

## **NEW BRITAIN MUSEUM OF AMERICAN ART**

Annual Report | 2018-2019



# ANNUAL REPORT 2018–2019

New Britain Museum of American Art

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## OUR THANKS TO NBMAA SUPPORTERS

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# BOARD CHAIR AND DIRECTOR'S REPORT



We are honored to celebrate a year of remarkable milestones, made possible by the collaboration, dedication, vision, and support of each and every one of our constituents. We set ambitious goals for fiscal year 2019—many of which were not only met, but far surpassed. Among the many highlights include: embarking on our most rigorous Annual Fund goal to date to raise \$300,000, which we met and exceed by over \$100,000—more than 133% of our goal; increasing admissions revenue by 304%; and breaking attendance and funding records during our blockbuster exhibition *The Beyond: Georgia O'Keeffe and Contemporary Art*, which received over 45,000 guests from across the nation over the course of 101 days!

## Permanent Collection

One of the New Britain Museum of American Art's greatest educational and cultural assets is our world-class art collection, which we continued to grow through strategic acquisitions, as well as through the tremendous generosity of donors. This year our permanent collection was enhanced with the addition of 108 extraordinary gifts, purchases, and bequests.

As part of our effort to bring greater representation of female artists to the Museum, we were especially proud to support the work of emerging and established women of diverse backgrounds through several significant acquisitions. These purchases included a video by Chilean-American artist Francisca Benítez, documenting her collaboration with students from the American School for the Deaf as part of her 2017-18 NEW/NOW exhibition at the NBMAA. We commissioned Chinese-American artist Louise Jones to produce a monumental botanical mural in our LeWitt Family Staircase in conjunction with our 2019 exhibition *The Beyond: Georgia O'Keeffe and Contemporary Art* and acquired her preparatory study for the work. The Museum undertook a major acquisition of work by internationally renowned African-American artist Kara Walker, with the purchase of her 2005 lithography series, *Harper's Pictorial History of the Civil War (Annotated)*, which will be the focus of an exhibition of the artist's work at the NBMAA in 2020. Finally, we supported the work of regional artists through the acquisition of New Britain-native Paul Baylock's *Universal 1* and thank Paul for his generous gift, *Close Shave*, 2016, currently on view at the Governor's Residence in Hartford.

In addition to showcasing these artworks in our own galleries, we took abundant opportunities to share our collection with broader audiences through numerous external loans. The museum was delighted to loan 24 of our most distinguished works to special exhibitions at 15 institutions in 9 states. The NBMAA's active long-term loan program also enabled us to share over 200 works from our permanent collection with 10 institutions in Connecticut and beyond—a phenomenal opportunity to share our treasures and build awareness of, and appreciation for, our institution, far and wide.

## Exhibitions

Within the year, we mounted 16 special exhibitions, featuring over 200 different artists, and spanning more than 225 years of American art. These exhibitions presented innovative and in-depth explorations of the history and future of American art, engaged and built diverse audiences, forged institutional partnerships, and offered new ways of interpreting and understanding our evolving cultural heritage.

In our FY19 exhibition programming, we were thrilled to present countless “firsts” and one-of-a-kind art encounters. We showcased New Britain-native Paul Baylock in his first Museum exhibition, comprising paintings from his celebrated “Hardware City” series created in homage to his hometown of New Britain. For the first time, we juxtaposed historic and contemporary work in our Shaker Gallery in the exhibition *Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly*, which underscored the resounding influence of Shaker society on contemporary culture. *Art In Farmington Village* represented the first Museum exhibition to explore in-depth the artistic legacy of Farmington, Connecticut—an exhibition that also initiated many first-time partnerships with institutions including the Farmington Historical Society, the Farmington Village Green and Library Association, and Miss Porter's School. The NBMAA's exhibition *Dennis Hopper: The Lost Album* featured the work of iconic American actor, director, and artist Dennis Hopper and represented the first time his legendary Lost Album of photographs had been shown at a U.S. museum in nearly 50 years—a significant milestone in the celebration of the artist's resounding legacy. An equally historic exhibition, *Neil Jenney: American Realist* represented the most extensive exhibition of the artist's work in over ten years and the first to take a retrospective view encompassing nearly five decades of artistic output, addressing timely subjects, including climate change, social progress, and the precarious state of our natural world.

We developed several first-time collaborations in exciting and boundary-pushing shows, including *Pictures at an Exhibition* with the Hartford Symphony. Inspired by Modest Mussorgsky's renowned 1874 musical composition of the same name, the exhibition featured works that spanned the NBMAA's galleries and that were projected large-scale at the Bushnell Performing Arts Center during HSO's October 2018 opening season. Our concurrent exhibition *Looking for America* was part of a nationwide campaign led by the artist collective For Freedoms to inspire civic discourse; over 200 people from across the nation participated in our show. Meanwhile, we continued to promote the NBMAA beyond our physical footprint through dynamic off-site exhibitions, which included three installations drawn from our permanent collection at the Delamar Hotel in West Hartford, an exhibition of our pulp art illustrations at the Union Club, and an installation of artwork throughout the entire Governor's residence in Hartford, Connecticut.

Yet the exhibition that generated the most buzz and truly defined FY19 as a milestone in our Museum's history was our record-shattering blockbuster presentation of *The Beyond: Georgia O'Keeffe and Contemporary Art*. Organized by Crystal Bridges Museum of American Art and drawn from important public and private collections across the country, the exhibition brought together three dozen iconic works from O'Keeffe's career alongside work by twenty contemporary artists that expanded upon the images and approaches that marked O'Keeffe's oeuvre. Among O'Keeffe's paintings were seven masterworks that the NBMAA obtained on loan from premier museums, and that were not on view at any other venue of the exhibition tour. The overwhelming success of the *The Beyond: Georgia O'Keeffe and Contemporary Art* drew thousands of visitors to our museum. During the course of the exhibition, we received over 45,000 visitors from across the nation—more visitors per day than any previous show at the NBMAA has drawn. We welcomed 490 new members to the museum and 1,030 membership renewals. Nearly every related program for *The Beyond*—from adult studio workshops and lectures, to children's classes and drop-in tours—was sold out or at capacity. Retail sales during the run of this blockbuster show were \$223,130.00, with a total of \$329,290.46 in merchandise sales for the entire year, making it

our best year ever. Perhaps most meaningfully, however, the exhibition generated new partnerships, grant funding, audience expansion, and inspiring encounters whose impact will last well beyond this landmark presentation. Thank you to all who visited, attended programs, brought friends, and who spread word about this innovative show!

## Attendance and Revenue

As a result of the remarkable success of *The Beyond: Georgia O'Keeffe and Contemporary Art*, as well as the many other programs, initiatives, and exhibitions on offer throughout FY19, we are thrilled to share that the NBMAA saw abundant fiscal growth throughout the year, including: a 53% growth in attendance, 12% financial growth in our individual memberships, 15% growth in corporate memberships, 31% increase in corporate support, 166% increase in Museum Shop revenue, 17% increase in annual revenue, and a 304% increase in admission revenue! The NBMAA's Special Exhibitions Fund continued to support major exhibitions, raising over \$100,000 from individual and foundation donors.

We also undertook our most ambitious Annual Fund to date—to raise \$300,000 to support three major components of FY19: *The Beyond: Georgia O'Keeffe and Contemporary Art*, Education, and General Operating Support. Thanks to the generosity of our dedicated individual, foundation, and corporate donors, we raised over \$400,000 toward these initiatives—133% of the Annual Fund goal and a record for the NBMAA!

## Education and Visitor Experience

In addition to special and permanent collection exhibitions, our educational and public programs drew more visitors than ever. This year, over 20,000 people attended one of 585 educational programs, including lectures and studio workshops. For the third year in a row, the Museum served a record number of school children. Student visits accounted for 12% of the Museum's total visitation, and included 10,695 students, teachers, and chaperones from 54 cities and towns around the State. Over 6,500 adults participated in a studio class or workshop led by professional artists or





attended one of dozens of gallery discussions or lectures led by Museum Staff, exhibiting artists or docents, or prominent regional and national scholars and curators. The Museum continues to attract a diverse group of children and families with offerings designed to foster a passion for art and museums and create lifelong connections to art and personal expression for children of all ages, from infants to teenagers. This year nearly 4,000 children, individually or together with their families, participated in Education programs and 1,000s more families make up the Museum's general admission.

Our Visitor Experience staff have worked tremendously hard to make additional adult and public programs bigger and better than ever. First Fridays have flourished, drawing a 44% increase in

attendance from the year prior, and Museum After Dark "MAD" continues to be a favorite among the museum's "young professional" demographic. Last year's "Hollywood Halloween" event drew 1,138 guests, with \$33,077.00 in revenue.

Among the abundant musical programs already on offer, including our Walnut Hill Jazz Series, the NBMAA launched an innovative, art-focused series of extraordinary concert experiences, paired with scholarly lectures that explored diverse periods of artistic and musical innovation. With major support from the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, *Where Art Meets Music* drew rave reviews and standing ovations from attendees and featured some of the most popular highlights of the NBMAA collection.



## Constituents

The NBMAA's success relies on the advocacy and dedication of an entire community of constituents, including trustees, staff, volunteers, members, visitors, and funders. Our trustees remain among the Museum's greatest supporters, generously offering their time, expertise, financial support, leadership, and enthusiasm to maintain the NBMAA's strong foundations, while allowing the Museum to grow and flourish. Thank you in particular to our committee chairs and members, who shepherd Museum initiatives with focus, care, and commitment. This year, trustees spearheaded a new strategic plan for 2020-24. We also thank trustees for their invaluable participation in Museum events, including our gala. Thank you to trustee Cynthia Cooper for serving as Gala Committee Chair for our May 2019 Art Party of the Year, which drew nearly 300 guests and raised crucial funds to support the Museum's programs. We also remember and honor the great work of trustees who sadly passed this year, including Richard T. McKernan, Sylvia Bonney, and Michael Timura.

Members remain the lifeblood of our institution, generating invaluable fiscal resources that benefit every aspect of the Museum. In turn, we thank our members by offering special gallery talks and receptions, behind the scenes tours, as well as one-of-a-kind trips and art-inspired experiences. Thank you, also, to our incredible staff for yet again achieving mini and not-so-mini miracles throughout the year, and for working above and beyond to help the Museum achieve success. We welcome a robust team of new security and visitor experience staff during the run of *The Beyond: Georgia O'Keeffe and Contemporary Art*, who contributed greatly to the show's success. Finally, the NBMAA benefits tremendously from the support of our tireless volunteers. This year, Museum volunteers generously donated 16,550 hours of time, serving in our docent program as well as various committees, and assisting nearly every Museum department. On behalf of all of us at the NBMAA, thank you to all of our valued constituents!





## FY20 and a Glimpse at the Future

While we celebrate the phenomenal momentum of the past year, we have so much more to accomplish, and so many exciting plans to share and undertake together in the year ahead.

We are very proud and eager to announce our forthcoming initiative 2020/20 Women @ NBMAA. Marking the centenary of women's suffrage in America, The New Britain Museum of American Art will dedicate its entire 2020 exhibition programming exclusively to the work of women artists. This initiative seeks to challenge the underrepresentation of women in the visual arts by celebrating the innovative work and significant impact of female-identifying artists throughout American history. It also strives to enhance diversity in the galleries by encompassing a wide spectrum of artists from disparate historical periods as well as social, ethnic, and racial backgrounds.

From January 2020 through January 2021, the Museum will present seven major exhibitions focusing on the work of iconic female artists, including solo exhibitions featuring Kara Walker, Anni Albers, Shantell Martin, Jennifer Wen Ma, and Helen Frankenthaler; thematic group shows exploring the work of Shaker women; and 20th and 21st century women artists working toward social change. In conjunction with these exhibitions,

a dynamic roster of related programs will expand conversations and dialogue about the role of women in the arts. The NBMAA will also highlight women artists in the Museum's permanent collection, including our recent acquisitions by Francisca Benítez, Louise Jones, and Kara Walker. While 2020 represents a year-long initiative to focus on the work of women artists, it is also the beginning of a long-term commitment to bring greater gender equity and more expansive notions of American art our institution.

We continue to strive to be among the most welcoming, dynamic, educational, and inspirational institutions in the nation, by honoring our historical heritage of artistic excellence, while consistently challenging ourselves and our constituents to consider the legacy and future of America, American art, and the NBMAA, in new and different ways. Thank you for helping to make fiscal year 2019 a tremendous success for the NBMAA, through your invaluable service, support, commitment, and enthusiasm. We look forward to reaching more milestones together in the months and year to come!

With warm regards,  
Min Jung Kim, Director & CEO  
Anita Ferrante, Chair









# ORGANIZATION

At the heart of the Museum are the tireless individuals who work collectively to fulfill our mission while leading the Museum into the future. This diverse group includes our truly dedicated Board of Trustees and Committee Members, our remarkably talented Staff, and our hardworking Volunteers. Together, we welcome visitors, exhibit and preserve the collection, develop and implement 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 other moving parts.

## BY THE NUMBERS

**50** paid staff: **24** full time, **26** part time

**230** volunteers

**30** trustees

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### \*\* Deceased

# FISCAL YEAR 19 COMMITTEE APPOINTMENTS

As of June 30, 2019

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*At-Large*  
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*At-Large*

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*Deputy Director*

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John N. Howard  
Margaret Marchak  
Esther Pryor  
Todd Stitzer

### Staff

Min Jung Kim,  
*Director and CEO*  
Michelle Hargrave,  
*Deputy Director*

Tom Bell,  
*Director of Finance and  
Human Resources+*  
Amanda Shuman-Bisson,  
*Associate Director of  
Development*

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Gary Knoble  
Brenda Manning  
*(Trustee Emeritus)*  
Margaret Marchak  
Henry R. Martin  
*(Trustee Emeritus)*  
Dr. M. Stephen Miller  
Michele Parrotta  
René Rosado  
Donna Stout  
*(Trustee Emeritus)*  
Lindsley Wellman  
*(Trustee Emeritus)*

### Museum Members

Muriel Fleischman  
Tom Gworek  
Susan Hight  
Paul Kanev  
Mary Piazza  
Susan Rathgeber+

### Staff

Min Jung Kim,  
*Director and CEO*  
Michelle Hargrave,  
*Deputy Director*  
Keith Gervase,  
*Collections Manager*  
Lisa Hayes Williams,  
*Associate Curator*

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Brendan Conry  
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Thomas C. Flanigan  
Susan Rathgeber  
Donna Stout  
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Albert Tomasso

### Staff

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*Director and CEO*  
Michelle Hargrave,  
*Deputy Director*  
Amanda Shuman-Bisson,  
*Associate Director of  
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Melissa Nardiello, *Marketing  
and Design Manager*

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Katherine Dow  
Terry Gianzineti  
Anna Tufankjian  
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### Staff

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*Director of Education*  
Maura O'Shea,  
*Manager of Education  
Programs*  
Hannah Kruger, *Coordinator  
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Bonnie Sullivan,  
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John R. Rathgeber  
Thomas Soyster  
Albert Tomasso

### Museum Member

Chip Eveleth

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*Deputy Director*  
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*Director of Finance and  
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Paul Grzyb,  
*Manager of Facilities and  
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*(Ex Officio)*  
 John N. Howard  
 Margaret Marchak  
 Esther Pryor  
 Todd Stitzer

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*Deputy Director*  
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*Director of Finance and Human Resources+*  
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*Associate Director of Development*

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*(Ex Officio)*  
 John N. Howard  
 John R. Rathgeber  
 Hal Rives *(Trustee Emeritus)*  
 Todd Stitzer

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*Deputy Director*  
 Tom Bell,  
*Director of Finance and Human Resources+*

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 Dick Boyle  
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 Cora Lynn Deibler  
 Vincent DiFate  
 Leonard Everett Fisher  
 Terri Goldich  
 Rebecca Leveille-Guay  
 Wendell Minor  
 Dennis Nolan+  
 Roger Reed  
 Jack Tom  
 Eric Velasquez  
 John Witt

### Staff

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*Director and CEO*  
 Keith Gervase,  
*Collections Manager*  
 Lisa Hayes Williams,  
*Associate Curator*

## Nominating Committee

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 John N. Howard  
 John M. Jezowski  
 David Polk  
 Donna Stout  
*(Trustee Emeritus)*

### Staff

Min Jung Kim,  
*Director and CEO*  
 Michelle Hargrave,  
*Deputy Director*

**+ Resigned during FY19**



## Bylaws Committee (Ad Hoc)

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Anita Ferrante (*Ex Officio*)  
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Kelly Jarvis  
Margaret Marchak  
Michele Parrotta  
Thomas Soyster  
Albert Tomasso

