admission and more to the NBMAA. The NBMAA offers corporate memberships that are tailored to companies of all sizes and include free admission for staff members, recognition opportunities, rental benefits, and more!

For more information about Corporate Membership at the NBMAA and how to give your employees the Museum experience, please contact Amanda Shuman-Bisson, Associate Director of Development, at **(860) 229-0257 ext. 246** or **shumana@nbmaa.org**.

### INSTITUTIONAL MEMBERSHIPS AS OF 5/5/21

#### Corporations

Assured Partners Northeast  
BonneeWeintraub  
Delamar West Hartford  
Hartford Steam Boiler, Inspection & Insurance Co.  
Law Office of Kevin C. Ferry, LLC  
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#### Colleges/Universities

Central Connecticut State University  
University of Hartford



## KAREN HUDKINS

FINANCE MANAGER



**What does it mean to you to work for the NBMAA? What is your “why”?**

It's important to me to be part of a mission driven organization and it is a privilege to work in a place of learning and discovery where you can see great art everyday - I'm invigorated by the communities of donors and members that support the Museum, the staff and volunteers that work on behalf of the Museum, and the communities of visitors that visit the Museum and participate in its programs. I know it's corny, but there is nothing like walking through a gallery and seeing someone fully engaged in what they are looking at - you can almost see a change come over them. It never gets old...

**Can you take us through your career journey at NBMAA and in New Britain?**

My first “Job” at the NBMAA was volunteering for George and Phyllis Martin, working the Artist's Breakfast during the NBMAA's annual Art Fair. I was hired in 2004 for the newly created position of Capital Campaign Associate, working for Anne Chamberlain in Development, and in January of 2006 I was promoted to Manager of the newly formed Visitor and Volunteer Services Department. I left in 2007 to pursue other interests and returned in 2017 as Finance Manager. During my “gap” years I worked part time for the New Britain Industrial Museum and became the first Executive Director after about 6 months. Working at the Industrial Museum I learned about the people that built the Hardware City of the World and made the art museum possible.

**Tell us about a memorable past special exhibition and what made it so memorable to you?**

It would have to be Walter Wick....the colorful large format photographs, the maquettes, introducing people to Wick's process and the fact that the images were known and beloved by so many generated a lot of excitement and energy in the Museum.

**What is your favorite work(s) in the Permanent Collection and why?**

My favorites change, but overall I'd have to say it's the Stevan Dohanos, *Rained in Vacationers*. Every painting tells a story and I love that the backstory of this painting is the story of people connected to the Museum and the city - Sanford Low (first Museum Director) and his wife Virginia (William Hart's Grand-daughter), their son Sammy Low, and Frank Vibberts - playing cards on a rainy summer afternoon. It's also great that a group of New Britainites made it onto the cover of the Saturday Evening Post.

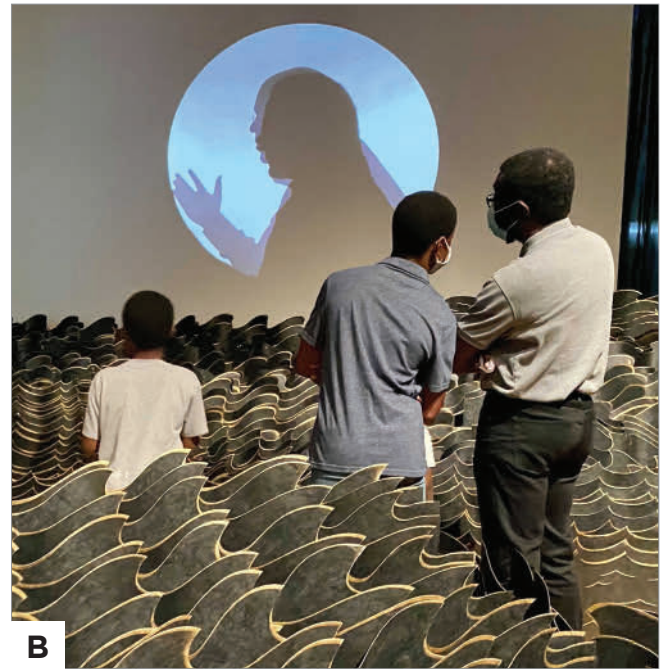


Right: Stevan Dohanos, *Rained in Vacationers*, *Saturday Evening Post* (detail), 1948, Oil on canvas, 30 x 20 in., Bequest of the estate of Helen Vibberts





A



B



C



D



E

**A.** Every weekend, families enjoy make-and-take art projects and scavenger hunts.

**B.** Participants in the oral history portion of the project were the first to view *NEW/NOW Jennifer Wen Ma: An Inward Sea* on opening day.

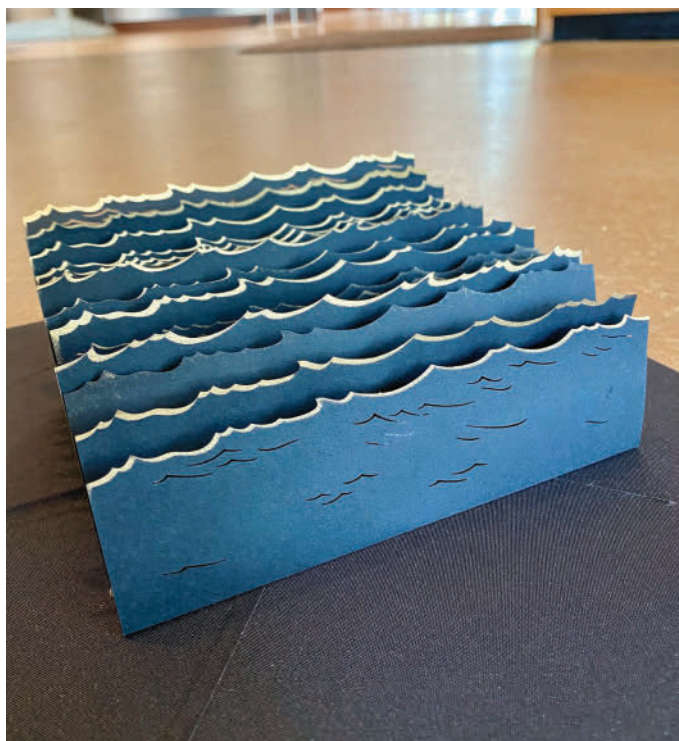
**C.** The Sunday Music Series returns to the Pritchard Family Terrace.

**D.** New Britain Mayor Erin Stewart is featured in the oral history portion of *NEW/NOW Jennifer Wen Ma: An Inward Sea*.

**E.** A recent visit from Southington Girl Scout Troop # 66086.

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#### GENERAL ADMISSION

Members FREE  
Pre-COVID admission prices return on July 1, 2021.

#### MUSEUM HOURS\*

Monday: CLOSED  
Tuesday: CLOSED  
Sunday, Wednesday, Friday, Saturday:\*\*  
10 a.m.-5 p.m.  
Thursday: 10 a.m.-8 p.m.

#### SATURDAY ADMISSION

Free from 10 a.m. to noon thanks to support from the American Savings Foundation.

#### MUSEUM CAFE

Open 9:30 a.m.-2 p.m. featuring local New Britain fare.

#### 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.

#### ON THE WEB

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