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Min Jung Kim, *Director and CEO*  
Michelle Hargrave, *Deputy Director*

## Strategic Plan (Ad Hoc)

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Michele Parrotta  
David Polk  
John R. Rathgeber  
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Min Jung Kim, *Director and CEO*

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Thomas C. Flanigan  
Kelly Jarvis  
Donna Stout  
(*Trustee Emeritus*)

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Carol Conry  
Katherine Dow  
Marie Dudley  
Jan Hasenjager  
Wendy Kirkland  
Margaret Lawson  
Suzanne J. Levy  
Susan Rathgeber  
Tania Pichardo Weiss

### Staff

Min Jung Kim, *Director and CEO*  
Michelle Hargrave, *Deputy Director*  
Amanda Shuman-Bisson, *Associate Director of Development*  
Jenna D. Lucas, *Development Associate/ Membership*  
Alexis Zimmerman, *Development Assistant*

### Consultant

Marina Luri-Clark, *Gala Coordinator*



# OUR DEDICATED STAFF

as of June 30, 2019

## Management & Administration

Min Jung Kim,  
*Director and CEO*  
Michelle Hargrave,  
*Deputy Director*  
Lisa Hayes Williams,  
*Associate Curator*

## Collections

Keith Gervase,  
*Collections Manager*  
Gabriella George  
*Collections Associate*  
Michael Mindera  
*Installation Specialist*

## Development

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

## Finance

Karen Hudkins  
*Finance Manager*  
Tom Bell+

## Marketing

Melissa Nardiello, *Marketing & Design Manager*  
Javanica Dai#  
*Marketing/Social Media Coordinator*  
Veronika Zhikhareva  
*Graphic Designer*  
Chris Bianco+

## Education

Cynthia Cormier,  
*Director of Education*  
Maura O'Shea,  
*Manager of Education Programs*  
Hannah Kruger,  
*Coordinator of Youth Studio and Family Programs#*

Lindsay Behrens,  
*Studio Art Educator*  
Bonnie Rose Sullivan,  
*Studio Art Educator*  
Angel Bleggi,  
*American Savings Foundation Intern#\**  
Katherine Swanson+  
Gleidymar Rivera,  
*American Savings Foundation Intern+\**

## Facility & Security

Paul Grzyb,  
*Facilities and Security Manager*  
Andriy Shuter,  
*Facilities and Security Assistant Manager*  
Adam Alvarado,  
*Facilities and Security Supervisor*  
Robert Anthony,  
*Security*  
Joe Ellison II,  
*Security#*  
Thomas Emmons,  
*Security#*  
Eric Ortega,  
*Security#+*  
William Rodriguez,  
*Security*

Enrico Rossetti,  
*Security#*  
Gregory Scarlett,  
*Security#*  
Thomas Sturges,  
*Security#*  
Christian Torres,  
*Security#*  
Kalim Valentin-Flores,  
*Security#*  
Sean McGovern+

## Visitor Experience

Jeffrey Mainville,  
*Senior Manager, Visitor Experience*  
Kaitlyn Way,  
*Manager of Visitor and Volunteer Experience*  
Shawna Rosol,  
*Visitor Experience Program Coordinator*  
James Miers,  
*Visitor Experience Team Leader#*  
Mallory Howard,  
*Visitor Experience Associate#*  
Bethany Levesque,  
*Visitor Experience Associate#*  
Moiray Giannola,  
*Visitor Experience Associate#*  
Chelsea Marti,  
*Visitor Experience Associate#*  
Emma Moran,  
*Visitor Experience Associate#*

Lisa Santini,  
*Visitor Experience Associate#*  
Amy Sciongay,  
*Visitor Experience Associate*  
Kendall Soliwoda,  
*Visitor Experience Associate#*  
Rashmi Talpade,  
*Visitor Experience Associate*

Leanna Velez,  
*Visitor Experience Associate#*  
Laura Coffill+  
Jessica Kelly+  
Molly McGuire+  
Lynn Nadeau+  
Kaitlyn D. Oberndorfer+  
Ismael Reza+  
Susan Sterniak+

## Museum Shop

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

## # Joined during FY19

## + Left during FY19

\* We are grateful to the American Savings Foundation for generously providing funding for these internships.

# EXHIBITIONS

July 1, 2018–June 30, 2019

In FY19, the NBMAA presented sixteen ambitious exhibitions, including four major shows featuring loans from premier museums and private collectors across the United States, four exhibitions highlighting the work of groundbreaking contemporary artists, and nine exhibitions that featured works from our extensive permanent collection. Our record-breaking exhibition *The Beyond: Georgia O'Keeffe and Contemporary Art* drew visitors from across the nation, garnering the highest attendance per day in the Museum's history.

In addition to exhibitions in our own galleries, we presented three shows for the Delamar Hotel, West Hartford: *Wonder Stories: Pulp Art at the Delamar Hotel*; *American Icon: Dennis Hopper*; and *In Bloom: The Botanical Paintings of T. Merrill Prentice*.

Finally, we reinstalled several permanent collection galleries, including The Helen and Philip B Stanley Gallery; Mary & George W. Cheney Gallery; The Hartford Steam Boiler Inspection & Insurance Company Gallery; Alix W. Stanley Gallery, Gift of the Community Foundation of Greater New Britain; Richard and Virginia McKernan Gallery; William L. and Bette Batchelor Gallery, and The Sanford B. D. Low Illustration Gallery. As the year 2018 marked the 110th anniversary of the NBMAA's first art acquisitions, the Museum was proud to display a selection of some of the earliest works to enter our permanent collection, offering a rich opportunity for visitors to reflect upon our origins.

## BY THE NUMBERS

**16 temporary exhibitions**, with works spanning from 1794 to today by **over 200 artists**

**9 exhibitions** featuring works from the NBMAA's permanent collection

**5 offsite exhibitions**

**8 permanent gallery** reinstallations

**Over 45,000 visitors** to our blockbuster exhibition *The Beyond: Georgia O'Keeffe and Contemporary Art*





Photo credit: Michael Mindera

## ART IN FARMINGTON VILLAGE

August 3–October 7, 2018

Stitzer Family Gallery and The Robert and Dorothy Vance Gallery

Presenting over 60 paintings and works on paper by more than 20 artists, *Art in Farmington Village* traced the history of the Farmington art scene from the 18th to 20th century. Organized in collaboration with the Farmington Historical Society and the first Museum exhibition to examine this subject in depth, this presentation explored the emergence of Farmington's art colony, its key patrons, and the role of individual artists, including James McDougal Hart (1828–1901), Aaron Draper Shattuck (1832–1928), Robert Bolling Brandegee (1849–1922), Charles Foster (1850–1931), Cecilia Beaux (1855–1942), Allen Butler Talcott (1867–1908), Helen Andrews (1872–1960), and James Britton (1878–1936), whose legacy remains vibrant today both in and outside of Farmington. Works and objects were drawn

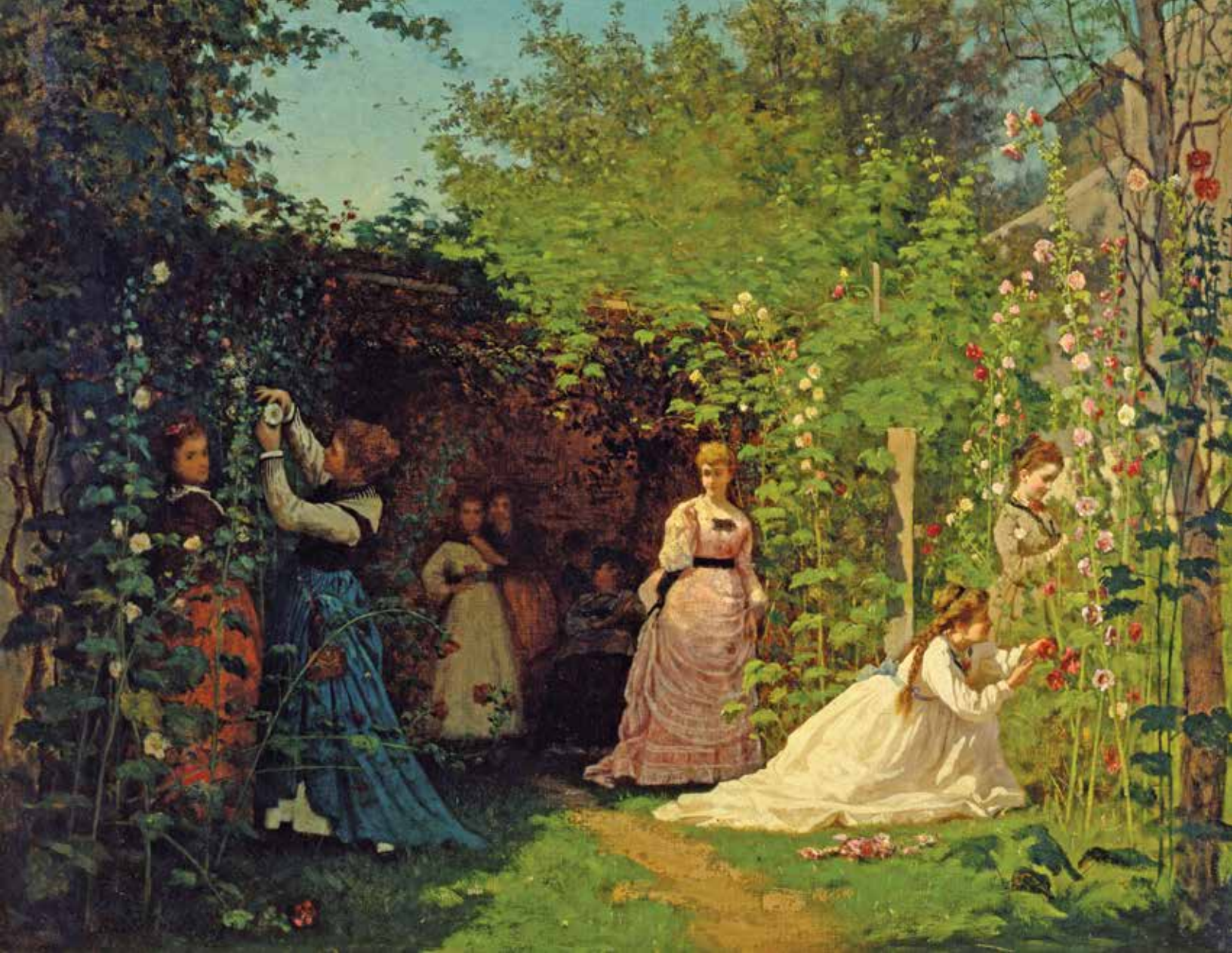
from the permanent collection of the NBMAA, as well as from the Connecticut Historical Society, the Farmington Historical Society, the Farmington Village Green and Library Association, Miss Porter's School, the Unionville Museum, the Florence Griswold Museum of Art, the Mattatuck Museum, Stanley-Whitman House, Wadsworth Atheneum Museum of Art, and numerous private lenders.

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*Art in Farmington Village* was made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Marian and Russell Burke, and The Aeroflex Foundation. We also gratefully acknowledge the funding of Brendan and Carol Conry, Irene and Charles J. Hamm, Kelly and Jonathan Jarvis, and Carolyn and Elliot Joseph.

Additional support for *Art in Farmington Village* was provided by Martin and Cynthia Cooper, The Sandra and Arnold Chase Family Foundation, Inc., and John and Kim Downes.





Eastman Johnson, *Hollyhocks*, 1876, Oil on canvas on wood paneled stretcher, 23 <sup>3</sup>/<sub>4</sub> x 30 <sup>1</sup>/<sub>2</sub> in., Harriet Russel Stanley Fund, 1946.07

## PICTURES AT AN EXHIBITION

September 27–November 30, 2018

First Floor Galleries

From September through November 2018, the NBMAA presented *Pictures at an Exhibition*, an innovative exhibition developed in partnership with the Hartford Symphony Orchestra and inspired by Modest Mussorgsky's renowned 1874 musical composition of the same name. The exhibition spanned multiple galleries and invited visitors to listen to movements from the symphony on a mobile device while viewing masterworks from our permanent collection that resonate with each passage of Mussorgsky's legendary piece. Featuring works dating from the 1800s to the 2000s by

acclaimed artists including Gifford Beal (1879–1956), Frank Weston Benson (1862–1951), Thomas Hart Benton (1889–1975), Eastman Johnson (1824–1906), Sol LeWitt (1928–2007), and Walter Wick (b. 1953), *Pictures at an Exhibition* took visitors on a one-of-a-kind musical and visual journey, offering a new and dynamic way to experience the Museum. During their October 2018 opening season, the Hartford Symphony Orchestra performed Mussorgsky's *Pictures at an Exhibition* at the Bushnell Performing Center, accompanied by large-scale projections of the NBMAA's exhibition of works.





Photo credit: Michael Mindera

## DENNIS HOPPER: THE LOST ALBUM

October 18, 2018–January 27, 2019

Stitzer Family Gallery and The Robert and Dorothy Vance Gallery

A landmark exhibition, *Dennis Hopper: The Lost Album* showcased a historic body of over 400 photographs by celebrated actor, director, and artist Dennis Hopper (1936–2010) that were only recently rediscovered following his death in 2010. Created between 1961 and 1967, the works document the artist's experiences and some of the most defining social, political, and cultural events in America of the 1960s. These vintage photographs constituted the artist's first solo exhibition, held at the Fort Worth Art Center Museum, Texas, in 1970, and at the time were selected by Hopper to reflect the most important examples of his work. The original installation—replicated here at the NBMAA—prompted writer Howard Hampton to describe them as “virtual stills from the greatest unmade

film of the 1960s.” Never again shown at an American museum in full, the NBMAA's presentation represented the first time this body of work has been exhibited at a U.S. museum in nearly 50 years—a significant milestone in the celebration of Hopper's resounding legacy.

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*Dennis Hopper: The Lost Album* was made possible by the generosity of the David T. Langrock Foundation. Additional support was made possible by the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Marian and Russell Burke, and The Aeroflex Foundation.

We also gratefully acknowledge the funding of Brendan and Carol Conry, Irene and Charles J. Hamm, Kelly and Jonathan Jarvis, Neal B. Freuden and Andrea Levy, Carolyn and Elliot Joseph, and Donna and Sam Stout. Works in *The Lost Album* were on loan from The Hopper Art Trust, Los Angeles.

Opposite page, top right: Dennis Hopper, *Double Standard*, 1961, Gelatin silver print, 16 x 23 <sup>13</sup>/<sub>16</sub> inches, The Hopper Art Trust © Dennis Hopper, courtesy The Hopper Art Trust  
Opposite page, bottom right: Dennis Hopper, *Ike and Tina Turner*, 1965, Iris print, The Hopper Art Trust © Dennis Hopper, courtesy The Hopper Art Trust





## NEIL JENNEY: AMERICAN REALIST

November 2, 2018–March 17, 2019

The Helen T. and Philip B. Stanley Gallery, William L. and Bette Batchelor Gallery, and Alix W. Stanley Gallery, Gift of the Community Foundation of Greater New Britain

Neil Jenney (b. 1945, Torrington, CT) emerged in the late 1960s with a unique brand of realist painting steeped in the landscape, people, and pastimes of America. Over the course of 50 years, Jenney has forged his own path outside the prevailing art trends, creating large-scale figurative landscapes in a style completely his own and establishing a reputation as one of the most influential, iconoclastic, and quintessentially American artists of our time.

A historic exhibition, *Neil Jenney: American Realist* represented the most extensive exhibition of the artist's work in over ten years and the first to take a retrospective view encompassing nearly five decades of artistic output. The exhibition featured more than 20 paintings dating from 1969 to 2016. This installation traced the evolution of Jenney's career and explored

persistent themes in his work, including conflicts between humans and nature, and reflected upon the artist's contribution to the legacy of American landscape painting. Throughout the exhibition were examples from Jenney's 1969–70 series known as "Bad Paintings," as well as his subsequent series of "Good Paintings," begun in the 1970s. While differing in style, both Jenny's "Good" and "Bad" works address timely subjects, including climate change, social progress, and the precarious state of our natural world.

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*Neil Jenney: American Realist* was made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Marian and Russell Burke, and The Aeroflex Foundation.

We also gratefully acknowledge the funding of Brendan and Carol Conry, Irene and Charles J. Hamm, Kelly and Jonathan Jarvis, Carolyn and Elliot Joseph, and Donna and Sam Stout. Generous support provided by Gagolian.







# THE BEYOND: GEORGIA O'KEEFFE AND CONTEMPORARY ART

February 22–June 2, 2019

Stitzer Family Gallery, The Robert and Dorothy Vance Gallery, and Richard and Virginia McKernan Gallery

One of the preeminent American painters of the twentieth century, Georgia O'Keeffe (1887–1986) created some of the most enduring images of American art through her early embrace of abstraction and effusive use of color. Drawn from important public and private collections from across the country, *The Beyond* brought together three dozen iconic works—spanning O'Keeffe's long career and the full range of her output—as the centerpiece of a unique exploration. Grouped by theme—Flowers; Cities and Deserts; Still Lives; The Intangible Thing; Finding the Figure; and The Beyond—O'Keeffe's work appeared alongside art by twenty contemporary artists that evoke, investigate, and elaborate upon the images and approaches that mark O'Keeffe's career.

*The Beyond* examined the lasting impact of O'Keeffe's work as a touchstone for artists working today, showing the continuing connections between our collective history and our present. This exhibition did not attempt to make one-to-one comparisons between O'Keeffe and the contemporary artists included. Rather, the work of the contemporary artists was intended to expand upon conversations and themes O'Keeffe presented in her work and her life, creating new ways of seeing and understanding this pioneer of American Modernism.

A resounding, blockbuster success, this exhibition drew visitors from across the nation, garnering the most attendance per day of any prior NBMAA show, and broke records in funding, program attendance, shop sales, and membership renewals.

*The Beyond: Georgia O'Keeffe and Contemporary Art* was organized by Crystal Bridges Museum of American Art, Bentonville, Arkansas.

Support for the national tour was provided by Helen Porter, and by an indemnity from the Federal Council on the Arts and the Humanities.

In New Britain, lead exhibition support was provided by Melinda and Paul Sullivan.

Generous funding was also provided by Bank of America, The Edward C. and Ann T. Roberts Foundation, The Burnett Foundation, Robert Lehman Foundation, Dr. and Mrs. Peter D. Byeff, The Lunder Foundation – Peter and Paula Lunder Family, and the Bailey Family Fund for Special Exhibitions. Generous in-kind support provided by Thomas Mach Interiors and Farrow & Ball. Media sponsorship provided by WSHU.

Exhibitions at the NBMAA are made possible thanks to the support of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, Anita Arcuni Ferrante and Anthony Ferrante, Marian and Russell Burke, and The Aeroflex Foundation. We also gratefully acknowledge the funding of Brendan and Carol Conry, Irene and Charles J. Hamm, Kelly and Jonathan Jarvis, Carolyn and Elliot Joseph, and Donna and Sam Stout.

*The Beyond* was also made possible due to the support of Dr. Timothy P. McLaughlin and Dr. Marian Kellner, Dr. and Mrs. Peter D. Byeff, Brendan and Carol Conry, Halsey and Michele Cook, Holly and Stuart Holden, and Kelly and Jonathan Jarvis. Special thanks as well to Marena and Todd Stitzer, Lauren and William Chase, and Mara and David Sfara.







Photo credit: Michael Mindera

## NEW/NOW: PAUL BAYLOCK

May 17–October 21, 2018

William L. and Bette Batchelor Gallery

Paul Baylock's innovative works reflect his experiences and upbringing in New Britain, Connecticut, a city that in the 20th century became known as the "Hardware Capital of the World," given its role as one of the greatest manufacturing hubs of the era. Inspired by the city's industrial legacy, Baylock utilizes digital and analog processes, as well as a wide range of media, including photography, painting, sculpture, and found objects, to depict historical themes in a contemporary style. His works juxtapose visual motifs that are highly personal as well as easily recognized and represent aspects of his life and the landscape of New Britain.

*NEW/NOW: Paul Baylock* presented a selection of 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 his hometown of New Britain. The exhibition also included a site-specific sculptural installation comprising original windows from the Landers, Frary & Clark Manufacturing Co. Ellis Street factory where Baylock rented a studio in the 2000s. Amid the ongoing demolition of historic factories throughout New Britain and the changing landscape of cities across America, Baylock's exhibition explored and celebrated the ever-evolving face of our nation.





Pablo Helguera, *Untitled (Illustration for "Ocotzinalli")*, 2019, Collage on paper, Courtesy of the artist, Photo by Michael Mindera

## NEW/NOW: PABLO HELGUERA

April 5–September 15, 2019

Mary and George W. Cheney, Jr. Gallery, The Hartford Steam Boiler Insurance & Inspection Gallery, and Alix W. Stanley Gallery, Gift of the Community Foundation of Greater New Britain

Inspired by science fiction and the Latin American literary tradition of magical realism, which combines realistic stories with fantastical or imaginary elements, Pablo Helguera's (b. 1971, Mexico City) *NEW/NOW* exhibition explored transcendental and mystical encounters with art through visual and literary narratives. Titled *Amazing Stories*, Helguera's site-specific project was presented as both an installation and a related collection of fictional tales.

The title of Helguera's exhibition was borrowed from a science fiction series featured in the New Britain Museum of American Art's extensive collection of Pulp Art illustration, the largest in the nation.

On the occasion of his exhibition, Helguera created his own illustrated collection of three fictional stories, involving time and intercultural travel in and beyond New Britain and focusing on the uncanny power of art. Intertwining fact and fiction, Helguera's narratives took inspiration from objects in the permanent collection of the New Britain Museum of America Art, the social and cultural history of Greater New Britain, as well as the artist's experience as an immigrant. Helguera's accompanying exhibition featured the artist's original illustrations, installed together with the objects and artworks that informed his stories.



## ADDITIONAL EXHIBITIONS

### **Wonder Stories: Pulp Art at the Delamar Hotel**

Delamar Hotel, West Hartford

March 19–October, 2018

### **Architecture as Muse: American Skyline**

The Sanford B.D. Low Illustration Gallery

March 30–September 16, 2018

### **Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly**

M. Stephen and Miriam R. Miller Shaker Gallery

July 13, 2018–June 30, 2019

### **Masterworks of the Low Illustration Collection**

The Sanford B.D. Low Illustration Gallery

Ongoing, beginning September 2018

### **Looking for America: A For Freedoms 50 State Initiative**

Café on the Park

October 15, 2018–January 6, 2019

### **American Icon: Dennis Hopper**

Delamar Hotel, West Hartford

October 18, 2018–January 27, 2019

### **In Bloom: The Botanical Paintings of T. Merrill Prentice**

The Helen T. and Philip B. Stanley Gallery

March 25–September 8, 2019

### **In Bloom: The Botanical Paintings of T. Merrill Prentice**

Delamar Hotel, West Hartford

April–October, 2019

### **Nor'Easter: The 49th Annual Juried Exhibition**

Stitzer Family Gallery and The Robert and Dorothy Vance Gallery

June 22–July 14, 2019

# ACQUISITIONS AND LOANS

The NBMAA's permanent collection has continued to grow through the acquisition of over 100 gifts, bequests, and purchases. Among the exceptional works acquired this year is celebrated contemporary artist Kara Walker's distinguished lithography series *Harper's Pictorial History of the Civil War (Annotated)*. The Museum has also enhanced our photography holdings with works by Edward Burtynsky, Anderson & Low, Stephen Petegorsky, Jacques Lowe, George Tice, and Brian Ulrich. Significant works by artists Joseph McNamara, Louise Jones, Paul Baylock, Jim Dine, and Carol Summers have also been added to our permanent collection. The Museum is grateful to receive the generous intended bequests of important works by George Washington Tyler, Frank Stella, Henry Ward Ranger, Frank C. Penfold, Edward Burtynsky, and Hugh Bolton Jones.

## BY THE NUMBERS

**103 new acquisitions, 6 intended bequests, 1 incoming long-term loan, and 15 outgoing loans** were approved by the Collections Committee

**201 works of art** from the permanent collection were approved for long-term loan to 10 different institutions across the state and beyond

**8 permanent collection galleries** had their installations rotated throughout this past year alongside the temporary exhibition installations

**111 works on paper** from the permanent collection were framed and glazed for display in **7 temporary exhibitions** and **1 outgoing loan**

**63 photographs by 18 artists** were acquired by the NBMAA this year, adding to our growing photography collection



# ACQUISITIONS LIST

Total Acquisitions: 103 (84 gifts; 19 purchases)

## Irving Amen (1918-2011)

*Folk Song*, ca. 1970  
Lithograph  
12 1/2 x 18 1/2 in.  
Gift of Susan Anderheggen  
in memory of Marvin and  
Selma Brenner (2018),  
2018.15

## Anderson & Low, Johnathan Anderson (b. 1961) and Edwin Low (b. 1957)

*Kathryn MacFarlane,  
Basketball Player, USMA, #1*,  
2001/2005  
Triptych, 16 x 20 in. each  
Photographic print  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.1

*Hat and Gloves, USMA*,  
2001/2005  
Photographic Print  
16 x 20 1/2 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.2

## Rick Bartow (1946-2016)

*Hawkghostdreamsspringsky*,  
n.d.  
Print  
20 x 15 in.  
Gift of Heather Rion Starr  
in memory of my  
grandmother, Helen Veblen  
Starr (1915-1999), 2018.10

## Paul Baylock (b. 1952)

*Universal I*, 2013  
Acrylic on plywood  
36 1/4 x 25 1/4 x 1 in. framed  
Charles F. Smith Fund,  
2018.11

*A Close Shave, 2016*  
Acrylic on plywood  
50 x 38 in.  
Gift of the artist, 2018.16

## Francisca Benítez (b. 1974)

*ASL Poetry Workshops*, 2018  
Video, 15 minutes  
Paul W. Zimmerman  
Purchase Fund, 2018.5

## Ed Baynard (b. 1940)

*Orchid*, n.d.  
Watercolor  
29 x 39 1/2 in.  
Gift of Dr. Paul Kanev, M.D.,  
2018.9

## Eleanor Bender (b. 1928)

*Sage-Allen advertisement*  
illustration, 1971  
Watercolor and ink  
19 x 14 in.  
Gift of the artist, 2019.7LIC

## Ilse Bing (1899-1998)

*French Country Home*, 1935  
Vintage gelatin silver print  
7 3/8 x 11 1/8 in.  
Anonymous gift, 2018.14.1

*"A bas le deux ans,"* 1952  
Vintage gelatin silver print  
20 x 16 in.  
Anonymous gift, 2018.14.2

## Edward Burtynsky (b. 1955)

*Oil Spill #9, Oil Slick at Rip  
Tide, Gulf of Mexico, May 11,*  
2011, 2011  
Chromogenic print, 5/9  
39 x 52 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.3

## Leslie Cober-Gentry (b. 1963)

Illustration for Strathmore  
Sketchbook: 400 Series  
Bristol Vellum, 2018  
Mixed media  
21 1/4 x 17 1/4 in.  
Gift of the artist, 2018.12LIC

## Jim Dine (b. 1935)

*The Sky and the Lilies*, 1998  
Intaglio and screenprint  
with hand-coloring



Paul Baylock, *Universal I*, 2013, Acrylic on plywood, 36 1/4 x 25 1/4 x 1 in. framed,  
Charles F. Smith Fund, 2018.11

30 x 41 in.  
Gift of Paul M. Kanev,  
2014.14.4

*Birthday Heart*, 2003  
Color woodcut, unique trial  
proof, printed on Arches  
paper  
77 x 55 in.  
Gift of Paul M. Kanev,  
2014.14.5

*Albertina Venus*, 1989  
Aquatint  
17 7/8 x 12 1/8 in.  
Gift of Paul M. Kanev,  
2019.5.4

*Very Picante*, 1995  
Cardboard relief and  
cardboard intaglio  
57 x 42 in.  
Gift of Paul M. Kanev,  
2019.5.5

## Henry Horenstein (b. 1947)

*DeFord Bailey, Grand Ole  
Opry House, Nashville,*  
Tennessee, 1972  
Gelatin silver print,  
printed later  
20 x 16 in.  
Anonymous gift, 2018.14.3

*Patron, Bar on Boardwalk,*  
Hollywood, Florida, 1994  
Gelatin silver print  
16 x 20 in.  
Anonymous gift, 2018.14.4

*Stretching, Natick  
High School, Natick,*  
Massachusetts, 1986  
Gelatin silver print, printed  
ca. 1986  
16 x 20 in.  
Anonymous gift, 2018.14.5

**Louise Jones (b. 1988)**

*Winter, Spring, Summer, Fall*, 2019

Site-specific installation  
Charles F. Smith Fund  
and the Howard Fromson  
Endowment for Emerging  
Artists, 2019.1

Preparatory study for  
*Winter, Spring, Summer, Fall*, 2019

Gouache on paper  
11 x 14 in.

Jane and Victor Darnell  
Fund, 2019.8

**Richard Kagan (b. 1945)**

*Return to Granada-  
Andalusia, Spain*, 2000  
Photographic print, 2/25  
16 x 20 in.

Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.4

**James Lang (b. 1931)**

*Hiroshima*, n.d.

Print

39 1/4 x 28 1/4 in. framed  
Gift of Paul M. Kanev,  
2019.5.3

**Jaques Lowe  
(1930–2001)**

*Boxer Frankie Ippolito*  
(Changing in locker  
room), ca. 1957  
Vintage gelatin silver print  
9 1/4 x 13 1/2 in.  
Anonymous gift, 2018.14.6

*Boxer Frankie Ippolito*  
(Having face wiped by  
trainer), ca. 1957  
Vintage gelatin silver print  
11 x 14 in.  
Anonymous gift, 2018.14.7

*Boxer Frankie Ippolito*  
(In corner with trainers  
during boxing match),  
ca. 1957  
Vintage gelatin silver print  
14 x 11 in.  
Anonymous gift, 2018.14.8

*Boxer Frankie Ippolito* (In  
the ring with announcer),

ca. 1957  
Vintage gelatin silver print  
14 x 11 in.  
Anonymous gift, 2018.14.9

*Boxer Frankie Ippolito*  
(Practicing with trainer),  
ca. 1957  
Vintage gelatin silver print  
11 x 14 in.  
Anonymous gift,  
2018.14.10

*Boxer Frankie Ippolito*  
(Sitting in corner behind  
rope), ca. 1957  
Vintage gelatin silver print  
13 1/2 x 10 1/4 in.  
Anonymous gift, 2018.14.11

*Boxer Frankie Ippolito*  
(With towel wrapped  
around head), ca. 1957  
Vintage gelatin silver print  
14 x 11 in.  
Anonymous gift,  
2018.14.12

*Boxer Frankie Ippolito*  
(Teaching in classroom),  
ca. 1957  
Vintage gelatin silver print  
10 1/2 x 10 1/2 in.  
Anonymous gift,  
2018.14.13

*Boxer Frankie Ippolito*  
(Hugging infant), ca. 1957  
Vintage gelatin silver print  
9 x 13 1/2 in.  
Anonymous gift,  
2018.14.14

*Boxer Frankie Ippolito* (In  
dining room with family),  
ca. 1957  
Vintage gelatin silver print  
14 x 11 in.  
Anonymous gift,  
2018.14.15

**Ben Marcin (b. 1958)**

*Baltimore, Maryland* (from  
the Camps Series), 2010  
Photographic print  
26 x 40 1/3 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.5

**Joseph McNamara  
(b. 1950)**

*Neil Jenney*, 2012–13  
Oil on wood panel  
17 x 13 in.  
Gift of the artist and  
Gallery NAGA, Boston,  
2019.6

**Abelardo Morell (b. 1948)**

*Camera Obscura of the  
Courtyard Building,  
Lacock Abbey, England*,  
2003  
Photographic print, 3/15  
30 x 40 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.6

**Gordon Mortenson  
(b. 1938)**

*North Massachusetts  
Coast*, n.d.  
Woodcut  
25 x 39 1/4 in. framed  
Gift of Paul M. Kanev,  
2019.5.1  
  
Untitled, n.d.  
Woodcut  
31 7/8 x 39 7/8 in. framed  
Gift of Paul M. Kanev,  
2019.5.2

**Stephen Petegorsky  
(b. 1954)**

*Clouds, Trees, River,  
November*, 2009  
Pigment inkjet print,  
printed 2019, #2 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.1

*Corn Debris on Snow*,  
2007  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.2

*Corn on the Ground,  
March*, 2017  
Pigment inkjet print,  
printed 2019, #2 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.3

*Corn, Early July*, 2010  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.4

*Dead Bird*, 2012  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.5

*Dead Fox*, 2009  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.6

*October Corn, Early  
Morning*, 2011  
Pigment inkjet print,  
printed 2019, #5 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.7

*Plowed Field and Fog*,  
2009  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.8

*The Meadows from Rt. 91  
Northampton*, 1989  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.9

*Trees and Vines #89*,  
2009  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.10

*Trees and Vines #333*,  
2017  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.11

*Winter Trees and  
Smokestack*, 2009  
Pigment inkjet print,  
printed 2019, #3 of 25  
17 x 22 in.  
Gift of the artist, 2019.3.12

**Matthew Pillsbury  
(b. 1973)**

*Fossils, Museum of Natural History, London*, 2007  
Photographic print, 2/3  
50 x 60 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.7

*Nina & John, The News &  
Tonight Show* (from the  
series Screen Lives), 2004  
Photographic print, 2/3  
50 x 60 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.8

**Edward Quigley  
(1897-1977)**

*Modernist Study of Snow*,  
ca. 1939  
Vintage gelatin silver print  
11 x 14 in.  
Anonymous gift,  
2018.14.16

*View of Man on the Steps  
of the Rodin Museum  
under Sculpture of The  
Thinker, Philadelphia*,  
1940-49

Vintage gelatin silver print  
11 x 14 in.  
Anonymous gift, 2018.14.17

*Modernist Study of Snow-  
Covered Branches against  
Sky*, 1945

Vintage gelatin silver print  
9 <sup>3</sup>/<sub>4</sub> x 8 in.  
Anonymous gift,  
2018.14.18

*Modernist Study of Silent  
Night Sheet Music and  
Violin*, 1939

Vintage gelatin silver print  
13 <sup>3</sup>/<sub>4</sub> x 10 <sup>1</sup>/<sub>2</sub> in.  
Anonymous gift,  
2018.14.19

*Modernist Study of Man  
Painting Mural*, 1940-49

Vintage gelatin silver print

14 x 11 in.  
Anonymous gift,  
2018.14.20

**Rocky Schenck (b. 1955)**

*Death Valley*, 1994  
Gelatin silver print  
16 x 23 <sup>3</sup>/<sub>4</sub> in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.9

**Bryan Schutmaat (b. 1983)**

*Wes, near Kellogg, Idaho*  
(from Greys the Mountain  
Sends series), 2011  
Photographic print, 1/3  
40 x 50 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.10

**Fazal Sheikh (b. 1965)**

*Amina Alio Abdi and Her  
Son Mohammed, Somali  
Refugee Camp, Mandera*,

*Kenya*, n.d.  
Photographic print,  
unlimited edition  
20 x 24 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.11

**Herb Snitzer (b. 1932)**

*Snowy Benches and  
Tables* (Central Park  
Series), 1959  
Vintage gelatin silver print  
6 <sup>3</sup>/<sub>16</sub> x 6 <sup>3</sup>/<sub>4</sub> in.  
Anonymous gift,  
2018.14.21

*Only in New York*, 1960  
Vintage gelatin silver print  
13 <sup>7</sup>/<sub>16</sub> x 8 <sup>3</sup>/<sub>4</sub> in.  
Anonymous gift,  
2018.14.22

*Troubled Heart, Harlem*,  
NY, 1958  
Vintage gelatin silver print  
13 x 10 <sup>5</sup>/<sub>16</sub> in.  
Anonymous gift,  
2018.14.23

*Tolly Cobbold, Colchester,  
England*, 1961  
Gelatin silver print  
14 x 11 in.  
Anonymous gift,  
2018.14.24

**Carol Summers  
(1925-2016)**

*The Lexington Fire*, 1985  
Woodcut  
37 <sup>1</sup>/<sub>2</sub> x 37 <sup>1</sup>/<sub>2</sub> in.  
Gift of Paul M. Kanev,  
2014.14.7

*The Rolling Sea*, 1989  
Woodcut  
37 x 37 <sup>1</sup>/<sub>2</sub> in.  
Gift of Paul M. Kanev,  
2014.14.9

*Rocky Mountains*, 1966  
Woodcut  
37 x 49 in.  
Gift of Paul M. Kanev,  
2014.14.12

*California*, 1976  
Woodcut  
37 x 36 <sup>1</sup>/<sub>2</sub> in.  
Gift of Paul M. Kanev,  
2014.14.14



Kara Walker, *Exodus of Confederates from Atlanta*, from the portfolio *Harper's Pictorial History of the Civil War (Annotated)*, 2005, Offset lithograph and silkscreen on Somerset Textured paper, 39 x 53 in., Stephen B. Lawrence and Bette Batchelor Memorial Acquisition Funds, 2019.4.12

*Monsoon*, 1982  
Woodcut  
36 <sup>13</sup>/<sub>16</sub> x 37 in.  
Gift of Paul M. Kanev,  
2014.14.15

**George Tice (b. 1938)**

*Amish Boy* (from Fields of Peace Series), 1965  
Silver gelatin print  
8 x 10 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.12

*Amish Boy in Profile* (from  
Fields of Peace Series),  
1962  
Silver gelatin print  
8 x 10 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.13

*Amish Girl* (from Fields of  
Peace Series), 1968  
Silver gelatin print  
8 x 10 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.14

*Old Amish Men* (from  
Fields of Peace Series),  
1968  
Silver gelatin print  
8 x 10 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.15

*Mennonites after Meeting*  
(from Fields of Peace  
Series), 1966  
Silver gelatin print  
11 x 14 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and

his wife, Ann McMenamin  
Reynolds, 2019.2.16

*Windmill* (from Fields of  
Peace Series), 1964  
Silver gelatin print  
11 x 14 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.17

*Horse and Buggy at  
Sunset* (from Fields of  
Peace Series), n.d.  
Silver gelatin print  
11 x 14 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.18

*Petit's Mobil Station,  
Cherry Hill, NJ* (from  
Urban Landscapes Series),  
1974  
Silver gelatin print  
16 x 20 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.19

*Ferry Slip—Jersey City, NJ*  
(from Urban Landscapes  
Series), 1979  
Silver gelatin print  
16 x 20 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.20

*Lincoln, Newark, NJ* (from  
Lincoln Series) 1981  
Silver gelatin print  
16 x 20 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.21

**Brian Ulrich (b. 1971)**

*Circuit City* (from the  
series Dark Stores),  
2008/2010  
Photographic print, 1/7 +  
2 AP Acquired from the  
artist 2/23/09  
48 x 60 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.22

*Powerhouse Gym* (from  
the series, Dark Stores),  
2008/2010  
Photographic print, 2/7  
+2 AP Acquired from the  
artist 12/23/09  
40 x 50 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.23

*Untitled—Thrift (Shoe  
Pile)*, 2006  
Photographic print, 4/5  
Acquired from the artist  
1/3/12  
48 x 60 in.  
Nancy and Tom O'Neil,  
Baltimore, MD, in memory  
of the Honorable John  
Normandy Reynolds and  
his wife, Ann McMenamin  
Reynolds, 2019.2.24

**Grace Vibberts  
(1878–1945)**

*Landscape*, n.d.  
Oil on canvas  
20 <sup>1</sup>/<sub>4</sub> x 24 in.  
Anonymous gift, 2018.8

**Kara Walker (b. 1969)**

*Crest of Pine Mountain,  
Where General Polk Fell*,  
2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and

Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.1

*Occupation of Alexandria*,  
2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.2

*Deadbrook after the  
Battle of Ezra's Church*,  
2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.3

*Banks's Army Leaving  
Simmsport*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.4

*Foote's Gun-Boats  
Ascending to Attack Fort  
Henry*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and



Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.5

*An Army Train*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.6

*Lost Mountain at Sunrise*,  
2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.7

*Scene of McPherson's  
Death*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.8

*Confederate Prisoners  
Being Conducted from  
Jonesborough to Atlanta*,  
2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.9

*Pack-Mules in the  
Mountains*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.10

*Cotton Hoards in Southern  
Swamp*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.11

*Exodus of Confederates  
from Atlanta*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.12

*Signal Station, Summit of  
Maryland Heights*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.13

*Buzzard's Roost Pass*,  
2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.14

*Alabama Loyalists  
Greeting the Federal Gun-  
Boats*, 2005  
From *Harper's Pictorial  
History of the Civil War  
(Annotated)*  
Offset lithography and  
silkscreen on Somerset  
Textured paper, AP 7/10  
(edition of 35 + 10 AP)  
39 x 53 in.  
Stephen B. Lawrence and  
Bette Batchelor Memorial  
Acquisition Funds,  
2019.4.15

**Andrew Way (1826-1888)**  
*Flammé-de-Tokary,  
Grapes*, n.d.  
Pen and ink drawing  
10 x 8 in.  
Gift of Russell E. Burke in  
honor of Douglas Hyland,  
2018.13

**Todd Webb (1905-2000)**  
*Left Bank, Paris*, 1948  
Later gelatin silver print  
14 x 11 in.  
Anonymous gift,  
2018.14.25

*Champs Élysées, Paris*,  
1949  
Later gelatin silver print  
11 x 14 in.  
Anonymous gift,  
2018.14.26

*Woman Sewing, Bollène,  
Provence*, 1971  
Later gelatin silver print  
14 x 11 in.  
Anonymous gift,  
2018.14.27

# OUTGOING LOANS

Total works sent on loan: 24 (14 institutions; 9 states)

**Fine Arts Museums of San Francisco, San Francisco, CA**  
*The Cult of the Machine*  
March 24–August 12, 2018

**Dallas Museum of Fine Arts, Dallas, TX**  
*The Cult of the Machine*  
September 16, 2018–January 6, 2019

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

**Thomas Cole National Historic Site, Catskill, NY**  
*Picturesque and Sublime: Thomas Cole's Trans-Atlantic Inheritance*  
April 29–November 4, 2018

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

**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 3/8 in.  
Harriet Russell Stanley Fund, 1953.18LIC

**Bowdoin College Museum of Art, Brunswick, ME**  
*Winslow Homer, Photography, and the Traffic in Images*  
June 22–October 28, 2018

**Brandywine River Museum, Chadds Ford, PA**  
*Winslow Homer: Photography and the Art of Painting*  
November 16, 2018–February 17, 2019

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

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

**WILLIAM BRADFORD (1823-1892)**  
*Off the Greenland Coast Under the Midnight Sun*, 1868  
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 5/8 in.  
John Butler Talcott Fund, 1969.73

**Cape Ann Museum, Gloucester, MA**  
*Harrison Cady: Artist & Illustrator*  
July 6–October 28, 2018

**HARRISON CADY (1877-1970)**  
*The Hermit of the Wood*, n.d.  
Oil on board  
29 3/4 x 24 3/4 in.  
Harriet Russell Stanley Fund, 1951.22LIC

*Saturday Morning, Foothills of the Smokies*, n.d.  
Oil on board  
26 3/4 x 36 3/4 in.  
Harriet Russell Stanley Fund, 1951.23

**Featherstone Center for the Arts, Oak Bluffs, MA**  
*Sanford B.D. Low*  
July 17–August 30, 2018

**SANFORD B.D. LOW (1905-1964)**  
*Afternoon, Menemsha*, ca. 1940  
Watercolor  
19 1/4 x 29 in.  
Grace Judd Landers Fund, 1941.11

*Autumn Afternoon, the Highlands*, 1961  
Watercolor on board  
21 1/4 x 29 1/4 in.  
Stephen B. Lawrence Fund, 1965.13

*Vineyard, Homestead*, 1956  
Watercolor  
21 1/4 x 29 1/4 in.  
Stephen B. Lawrence Fund, 1965.15

*Fighting Gulls*, ca. 1945  
Casein tempera  
7 1/4 x 10 3/8 in.  
Gift of Mrs. Sanford Low, 1976.96.23

*Hurricane*, 1938  
Watercolor on paper  
22 5/8 x 30 3/8 in.  
Gift of Mrs. Sanford Low, 1976.96.28

*Lighthouse*, n.d.  
Watercolor on paper  
22 1/2 x 30 1/8 in.  
Gift of Mrs. Sanford Low, 1976.96.30

*Boat at Menemsha*, ca. 1935  
Watercolor on board  
15 x 21 7/8 in.  
Gift of Richard Hall, 1984.76

*Old Steamer Dock, Edgarton*, 1932  
Casein tempera on paper  
32 x 20 in.  
Bequest of Stanley Hart, 1990.44

**The William Benton Museum of Art, University of Connecticut, Storrs, CT**  
*The Business of Bodies: Ellen Emmet Rand (1875-1941) and the Persuasion of Portraiture*  
October 25, 2018–March 10, 2019

**ELLEN EMMET RAND (1875-1941)**  
*Anna Delancey Mears*, 1926  
Oil on canvas  
36 1/4 x 26 1/4 in.  
Gift of Mrs. C. Singleton Mears, 1981.81

**Danforth Art Museum, Framingham, MA**  
*Material Vocabulary*  
April 13–July 28, 2019

**LOIS TARLOW (b. 1928)**  
*The Night Wash*, 2009  
Vietnamese nickel leaf on black rice paper  
Purchased for the NBMAA by Ellen Wineberg, 2011.88

**The National Gallery of Art, Washington, DC**  
*The American Pre-Raphaelites: "Myriad Facts, Marvelous Delicacy"*  
April 14–July 21, 2019

**FIDELIA BRIDGES (1834-1923)**  
*Study of Ferns*, 1864  
Oil on board  
10 x 12 in.  
Gift of Jean E. Taylor, 2009.32



Georgia O'Keeffe, *East River from the 30th Story of Shelton Hotel*, 1928, Oil on canvas, 30 x 48 1/8 in., Stephen B. Lawrence Fund, 1958.09

**Dixon Gallery and Gardens,  
Memphis, TN**  
**William McGregor Paxton  
and Elizabeth Okie Paxton:**  
***An Artistic Partnership***  
**April 28–July 14, 2019**

**WILLIAM MCGREGOR  
PAXTON (1869–1941)**  
*Woman with a Book*, ca. 1910  
Oil on canvas  
30 x 25 in.  
Gift of Mrs. Wilson Smith,  
1981.16

**Brandywine River Museum,  
Chadds Ford, PA**  
**N.C. Wyeth: *New  
Perspectives***  
**June 22–September 15, 2019**

**N.C. WYETH (1882–1945)**  
*Mrs. Cushman's House*  
(*Village Street, Port Clyde,  
Maine*), 1944  
Tempera on hardboard  
21 1/2 x 37 3/8 in.  
Harriet Russell Stanley Fund,  
1947.06

**Martha's Vineyard Museum,  
Vineyard Haven, MA**  
***Benton's Martha's Vineyard***  
**June 28–August 11, 2019**

**THOMAS HART BENTON  
(1889–1975)**  
*Denys Wortman*, 1953  
Oil on canvas mounted on  
board  
32 x 40 in.  
Stephen B. Lawrence Fund,  
1954.01

*South Beach, Martha's  
Vineyard*, ca. 1920–21  
Oil on canvas  
20 x 24 in.  
Gift of Charles J. and Irene  
Hamm, 2014.310.5

**DENYS WORTMAN  
(1887–1958)**  
*Thomas Hart Benton*, 1953  
Oil on canvas  
32 x 40 in.  
Charles F. Smith Fund,  
1954.02





Carol Summers (1925–2016), *Narrows*, 1976, Woodcut, 38 x 38 in., Gift of Paul and Teresa Kanev, 2011.70.2

# OUTGOING LONG-TERM LOANS

Total works sent on loan: 201 works to 10 institutions

## STATE OF CONNECTICUT, RESIDENCE OF THE GOVERNOR, HARTFORD, CT

### Lyman Anderson (1907–1993)

*Man with Bible*, 1957  
Oil on canvas  
31 <sup>3</sup>/<sub>4</sub> x 24 <sup>3</sup>/<sub>4</sub> in.  
Gift of the artist, 1978.33LIC

### Alice Baber (1928–1982)

*The Light in the Depths*, 1975  
Oil on canvas  
50 x 30 in.  
Gift of the Alice Baber Art Fund, Inc., 2008.38

### Walter Martin Baumhofer (1904–1987)

*Meteor Menace*, from *Doc Savage: March 1934*, 1934  
Oil on canvas  
31 x 21 in.  
The Robert Lesser Collection of Pulp Art, 2009.22.68LIC

### Paul Baylock (b. 1952)

*A Close Shave*, 2016  
Acrylic on plywood  
50 x 38 in.  
Gift of the artist, 2018.16

### Charles Ephraim Burchfield (1893–1967)

*Sunlight on Trees*, 1915  
Watercolor  
7 <sup>7</sup>/<sub>8</sub> x 18 <sup>5</sup>/<sub>8</sub> in.  
Given in memory of Anthony and Mary Malinowski, 1993.22

### John A. Coughlin (1885–1965)

*The Eyes*, from *Detective Story Magazine: August 1930*, 1930  
Oil on canvas  
29 x 21 in.  
The Robert Lesser Collection of Pulp Art, 2009.22.19LIC

### Arthur Bowen Davies (1862–1928)

*Nude*, n.d.  
Oil on board  
9 <sup>1</sup>/<sub>2</sub> x 5 <sup>1</sup>/<sub>2</sub> in.  
Harriet Russell Stanley Fund, 1954.39

### Rafael De Soto (1904–1987)

*Stand Up and Fight*, from *Adventure Stories: March 1938*, 1938  
Oil on canvas  
29 <sup>1</sup>/<sub>2</sub> x 21 in.  
The Robert Lesser Collection of Pulp Art, 2009.22.186LIC

*Hell on Cleats*, from *15 Sports Stories: June 1948*, 1948

Oil on canvas  
23 x 17 <sup>1</sup>/<sub>2</sub> in.  
The Robert Lesser Collection of Pulp Art, 2009.22.256LIC

### George Deem (1921–2008)

*Portrait on Demand*, 1992  
Oil on canvas  
16 x 20 in.  
Gift of the Estate of George Deem, 2013.54.99

*Lou Gehrig*, 2002

Oil on canvas  
12 x 11 in.  
Gift of the Estate of George Deem, 2013.54.64

*Ruscha*, 2001

Oil on canvas  
12 x 11 in.  
Gift of the Estate of George Deem, 2013.54.104

### Sante Graziani (1920–2005)

*Paul Revere after Copley*, n.d.  
Acrylic polymer on canvas  
48 <sup>1</sup>/<sub>4</sub> x 60 in.  
Charles F. Smith Fund, 1979.023

### Childe Hassam (1859–1935)

*Main Street, East Hampton*, 1921  
Oil on canvas  
8 <sup>1</sup>/<sub>2</sub> x 17 <sup>3</sup>/<sub>4</sub> in.  
Charles and Elizabeth Buchanan Collection, 1989.3

*Old House, East Hampton, L.I.*, 1919

Oil on canvas  
21 <sup>3</sup>/<sub>8</sub> x 30 in.  
Charles and Elizabeth Buchanan Collection, 1989.25

*The Old Farmhouse*,

*Bridgehampton, L.I.*, 1926

Oil on wood panel  
12 <sup>1</sup>/<sub>2</sub> x 26 <sup>5</sup>/<sub>8</sub> in.  
Charles and Elizabeth Buchanan Collection, 1989.31

### Chet Kempczynski (b. 1948)

*Full Moon over Hartford V*, 1987  
Oil monotype  
46 x 40 in.  
Members Purchase Fund, 1999.03

### Constance Lapalombara (b. 1935)

*Crown Street, New Haven*, 2004  
Oil on linen  
18 x 24 in.  
Gift of the artist, 2006.122

### Sol Lewitt (1928–2007)

*Lines in Color on Color to Specific Points on a Grid* (set of 7), 1978  
Silkscreen  
30 x 30 in.  
Gift of Sol LeWitt, 2007.136.277SL

### John Moore (b. 1941)

*10th Street*, ca. 1984–85  
Oil on canvas  
41 x 48 in.  
Gift of Frederic and Susan Finkelstein, 2019.139

### Edward Francis Rook (1870–1960)

*Bradbury Mill Dam in Spring*, ca. 1910–15  
Oil on canvas  
25 <sup>3</sup>/<sub>4</sub> x 36 <sup>1</sup>/<sub>4</sub> in.  
Gift of Conrad J. Kronholm, Jr., 1999.41

### James Rosenquist (1933–2017)

*My Mind is a Glass of Water*, 1972  
Color lithograph  
22 <sup>3</sup>/<sub>4</sub> x 17 <sup>3</sup>/<sub>4</sub> in.  
William Brooks Fund, 1974.51

### Richard Sargent (1911–1978)

*Late Commuter*, 1960  
Tempera on board

22 <sup>5</sup>/<sub>8</sub> x 21 <sup>1</sup>/<sub>4</sub> in.  
Gift of Kenneth Stuart, 1977.07LIC

### Paul Stahr (1883–1953)

*The Land of Poison Springs*, from *Argosy: April 1932*, 1932  
Oil on canvas  
23 <sup>1</sup>/<sub>2</sub> x 22 in.  
The Robert Lesser Collection of Pulp Art, 2009.22.233LIC

### Carol Summers (1925–2016)

*Narrows*, 1976  
Woodcut  
38 x 38 in.  
Gift of Paul M. and Teresa Kanev, 2011.70.2

*The Rolling Sea*, 1989  
Woodcut  
37 x 37 <sup>1</sup>/<sub>2</sub> in.  
Gift of Paul M. Kanev, 2014.14.9

*California*, 1976  
Woodcut  
37 x 36 <sup>1</sup>/<sub>2</sub> in.  
Gift of Paul M. Kanev, 2014.14.14

*Monsoon*, 1982  
Woodcut  
36 <sup>13</sup>/<sub>16</sub> x 37 in.  
Gift of Paul M. Kanev, 2014.14.15

### Marc Trujillo (b. 1966)

*201 East Magnolia*, 2011  
Oil on canvas  
24 x 30 in.  
Anonymous gift, 2014.174

### Nelson Holbrook White (b. 1932)

*Northshore, Greenport, NY*, 2001  
Oil on canvas  
9 x 18 in.  
Gift of the artist, 2012.69

### Guy Carleton Wiggins (1883–1962)

*Road to the Wood*, 1925  
Oil on canvas  
20 x 24 in.  
Grace Judd Landers Fund, 1939.01

**N.C. Wyeth (1882–1945)**

*Sun Glint*, 1939  
Tempera on panel  
22 1/4 x 30 in.  
Harriet Russell Stanley Fund,  
1947.38

**HARTFORD STEAM BOILER  
AND INSPECTION CO.,  
HARTFORD, CT**

**Frank C. Bensing (1883–1983)**

*Old Goss Knitting*, 1927  
Oil on canvas  
18 1/8 x 15 in.  
Gift of Mrs. John Scott,  
1978.18

**Christopher Blossom  
(b. 1956)**

*Hudson River Sloop Passing  
under the Brooklyn Bridge, c.  
1886*, ca. 2003  
Oil on canvas  
20 x 30 in.  
Gift of Charles J. and Irene  
Hamm, 2016.17

**Alfred Thompson Bricher  
(1837–1908)**

*Men Working*, 1862  
Oil on card  
10 1/4 x 14 3/4 in.  
Gift of Sherman Small, 1979.11

Carl Broemel (1891–1984)  
*Quinces*, n.d.  
Oil on board  
12 1/2 x 23 in.  
Gift of Wendy and Paul  
Benoit, 2009.92

**William Merritt Chase  
(1849–1916)**

*Portrait of a Child*, ca. 1884  
Oil on canvas  
13 x 8 in.  
Harriet Russell Stanley Fund,  
1945.06

**Laura Hazard Clark (b. 1970)**

*Still Life with Fruit*, 2007  
Oil on canvas  
16 x 20 in.  
Gift of the artist, 2007.85

**Leonard Creo (b. 1923)**

*Orchestra*, 1968  
Oil on canvas  
24 x 18 in.  
Gift of Albert Hydeman,  
1969.7

**Charles Harold Davis**

**(1856–1933)**  
*The Oak*, ca. 1903  
Oil on canvas  
29 x 36 in.  
John Butler Talcott Fund,  
1937.03

**Hallie Champlin Fenton  
(1880–1935)**

*Portrait of Girl in Blue*, n.d.  
Oil on canvas  
46 x 34 in.  
Gift of Dr. Jeffrey and Mrs.  
Lynn Blau

**Robert Henri (1865–1929)**

*Notre Dame and the Seine*,  
1900  
Oil on canvas on board  
6 x 9 in.  
Harriet Russell Stanley Fund,  
1951.13

**John Koch (1909–1978)**

*From My Window*, ca. 1947  
Oil on canvas  
16 x 20 in.  
Harriet Russell Stanley Fund,  
1951.14

**Leon Kroll (1884–1974)**

*Manhattan*, ca. 1912  
Oil on artist board  
11 3/8 x 15 1/2 in.  
Charles and Elizabeth  
Buchanan Collection, 1989.32

**George Luks (1867–1933)**

*Nora Brady*, n.d.  
Oil on canvas  
30 x 26 in.  
Harriet Russell Stanley Fund,  
1947.21

**Greta Matson (1915–2004)**

*Looking Forward*, 1942  
Oil on canvas  
20 x 16 in.  
Charles F. Smith Fund,  
1949.24

**James Goodwin McManus  
(1882–1958)**

*Wide Connecticut*, 1936  
Oil on canvas  
34 x 40 in.  
John Butler Talcott Fund,  
1940.05

**George Laurence Nelson**

**(1887–1978)**  
*H.C.N. in Brown Velvet*, 1916  
Oil on canvas  
76 x 38 in.  
Gift of Kent Historical  
Society, 2003.63\_1

**Ivan Gregorewitch Olinsky  
(1878–1962)**

*Girl with White Scarf*,  
1898–1962  
Oil on board  
16 x 12 in.  
Charles F. Smith Fund,  
1943.12

**Ogden Pleissner (1905–1983)**

*Early Morning, Paris*, 1951  
Oil on canvas  
30 x 36 in.  
Harriet Russell Stanley Fund,  
1951.2

**William Potter (1883–1964)**

*New England Scene (West  
Townsend, VT)*, n.d.  
Oil on canvas  
20 x 16 in.  
Gift of Mrs. William Potter,  
1973.04

**Robert Lewis Reid  
(1862–1929)**

*Springtime*, 1899  
Oil on canvas  
30 1/8 x 27 5/8 in.  
Gift of Walter and Harriet  
Huber, 2007.42

**Constance Richardson  
(1905–2002)**

*City of Detroit*, 1943  
Oil on board  
20 x 28 1/8 in.  
Harriet Russell Stanley Fund,  
1950.42

**Chauncey Foster Ryder  
(1868–1949)**

*Old Red Barn in the Snow*,  
1927  
Oil on canvas with wood  
paneled stretcher  
24 x 29 in.  
John Butler Talcott Fund,  
1928.02

**Francis Henry [Frank H.]  
Shapleigh (1842–1906)**

*New England Farm Scene*,  
1883

Oil on canvas  
19 7/8 x 30 in.  
Gift of Mr. and Mrs. David J.  
Tucker, 1979.002

**Laurence P. Sisson  
(1928–2015)**

*Fisherman Watching Osprey*,  
1973  
Oil on Masonite  
29 3/4 x 48 in.  
Friends Purchase Fund,  
1974.5

**Eric Sloane (1910–1985)**

*Coming Home*, 1930–85  
Oil on board  
29 1/2 x 19 1/2 in.  
Gift of Lawrence Epstein,  
2007.105

**Eugene Speicher (1883–1962)**

*Roses and Mock Orange*,  
1903–62  
Oil on canvas  
25 5/8 x 17 in.  
Given in memory of Anthony  
and Mary Malinowski, 1996.17

**Gerald Stinski (b. 1929)**

*Bread and Wine*, 1980  
Oil on Masonite  
8 x 10 in.  
Friends Purchase Fund,  
1980.66

**Anthony Thieme (1888–1954)**

*Cove Hill*, 1908–54  
Oil on canvas  
25 x 30 in.  
Gift of Mrs. Robert S. Brown,  
1943.06

*Main Street, Rockport*, 1937

Oil on canvas  
30 x 36 in.  
John Butler Talcott Fund,  
1937.07

**John Henry Twachtman  
(1853–1902)**

*Gloucester Boats*, ca. 1901–02  
Oil on crayon on board  
13 x 9 in.  
Gift of Charles J. and Irene  
Hamm, 2016.160

*Gloucester Harbor*,  
ca. 1900–02  
Oil on board  
5 3/4 x 6 3/4 in.  
Bequest of Mrs. Charles  
Buchanan, 1989.42



**Elihu Vedder (1836–1923)**  
*Outside Porta San Lorenzo,*  
Rome, ca. 1867  
Oil on canvas  
4 x 10 in.  
Gift of the American  
Academy of Arts and  
Letters, 1955.02

**David Birdsey Walkley  
(1849–1934)**  
*Woodland Scene,* n.d.  
Oil on canvas  
14 x 18 in.  
Gift of Mark Lucas, 2003.1

**Frederick Ellwood Wallace  
(1893–1958)**  
*Miss “Bino” Boone,* 1929  
Oil on canvas  
50 x 40 in.  
Gift of Phillip Boone, 1977.72

**Guy Carleton Wiggins  
(1883–1962)**  
*Late November,* 1924  
Oil on canvas  
19 1/2 x 23 1/2 in.  
Bequest of Helen Vibberts,  
2006.92

**Alexander Helwig Wyant  
(1836–1892)**  
*Pat O’Donahue’s Farm, Kerry,*  
1870  
Oil on canvas  
18 x 30 in.  
Charles F. Smith Fund,  
1944.19

#### **NEW BRITAIN PUBLIC LIBRARY**

**Robert Salmon (1775–1851)**  
*View of Algiers,* 1828  
Tempera on canvas mounted  
on aluminum  
69 x 162 1/2 in.  
Acquired through exchange,  
1967.31

#### **NEW BRITAIN POLICE DEPARTMENT**

**Alice Baber (1928–1982)**  
*Path of the Jaguar,* 1977  
Oil on canvas  
58 x 68 in.  
Gift of the Alice Baber Art  
Fund, Inc., 2000.39

**Michael Bezrudczyk**  
*Dusk, E. 17th Street,* 2007  
Oil on canvas  
Gift of the artist, 2007.132

**Anna Bialobroda (b. 1946)**  
*Rendition,* 1987  
Oil on canvas  
50 x 72 in.  
Gift of John Zeller, 2010.96

**Power Boothe (b. 1945)**  
*In Grace with Change,* 1989  
Oil on canvas  
72 x 72 in.  
Gift of the artist, 2011.08

**Leonard Creo (b. 1923)**  
*Quartet,* 1970s  
Oil on canvas  
36 x 48 in.  
Gift of the artist, 2006.25

Untitled [box 10], ca. 1960s  
Oil on canvas  
14 1/2 x 14 1/2 in.  
Gift of Jeffery and June Gold,  
2006.51.02

Untitled [box 11], ca. 1960s  
Oil on canvas  
11 1/2 x 11 1/2 in.  
Gift of Jeffery and June Gold,  
2006.51.03

Untitled [box 12], ca. 1960s  
Oil on canvas  
11 1/2 x 11 1/2 in.  
Gift of Jeffery and June Gold,  
2006.51.05

Untitled [box 13], ca. 1960s  
Oil on canvas  
9 x 9 in.  
Gift of Jeffery and June Gold,  
2006.51.06

Untitled [box 14], ca. 1960s  
Oil on canvas  
9 x 9 in.  
Gift of Jeffery and June Gold,  
2006.51.04

Untitled [box 3], ca. 1960s  
Oil on canvas  
24 x 24 in.  
Gift of Jeffery and June Gold,  
2006.51.10

Untitled [box 4], ca. 1960s  
Oil on canvas  
24 x 24 in.

Gift of Jeffery and June Gold,  
2006.51.01

Untitled [box 5], ca. 1960s  
Oil on canvas  
21 x 21 in.  
Gift of Jeffery and June Gold,  
2006.51.11

Untitled [box 6], ca. 1960s  
Oil on canvas  
21 x 21 in.  
Gift of Jeffery and June Gold,  
2006.51.14

Untitled [box 7], ca. 1960s  
Oil on canvas  
17 1/2 x 17 1/2 in.  
Gift of Jeffery and June Gold,  
2006.51.12

Untitled [box 8], ca. 1960s  
Oil on canvas  
17 1/2 x 17 1/2 in.  
Gift of Jeffery and June Gold,  
2006.51.07

Untitled [box 9], ca. 1960s  
Oil on canvas  
14 1/2 x 14 1/2 in.  
Gift of Jeffery and June Gold,  
2006.51.13

**Lloyd Lozes Goff  
(1919–1982)**  
*Three Phased Moon,* 1970  
Oil on canvas  
30 x 50 in.  
Gift of the American  
Academy of Arts and  
Letters, 2006.51.13

**Irving Marcus (b. 1929)**  
*Il Mare,* 1995  
Oil on canvas  
48 x 58 in.  
Gift of John and Jane Fitz  
Gibbon, 2006.77

**John Melecsinsky  
(1935–2016)**  
*Fall Sunlight on Birches,* 1975  
Pastel  
12 3/8 x 19 in.  
Gift of the artist, 1978.11\_1

*Primavera Toscana,* 1971  
Oil on canvas  
19 7/8 x 14 in.  
Gift of the artist in memory  
of his father, 1982.38

**Jonathan Scoville  
(1937–1996)**  
*Rattlesnake Mountain,* 1978  
Oil on canvas  
50 x 40 in.  
Gift of the artist’s family,  
2001.48

**Alan Tompkins (1907–2007)**  
*Vermont Summer,* 1986  
Oil on canvas  
54 x 32 in.  
Gift of the artist, 2001.82

**Ferdinand Earl Warren  
(1899–1981)**  
*Lower Manhattan,* 1947  
Oil on panel/board  
17 7/8 x 27 in.  
Harriet Russell Stanley Fund,  
1949.15

**Alan Wood–Thomas  
(1920–1976)**  
*Illuminating the Workplace,*  
1958  
Oil on canvas  
50 x 38 in.  
Gift of Henri and Jean  
Lardon, 2012.03.3

*Lightscape,* 1951–53  
Oil on canvas  
40 x 34 in.  
Gift of Henri and Jean  
Lardon, 2012.03.5

*Silvermine Series P: Lumiere  
Electrique,* 1959  
Oil on canvas  
74 x 52 in.  
Gift of Henri and Jean  
Lardon, 2012.03.1

#### **THE UNION CLUB OF THE CITY OF NEW YORK**

**Allen Anderson (1905–1995)**  
*Satan’s Slough,* from *Spicy  
Mystery: September 1943,*  
1943  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.2LIC

*Apache Flame!*, from *Frontier  
Stories, Summer 1950,* 1950  
Oil on canvas  
30 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.1LIC

*Six Gun Saga*, 1946  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.3LIC

**Howard Brown (1831–1913)**  
*Interplanetary Graveyard*,  
from *Future Fiction: March*  
1942, 1942  
Oil on canvas  
29 x 20 1/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.117LIC

**Raphael De Soto (1904–1987)**  
*Blood on My Doorstep*, from  
*New Detective Magazine:*  
*July 1949*, 1949  
Oil on canvas  
21 1/2 x 17 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.80LIC

*Softly Creep Softly Kill*, from  
*Detective Tales: August 1947*,  
1947  
Oil on canvas  
20 1/4 x 14 3/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.86LIC

*She's Too Dead for Me*, from  
*New Detective: July 1948*,  
1946  
Oil on canvas  
21 1/4 x 16 1/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.85LIC

**George Gross (1909–2003)**  
*Huntress of the Hell Pack*,  
from *Jungle Stories, Summer*  
1943, 1943  
Oil on board  
29 1/2 x 21 1/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.34LIC

**Harry Kirchner (1912–1988)**  
*Skeletons Inc.*, from *Clues*  
*Detective Stories, August*  
1937, 1937  
Oil on canvas  
36 x 24 3/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.206LIC

**Richard Lillis (1889–1994)**  
*Straw for the Thirsty*, from  
*Private Detective, January*  
1945, 1945

Oil on canvas  
29 x 20 3/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.37LIC

**H.I. Parkhurst (1867–1921)**  
*Lady from Hell*, 1938  
Oil on canvas  
29 x 20 3/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.143LIC

*Payoff on Peril*, from *Spicy*  
*Detective, April*, 1938  
Oil on canvas  
30 x 21 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.142LIC

*Women of the Shaikh*, from  
*Spicy Adventure, December*  
1934, 1934  
Oil on canvas  
29 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.46LIC

*Murder for Exercise*, from  
*Spicy Detective Stories, April*  
1936, 1936  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.45LIC

*Dear Little Dude*, from *Spicy*  
*Western Stories, December*  
1939, 1939  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.41LIC

**Frank R. Paul (1884–1963)**  
*Planet of the Knob Heads*,  
from *Science Fiction*,  
*December 1939*, 1939  
Oil on canvas  
23 x 16 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.102LIC

**Norman Blaine Saunders**  
**(1907–1989)**  
*Give Hijackers Hell*, from  
*Detective Short Stories, July*  
1938, 1938  
Oil on canvas  
29 x 10 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.59LIC

*Elephant God*, from *Speed*  
*Adventure Stories, May 1943*,  
1943  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.58LIC

*Black Pool for Hell Maidens*,  
from *Mystery Tales, June*  
1938, 1938  
Oil on canvas  
20 1/2 x 29 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.57LIC

**George Lee Trimm (b. 1912)**  
Untitled, n.d.  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.276LIC

*Hooded Henchman Making*  
*Wax Statues*, 1940  
Oil on canvas  
30 x 21 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.275LIC

**Hugh Joseph Ward**  
**(1909–1945)**  
*Death's Dress Rehearsal*,  
*Hollywood Detective:*  
*November 1943*, 1943  
Oil on canvas  
30 x 24 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.139LIC

*Goddess of Terror*, from  
*Spicy Mysteries: September*  
1942, 1942  
Oil on canvas  
30 1/2 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.137LIC

*Two Hands to Choke*, from  
*Spicy Detective: August 1936*,  
1936  
Oil on canvas  
32 x 22 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.1129LIC

*Lady Scarface*, from  
*Hollywood Detective: 1942*,  
1942  
Oil on canvas  
30 x 21 1/2 in.

The Robert Lesser Collection  
of Pulp Art, 2009.22.128LIC

*Jinx*, from *Spicy Mysteries:*  
*March 1942*, 1942  
Oil on canvas  
29 3/4 x 21 3/4 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.127LIC

*Gunsmoke Gulch*, from *Spicy*  
*Western Stories: April 1938*,  
1938  
Oil on canvas  
30 x 21 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.126LIC

*Drunk Disorderly and Dead*,  
from *Hollywood Detective:*  
1934, 1934  
Oil on canvas  
29 1/2 x 21 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.125LIC

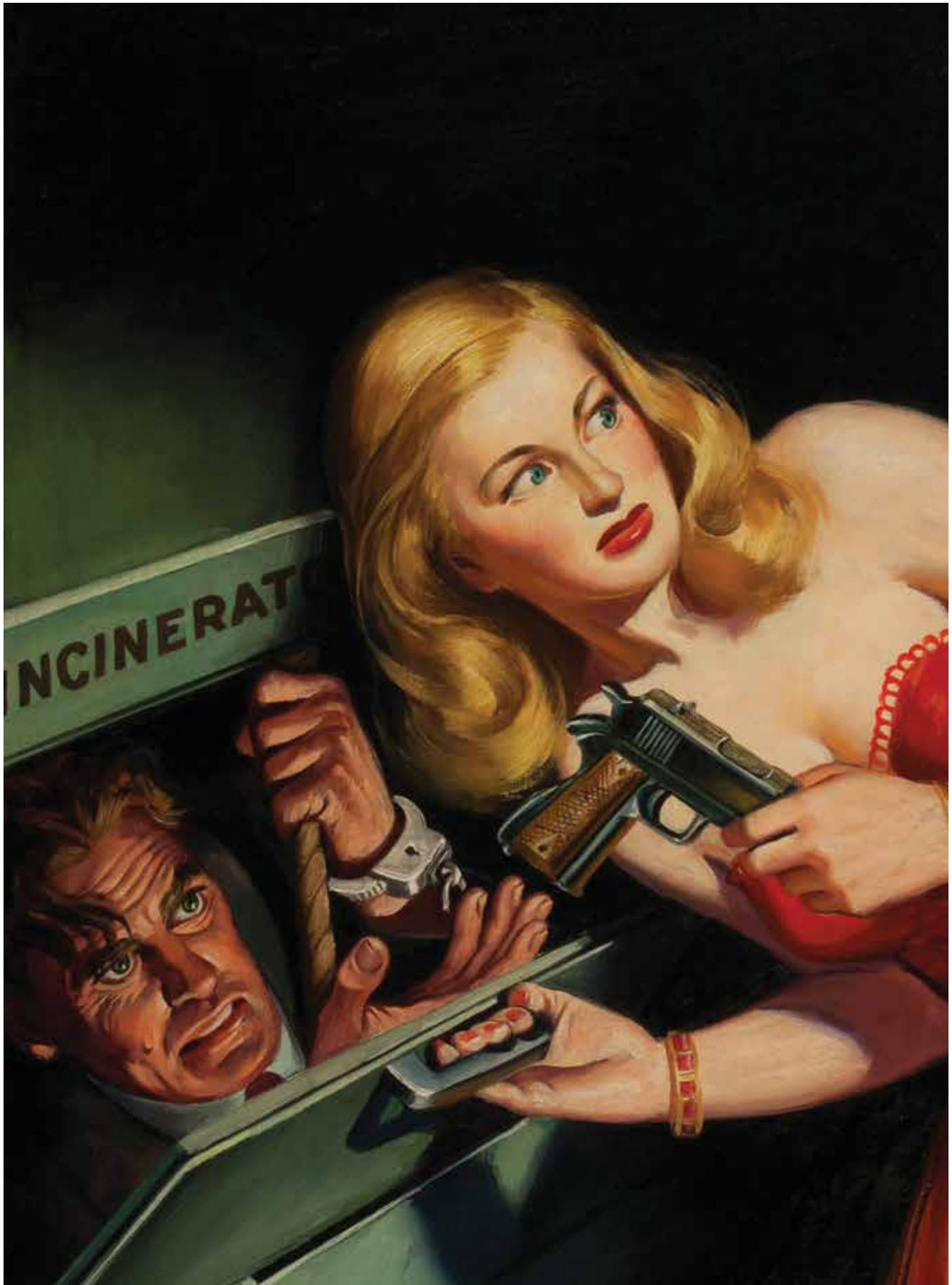
**Unknown**  
*Gangland Detective Stories*,  
*November, formerly Ten*  
*Story Gang*, n.d.  
Oil on board  
21 1/2 x 17 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.283LIC

**Unknown**  
*Double Action Gang*, n.d.  
Oil on board  
21 1/2 x 17 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.281LIC

## **DELAMAR HOTEL, WEST HARTFORD, CT**

**Graves Gladney (1907–1976)**  
*The Tenth Anniversary: A*  
*Decade of Death to Evil*  
*Doers*, from *The Shadow*,  
*April 1, 1941*, 1941  
Oil on canvas  
30 x 22 in. framed  
The Robert Lesser Collection  
of Pulp Art, 2009.22.259LIC

Rafael De Soto, *Softly Creep Softly*  
*Kill*, from *Detective Tales: August*  
1947, 1947, Oil on canvas, 20 1/4 x  
14 3/4 in., The Robert Lesser  
Collection of Pulp Art, 2009.22.86LIC





**George Gross (1909–2003)**

*Ki-Goor Jungle Lord*, 1949  
Oil on canvas  
45 x 26 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.32LIC

**Peter Kuhlhoff (1912–1972)**

*Valley of the Tigers*, from  
*Short Stories*, January 1938,  
1938  
Oil on canvas  
29 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.35LIC

**George Rozen (1895–1974)**

*Fear at Five Thousand*, from  
*Sky Fighters*, November 1941,

1941  
Oil on canvas  
29 x 20 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.226LIC

*The Green Master*, from *Doc  
Savage*, Winter 1949, and  
from *Detective Monthly*,  
*December 1955*, 1949  
Oil on canvas  
23 1/2 x 16 1/2 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.136LIC

*Maid for Murder*, from  
*Detective Fiction Weekly*,  
*March 1938*, 1938  
Oil on canvas

25 x 21 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.53LIC

**James Allen St. John  
(1872–1957)**

*Golden Blood*, from *Weird  
Tales: April 1933*, 1933  
Oil on canvas  
24 x 22 in.  
The Robert Lesser Collection  
of Pulp Art, 2009.22.112LIC

**E. Franklin Wittmack  
(1894–1956)**

*Mummy Tomb*, 1929  
Oil on canvas  
29 1/2 x 20 1/2 in.  
The Robert Lesser Collection

of Pulp Art, 2009.22.66LIC

**Unknown Artist**

Painting for the movie  
*Raffles* with David Niven,  
ca. 1940  
Oil on canvas  
21 3/8 x 45 3/8 in.  
The Robert Lesser Collection,  
2009.22.273LIC

**STANLEY BLACK &  
DECKER, INC., NEW  
BRITAIN, CT**

**George Adomeit  
(1879–1967)**

*The River Road*, *Harper's  
Ferry*, 1919  
Oil on canvas  
29 3/4 x 29 3/4 in.  
Gift of Diane Tallman Gerity  
in memory of John and  
Dorothy Tallman, 2013.18

**E. Taylor Baley**

*Return of the Whaler*, n.d.  
Oil on canvas  
14 1/4 x 29 1/4 in.  
Stephen B. Lawrence Fund,  
1962.02

**Phyllis Berman (b. 1951)**

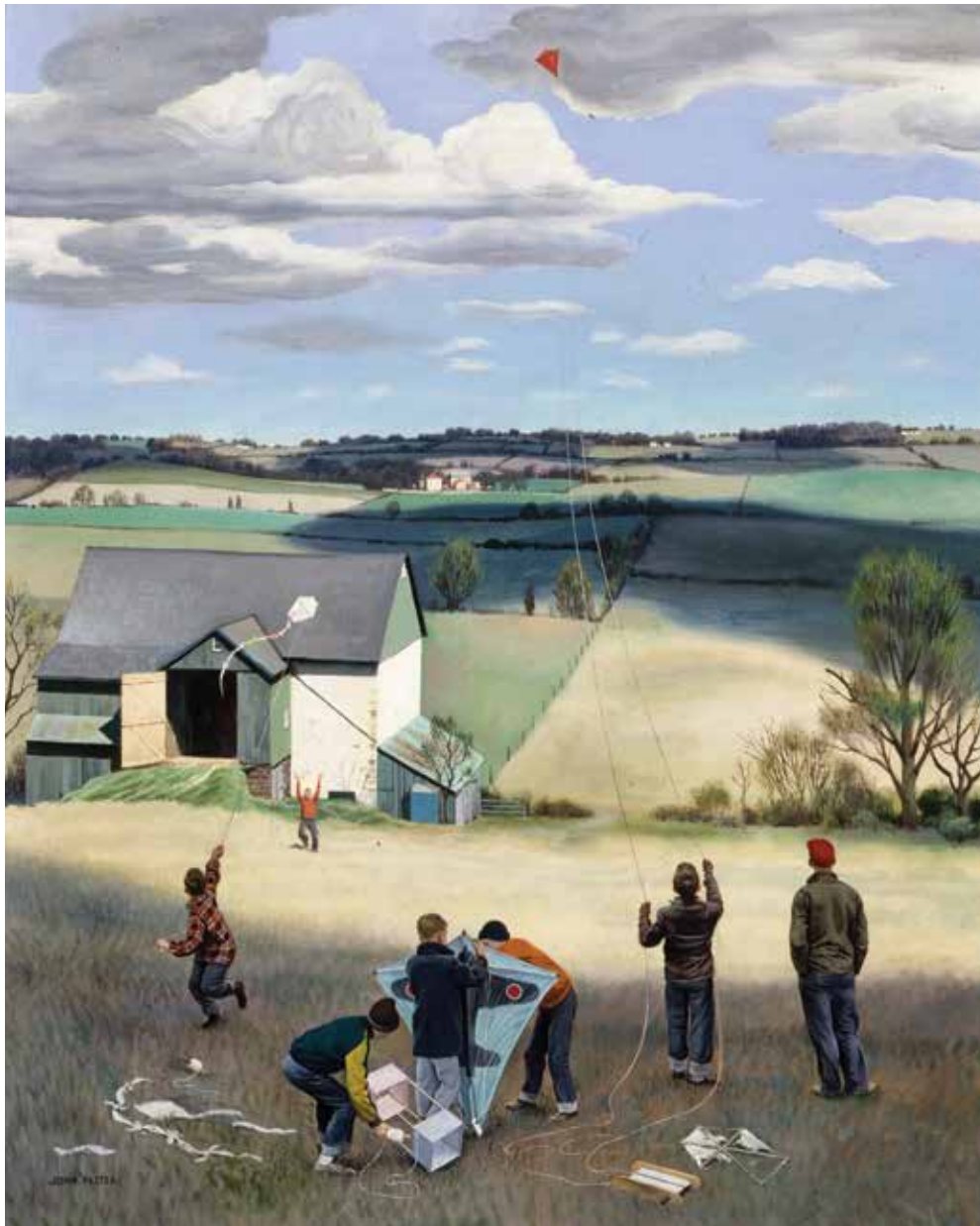
*Equatorial Divide*, 2001  
Oil on canvas  
32 x 88 in.  
Purchase by Ellen Wineburg,  
Vivek and Linda Talvadkar  
and anonymous donor,  
2013.68

**Herbert Bohnert  
(1890–1967)**

*Stanley Tools*, 1927  
Oil on canvas  
20 x 36 in.  
Gift of Richard Gordon,  
1978.32LIC

**Jane Bunker (b. 1945)**

*Secret Pond*, 2012  
Oil on canvas  
40 x 40 in.  
Gift of the artist, 2013.28



John Philip Falter, *Boys and Kites*,  
ca. 1950, Oil on canvas, 30 1/8 x 24 1/4 in.,  
Gift of Kenneth Stuart, 1976.11LIC



**John Clymer (1907–1989)**

*Horse Farm*, 1961  
Oil on canvas  
27 1/2 x 40 in.  
Gift of Kenneth Stuart,  
1976.12LIC

*Battle of Waterloo, 1815*, 1962  
Oil on board  
29 x 40 in.  
Gift of the American  
Cyanamid Company,  
1985.51LIC

**Donald Demers (b. 1956)**

*On the Morning Tide, Somes Sound, Maine*, 2005  
Oil on canvas  
24 x 36 in.  
Gift of Charles J. and Irene Hamm, 2014.310.29

*Home to Windward*, 1989  
Oil on canvas  
24 x 36 in.  
Gift of Charles J. and Irene Hamm, 2016.1.24

**Stevan Dohanos (1907–1994)**

*Low Tide*, 1985  
Oil on canvas  
26 x 40 in.  
Gift of Mrs. Prentice M. Troup, 2004.58

**John Dowd**

*Backstreet Provincetown*, 2011  
Oil on canvas  
23 7/8 x 35 7/8 in.  
Gift of Stephen Borkowski in honor of John and Julie Dowd, 2011.31

**Thomas R. Dunlay (b. 1951)**

*The Ginger Jar*, n.d.  
Oil on canvas  
30 x 25 in.  
Gift of Robert Segal, 1981.119

**John Philip Falter (1910–1982)**

*Boys and Kites*, ca. 1950  
Oil on canvas  
30 1/8 x 24 1/4 in.  
Gift of Kenneth Stuart,  
1976.11LIC

**William Dean Fausett (1913–1998)**

*Mt. Anthony in Storm*, 1941  
Oil on canvas

30 x 40 in.  
Harriet Russell Stanley Fund,  
1943.04

**Charles Foster (1850–1931)**

*Early Spring at the Farmington Country Club*, 1870–1931  
Oil on canvas  
15 1/4 x 21 1/4 in.  
Gift of Dr. Timothy McLaughlin, 2009.129

**Samuel Lancaster Gerry (1813–1891)**

*Landscape*, ca. 1870  
Oil on canvas  
24 x 36 in.  
Gift of Lynn and Jeffrey Blau, 2004.13

**John W. Guerin (1920–2006)**

*Crane*, 1962  
Oil on canvas  
42 x 38 1/2 in.  
Stephen B. Lawrence Fund,  
1963.09

**Arthur Getz (1913–1996)**

*Flags at the U.N.*, 1949  
Oil on canvas  
36 x 48 in.  
Bequest of Daniel North in memory of Elihu Burritt (1810–1879), a New Britain Native who dedicated his life to the concept of world peace and the concept of United Nations, 2009.09

**John Hare (1908–1978)**

*Late March, Marblehead*, 1973  
Oil on canvas  
28 x 28 in.  
Friends Purchase Fund,  
1973.4

**Thomas Hicks (1823–1890)**

*Long Island Landscape*, 1853  
Oil on canvas  
22 1/2 x 29 7/8 in.  
Gift of Mr. and Mrs. Henry Bakewell, 1970.51

**Robert Douglas Hunter (b. 1942)**

*Blue, Brass, and Off-white with Root*, 2006  
Oil on canvas  
16 x 28 in.  
Gift of the artist, 2009.127.1

**Barbara Kassel (b. 1952)**

*Flowers in February*, n.d.  
Oil on canvas  
36 x 78 in.  
Gift of the Artist c/o Clark Gallery, 2011.06

**Ernest Lawson (1873–1939)**

*Swamp Willows*, ca. 1928  
Oil on canvas  
24 3/4 x 29 1/2 in.  
Charles and Elizabeth Buchanan Collection, 1989.34

**J.M. Lewin (1836–1877)**

*Landscape*, n.d.  
Oil on canvas  
8 x 12 in.  
Bequest of Paul Zimmerman, 2008.07

**Jonas Lie (1880–1940)**

*The Moors*, ca. 1933–34  
Oil on canvas  
24 x 36 in.  
John Butler Talcott Fund,  
1934.01

**Herbert Meyer (1882–1960)**

*A Day in June*, ca. 1940  
Oil on canvas  
25 x 30 in.  
Gift of Mrs. Felicia Meyer Marsh, 1962.21

**John Francis Murphy (1853–1921)**

*New England Meadow in Spring*, 1902–08  
Oil on canvas  
16 x 22 in.  
John Butler Talcott Fund,  
1908.04

**Walter Eben Nettleton (1861–1936)**

*January Morning*, 1900  
Oil on canvas  
11 x 14 in.  
John Butler Talcott Fund,  
1909.02

**Hovsep Pushman (1877–1966)**

*Rose of Eternal Spring*, ca. 1943  
Oil on canvas  
22 1/2 x 19 1/2 in.  
Charles F. Smith Fund, 1943.1

**Charles R. Robinson (b. 1940)**

*Of Fortune and Dreams: "The BULL" and "The BEAR" of Ellis Island*  
Oil on canvas  
17 x 25 in.  
Gift of the artist, 2009.124

**Chauncey Foster Ryder (1868–1949)**

*The Mill at Mendon, VT*, n.d.  
Oil on canvas  
25 x 30 in.  
Gift of Nancy Hicks, 2011.54

**William Sartain (1843–1924)**

*New Jersey Landscape*, ca. 1909  
Oil on canvas  
25 x 30 in.  
John Butler Talcott Fund,  
1909.03

**Helen Sawyer (1900–1999)**

*Summer*, 1944  
Oil on canvas  
30 x 25 in.  
Gift of the Estate of Mrs. Philip Stanley, 1971.31

**Grace Vibberts (1879–1945)**

*Winter Woods*, 1899–1945  
Oil on canvas  
20 x 24 in.  
Gift of Grace Vibberts Conlin, 2012.92.3

**Catherine Wharton Morris Wright**

*Holed in for the Winter*, 1945  
Oil on canvas  
20 x 37 in.  
Grace Judd Landers Fund,  
1947.39

**OFFICE OF SENATOR CHRIS MURPHY—WASHINGTON, D.C. OFFICE****Charles Harold Davis (1856–1933)**

*An Old Corner*, 1887  
Oil on canvas  
20 1/2 x 28 in.  
Bequest of Howard Bristol, Jr., 2000.07

**Charles S. Duback (b. 1926)**  
*The Family*, 1969–70  
Collage and wood  
construction  
93 <sup>5</sup>/<sub>8</sub> x 39 <sup>3</sup>/<sub>8</sub> in.  
Gift of the Landmark Gallery,  
1979.105

**Mary Dwyer (b. 1959)**  
*The Death of Alexander  
Hamilton*, 2001  
Acrylic on wood  
26 x 23 in. (6 panels in  
various sizes)  
General Purchase Fund,  
2001.115

**Elizabeth Enders (b. 1939)**  
*Ocean/Charts/Blue*, 2008  
Oil on linen  
60 x 60 in.  
Gift of the artist, 2010.64

**Arthur Getz (1913–1996)**  
*Mural Design for Post Office,  
Lancaster, New York*, 1939  
Tempera on board  
9 <sup>1</sup>/<sub>2</sub> x 26 in.  
Gift of the artist, 1987.13.2

**Ann Dyson Grimm (b. 1929)**  
*Deep River Street*, n.d.  
Oil on board  
23 <sup>1</sup>/<sub>2</sub> x 29 <sup>1</sup>/<sub>2</sub> in.  
Bequest of Helen Vibberts,  
2006.91

**Kyle Andrew Phillips  
(b. 1986)**  
*Walnut Hill Park*, 2008  
Oil on wood  
10 x 26 <sup>1</sup>/<sub>2</sub> in.  
Gift of the artist, 2008.61

**Louise P. Sloane (b. 1952)**  
*The Mighty Quinns*, 2011  
Acrylic and polymers on  
wood panel  
80 x 72 x 1 <sup>1</sup>/<sub>2</sub> in.  
Acquired through Sideshow  
Gallery, 2012.20

**Tom Yost (b. 1957)**  
*Summer View from Painter  
Hill Road*, 2003  
Oil on linen  
23 x 23 in.  
Gift of the artist, 2003.41

**THE BUSHNELL  
PERFORMING ARTS  
CENTER, HARTFORD, CT**

**Robert Goodnough  
(1917–2010)**  
*N2-B*, 1993  
Oil on canvas  
54 x 108 in.  
Gift of the artist, 2006.35

**John Ransom Phillips  
(b. 1949)**  
*Video As Movable Self-  
Portraiture*, 2002  
Oil on canvas  
66 x 66 in.  
Gift of the artist in honor  
of Robert Hinkson, “A True  
Friend and Champion of the  
Tenor Voice,” 2005.203

**RITA K. HEIMANN  
COLLECTION**

**Milton Avery (1885–1965)**  
*Sally in a Beret*, ca. 1950–52  
Oil crayon on paper  
12 x 9 in.  
Bequest of Rita Heimann,  
2012.48.1

**Albert Fitch Bellows  
(1829–1883)**  
*The Skating Party*, n.d.  
Oil on canvas  
6 x 9 <sup>3</sup>/<sub>4</sub> in.  
Bequest of Rita Heimann,  
2012.48.2

**Fidelia Bridges (1834–1923)**  
*Daisies and Thistles*, 1871  
Watercolor on paper  
Bequest of Rita Heimann,  
2012.48.32

**Mauritz Frederik Hendrik  
Dehaas**  
*Heading Out*, n.d.  
Watercolor on paper  
12 x 19 <sup>1</sup>/<sub>4</sub> in.  
Bequest of Rita Heimann,  
2012.48.7

**James Daugherty  
(1887–1974)**  
*Two Women Walking*,  
ca. 1915–16  
Pastel on paper  
24 x 17 <sup>3</sup>/<sub>4</sub> in.  
Bequest of Rita Heimann,  
2012.48.9

**Guy Pene Du Bois  
(1884–1958)**  
*Summer Afternoon*, 1937

Watercolor, gouache, and  
pencil on paper  
8 <sup>3</sup>/<sub>4</sub> x 11 <sup>3</sup>/<sub>4</sub> in.  
Bequest of Rita Heimann,  
2012.48.11

**George Foster (1817–1896)**  
*Still Life with Fruit*, 1867  
Oil on panel  
8 x 11 in.  
Bequest of Rita Heimann,  
2012.48.12

**Laura Coombs Hills  
(1859–1952)**  
*Harrison Roses*, n.d.  
Pastel on paper  
19 x 15 in.  
Bequest of Rita Heimann,  
2012.48.13

**Walter Francis Kuhn  
(1877–1949)**  
*A Youthful Clown*, ca. 1910  
Watercolor on paper  
18 <sup>1</sup>/<sub>2</sub> x 13 in.  
Bequest of Rita Heimann,  
2012.48.17

**Louis Lang (1814–1893)**  
*A Young Woman on a  
Balcony*, 1854  
Oil on canvas laid on board  
Bequest of Rita Heimann,  
2012.48.18

**Sol Lewitt (1928–2007)**  
*Tangles Bands*, 2001  
Gouache on paper  
8 x 22 in.  
Bequest of Rita Heimann,  
2012.48.20

**Harriet Randall Lumis  
(1870–1953)**  
*On the Moor, Gloucester*, n.d.  
Oil on canvas  
18 x 22 in.  
Bequest of Rita Heimann,  
2012.48.21

**Alfred Maurer (1868–1932)**  
*Untitled (Still Life)*, n.d.  
Oil on panel  
Bequest of Rita Heimann,  
2012.48.23

**George Loftus Noyes  
(1864–1954)**  
*Springtime Landscape  
(Harbor Scene, Annisquam)*,  
n.d.

Oil on canvas  
24 x 20 in.  
Bequest of Rita Heimann,  
2012.48.24

**Jane Peterson (1876–1965)**  
*Bridge of Sighs*, n.d.  
Gouache on paper  
24 x 18 in.  
Bequest of Rita Heimann,  
2012.48.25

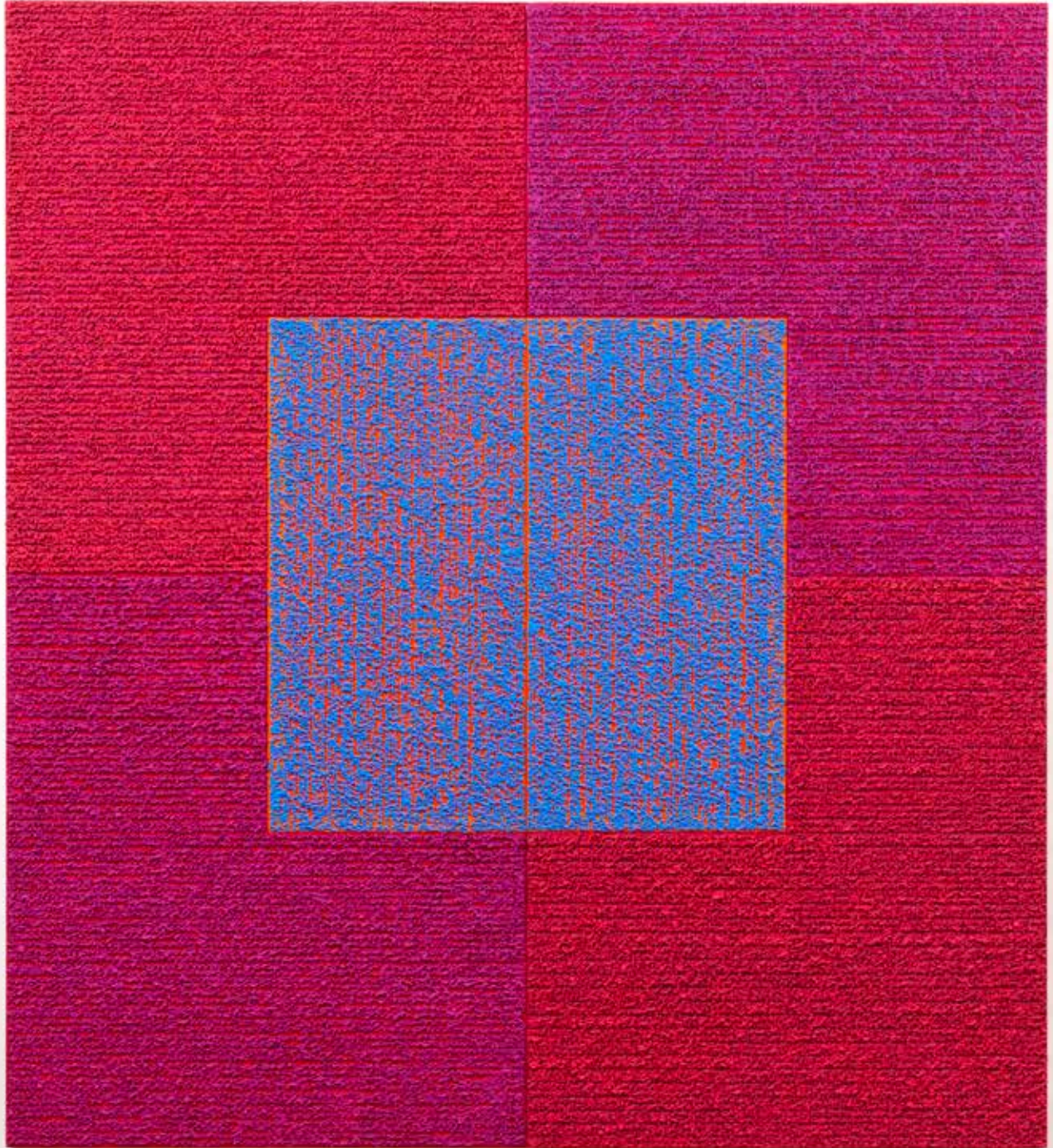
**William Trost Richards  
(1833–1905)**  
*Sunset West Irish Coast*, n.d.  
Oil on board  
9 x 16 in.  
Bequest of Rita Heimann,  
2012.48.26

**George Segal (1924–2000)**  
*Untitled (Female with  
Dressing Gown)*, 1965  
Pastel on paper  
18 x 12 in.  
Bequest of Rita Heimann,  
2012.48.27

**Aaron D. Shattuck  
(1832–1928)**  
*Cattle with Elms*, n.d.  
Oil on canvas  
4 x 8 <sup>1</sup>/<sub>2</sub> in.  
Bequest of Rita Heimann,  
2012.48.28

**George Frederick Cumming  
Smillie (1854–1921)**  
*Connecticut*, n.d.  
Watercolor on paper  
Bequest of Rita Heimann,  
2012.48.29

**Marguerite Zorach  
(1887–1968)**  
*Zinnias*, n.d.  
Oil on board  
13 x 16 <sup>1</sup>/<sub>2</sub> in.  
Bequest of Rita Heimann,  
2012.48.31



Louise P. Sloane, *The Mighty Quinns*, 2011, Acrylic and polymers on wood panel, 80 x 72 1/2 in., Acquired through Slideshow Gallery, 2012.20







# INCOMING EXHIBITIONS LOANS FY19

780 objects loaned from 33 institutions across the country

**Line And Curve: The Ellsworth Kelly and Jack Shear Shaker Collection From Shaker Museum | Mount Lebanon With Prints By Ellsworth Kelly**  
**July 13, 2018–June 30, 2019**  
**Total: 15 objects**

Shaker Museum | Mount Lebanon: 15

**Art in Farmington Village**  
**August 3–October 7, 2018**  
**Total: 95 objects**

Connecticut Historical Society Museum and Library: 4  
The Farmington Libraries: 8  
Farmington Historical Society: 3  
Florence Griswold Museum: 2  
Mattatuck Museum: 3  
Miss Porter's School: 2  
Private lenders: 46  
Stanley Whitman House: 25  
Unionville Museum: 1  
Wadsworth Atheneum: 1

**The Beyond: Georgia O'Keeffe And Contemporary Art**  
**February 22–June 2, 2019**  
**Total: 89 objects**

Casey Kaplan Inc.: 1  
Chapter NY Gallery: 1  
Crystal Bridges Museum of American Art: 15  
David Nolan Gallery: 2  
Georgia O'Keeffe Museum: 9  
Jule Collins Smith Museum of Fine Art, Auburn, University: 1  
Kemper Art Museum: 3  
Mississippi Museum of Art: 1  
Museum of Modern Art: 1  
New Orleans Museum of Art: 1  
Newark Museum: 1  
North Carolina Museum of Art: 1  
Private lenders: 43  
University of Tulsa: 1  
Virginia Museum of Fine Arts: 1  
Whitney Museum of American Art: 2  
Williams College Museum of Art: 1  
Yale University Art Gallery: 3  
de Young Museum | Fine Arts Museums of San Francisco: 1

**Dennis Hopper: The Lost Album**  
**October 18, 2018–January 27, 2019**  
**Total: 452 objects**

The Hopper Art Trust: 452

**Neil Jenney: American Realist**  
**November 2, 2018–March 17, 2019**  
**Total: 25 objects**

Hall Art Foundation: 14  
Gagosian Gallery: 6  
Neil Jenney: 5

**New/Now: Pablo Helguera**  
**April 5–September 15, 2019**  
**Total: 33 objects**

Pablo Helguera: 26  
Mark Twain House and Museum: 4  
New Britain Industrial Museum: 3

**Nor'easter: The 49th Annual Juried Exhibition**  
**June 22–July 14, 2019**  
**Total: 71 objects**

71 works from NBMAA members

## INTENDED BEQUESTS FY19

### **Edward Burtynsky (b. 1955)**

*Mines #15, Inco Tailings Pond, Sudbury, Ontario*, 1985

Chromogenic print, AP #1  
40 x 50 in.

Bequest of Anita Arcuni  
Ferrante, 2018.6.4

### **Hugh Bolton Jones (1848–1927)**

*A Lane in Pont-Aven*, 1879

Oil on canvas  
24 1/2 x 36 in.

Bequest of Anita Arcuni  
Ferrante, 2018.6.1

### **Frank C. Penfold (1849–1921)**

*After the Baptism*, 1880–81

Oil on canvas  
29 1/2 x 36 in.

Bequest of Anita Arcuni  
Ferrante, 2018.6.3

### **Henry Ward Ranger (1858–1916)**

*Long Island Sound*, 1906

Oil on canvas  
28 x 36 in.

Bequest of Anita Arcuni  
Ferrante, 2018.6.2

### **Frank Stella (b. 1936)**

*Cantahar from Imaginary Places III*, 1998

Lithograph, screenprint,  
relief etching, engraving,  
and aquatint on handmade  
paper, Edition 1/40  
Bequest of Anita Arcuni  
Ferrante, 2018.6.5

### **George Washington Tyler (1803–1833)**

*Mrs. Sarah Louisa Taylor*, n.d.

Oil on canvas  
41 1/4 x 34 1/2 in. framed  
Bequest of a student of The  
Early Republic, 2018.7

## NEW INCOMING LONG TERM LOANS

### **Thornton Dial (1928–2016)**

*Auntie*, 2012

Mixed media, assemblage  
36 x 60 in.

Anonymous lender,  
2019.9LTL





# EDUCATION

This year, the NBMAA's Education Department served 22,553 people at one of 582 education programs, 180 school visits, 166 adult group visits, or 10 family visits. An impressive 1 in 4 visitors to the Museum attended a program or tour coordinated and presented by Education staff, docents, scholars, curators, and artists, including lectures and gallery talks; tours; studio classes and workshops; workshops for educators; and Family and Community Days.

## School Services

For the third year in a row, the Museum presented a record number of school tours thanks to the support of the Tinty Foundation, SBM Charitable Foundation, and other funders. 10,650 students, teachers, and chaperones in grades K-12 from public and independent schools in 54 towns visited the NBMAA. Students participated in half-day learning experiences that included docent tours of the galleries and art activities in the Museum's light-filled studios in the American Savings Foundation Art & Education Center. At the NBMAA, docents and Museum educators invite students to explore American art and history through discussion and activities that utilize observation, problem solving, and critical thinking, and this year, 75 docents conducted more than 1,000 individual student tours, while Museum educators led 217 studio classes, engaging students in hands-on learning inspired by the Museum's collections. Tours are designed to connect to national and state standards, and this year's tour themes included The Artist in the Landscape, Art Bones: Connecting the Art Elements, and Math-terpieces, and What is America?

There is something for everyone interested in expanding their knowledge about NBMAA's rich permanent collection and vibrant special exhibitions or connecting with their creative side. NBMAA's varied program mix provides opportunities for lifelong learning, strengthens participants' connection to the Museum, encourages membership, and contributes to vibrant communities.

## Student Art Shows

We continued to support budding artistic talent, mounting four student art exhibitions with 857 student artists that attracted 1,000s of visitors from the Farmington Valley, Berlin, Plainville, and New Britain. This year, we presented the 29th annual *Art from the New Britain Public and Parochial Schools*, generously supported by Webster Bank, along with exhibits by students from Berlin and Plainville public schools. Once again, we partnered with the Talcott Mountain Science Center & Academy to present the third annual Inspiration to Innovation or i2i Challenge, featuring works by students in grades K-8 inspired by STEM principles and based on this year's theme of Trees are Tremendous.

## Teacher Workshops

135 teachers from across the State attended 12 workshops and educator events focused on curriculum development and interdisciplinary connections using the Museum's collections and *The Beyond: Georgia O'Keeffe and Contemporary Art*.



## BY THE NUMBERS

1 in 4 visitors to the Museum participated in an education program or tour.

22,553 people attended one of 582 Education programs or 1,262 guided tours.

75 active docents led tours that reached nearly 15,500 students and adults.

For the third year in a row, a record number of students and teachers participated in a school tour. During FY19, 10,695 students, teachers, and chaperones representing 180 schools visited the Museum.

Excitement over *The Beyond* increased the number of adult tours by 20%, nearly doubling revenues year-over-year.

Attendance at lectures increased 10% year-over-year.

2,199 children and adults participated in family programs, a 10% increase over the previous fiscal year.





## Adult Programs

A robust assortment of adult programs were presented to deepen participants' understanding of the many special exhibitions presented this year. Of special interest were programs related to *The Beyond: Georgia O'Keeffe and Contemporary Art*, with several lectures at capacity. This year a total of 10 lectures drew 795 people and were presented by artists, curators, and professors from around the country. Highlights included lectures by artists Larry Silver, Neil Jenney, Negar Ahkami, and O'Keeffe scholars Wanda Corn, Ariel Plotek, and Roxanna Robinson. 36 gallery talks were presented weekly by staff and docents and engage visitors directly with works on view the Museum. In addition to these talks and lectures, over 2,400 adults and college students

participated in docent or self-guided tours, raising more the double the amount of revenue as last year. Docents also gave 164 drop-in tours of the permanent collection and *The Beyond* to record crowds.

In 2018, the Education and Visitor Experience Departments jointly presented a special, art-focused series of extraordinary concert experiences paired with scholarly lectures. Supported by the Richard P. Garmany Fund at the Hartford Foundation for Public Giving, *Where Art Meets Music* explored several periods of artistic and musical innovation and featured popular highlights of the NBMAA collection.





## Children and Adult Studio Classes

There are many days when the Museum's three art studios are filled to capacity. Over 2,600 children and adults, ages 2 to over 80, participated in one of 367 of NBMAA's studio classes this year—held after school and after work, on weekdays and weekends. The extraordinary art at the Museum provided the inspiration for creating in watercolor, collage, pastel, acrylic, wire, clay, and more! The Art Cart has become a regular offering every Saturday morning. Adult studio program highlights included workshops with *The Beyond* artists Louise Jones and Caroline Larson, Museum Educator Bonnie Rose Sullivan, and the ever popular watercolor classes taught by June Webster and Mary Smeallie.

## Family

The New Britain Museum of American Art continues to be a destination for families who learn and play together in our galleries and art studios. There are monthly Homeschool Days and monthly Museum

and Me programs for children under 3 years of age. Nearly 2,200 parents and children participated in these programs. This year, birthday parties and scout troops returned to the Museum.

Highlights included the December Holiday Community Day, with guest appearances by the ghosts from Hartford Stage's *A Christmas Carol* and dancers from Ballet Theatre Company's *The Nutcracker*. January's Community Day is presented on the Martin Luther King, Jr., holiday and featured a performance by New Britain's Main Street Children's Choir. In May, the art of Georgia O'Keeffe was the focus of the Family Day, and artist Caroline Larson shared her unique painting style, using pastry bags, with visitors.

Much of the work of the Museum's Education Department is generously supported by two large grants from the American Savings Foundation and the Community Foundation of Greater New Britain.



## BY THE NUMBERS—ADULT AND CHILDREN'S STUDIO AND FAMILY PROGRAMS

- 367 studio classes and workshop for children and adults were held; 2,615 people participated. Another 2,199 children and adults participated in family programs.
- 21 teaching artists
- Ages of studio participants: 2 through 80+ years
- Mediums used/techniques taught:
  - air-dry clay
  - acrylic paint
  - beads
  - collage
  - watercolor
  - pen & ink
  - graphite
  - bookmaking
  - spray paint
  - assemblage
  - pastel
  - costume design
  - weaving
  - printmaking
- 10 Studio@4 classes
- 11 Youth Drawing classes
- 12 Teen Studio workshops
- 8 Teen Lounge workshops
- 46 occurrences of Art Start
- 46 occurrences of Art Explorers
- 96 sessions of 37 Adult Studio classes
- 4 Community Days
- 3 Family Days
- 8 Homeschool Days
- 15 Museums and Me: Playdates with Art and Museum and Me Too: Toddler Time





# VISITATION AND COMMUNITY OUTREACH

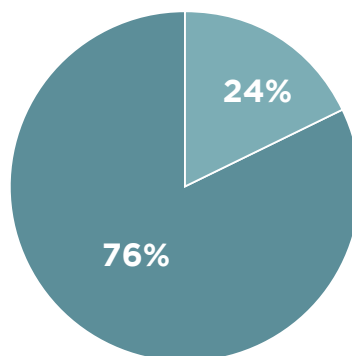
The New Britain Museum of American Art welcomed over 88,766 visitors from 45 states, who had access to over 600 educational and other programs. The Museum makes every effort to be accessible to and engage our community through our programs and exhibitions, our social media channels, by being present at community events, and by offering many opportunities of free admission opportunities.

**Total Museum visitation for FY19: 88,766**

**Visitors from 18 nations** across the world: Australia, Austria, Belgium, Canada, France, Germany, Greece, India, Ireland, Israel, Italy, Mexico, Netherlands, Norway, Poland, Spain, Sweden, and the United Kingdom.

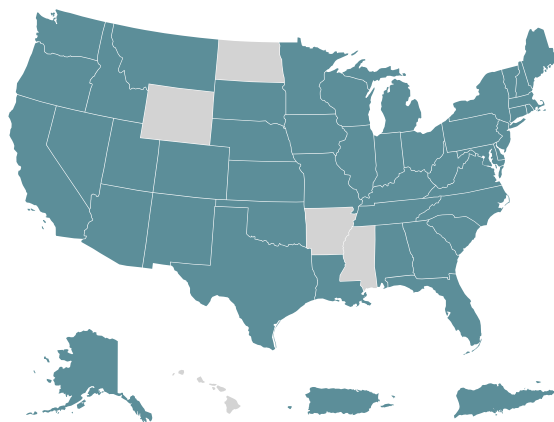


**76%** of total visitors are from CT  
**24%** are from out-of-state



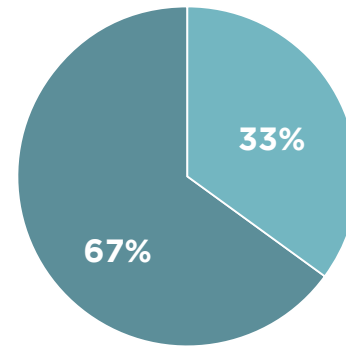
This past year, we greeted **visitors from 45 states** across the country (including Alaska) as well as Puerto Rico and the U.S. Virgin Islands.

Visitors from **1,608 unique Zip Codes**, including 82 in California, 109 in Florida, 214 in New York, 243 in Massachusetts and 339 in Connecticut.

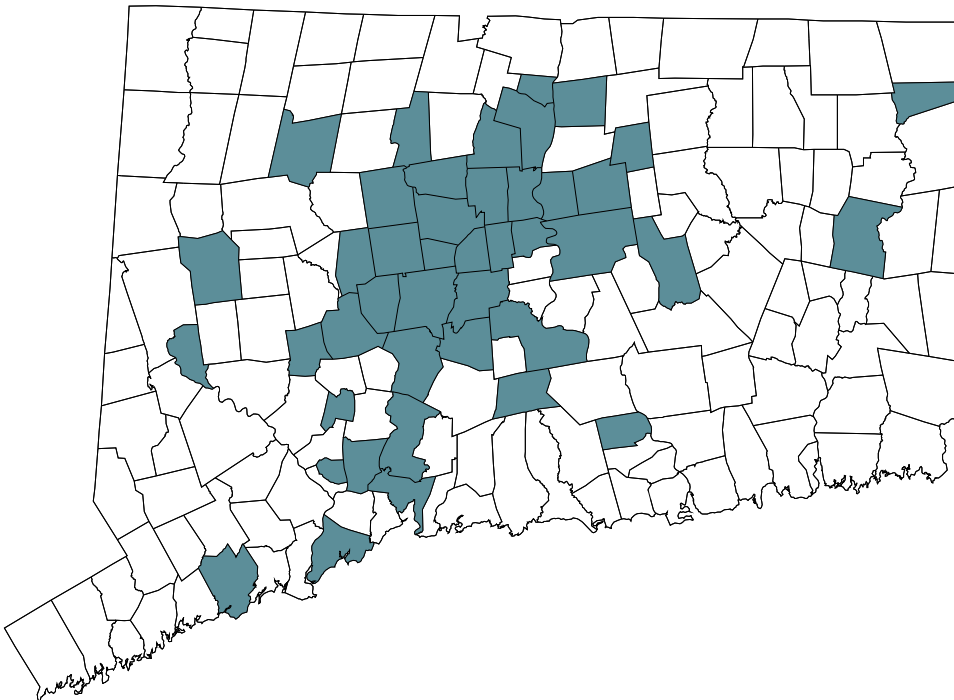


**230 Trustees, docents, and volunteers** generously donated over **16,550 hours** last year, which is an equivalent to approximately **8 full-time positions**.

**67% of volunteer hours** were from the Museum's Docent program, and **33%** were devoted to governance, finance, development, and collections matters, as well as special events.

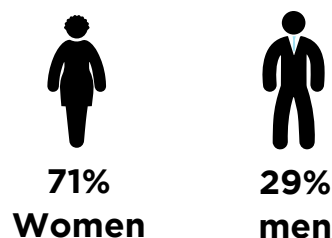
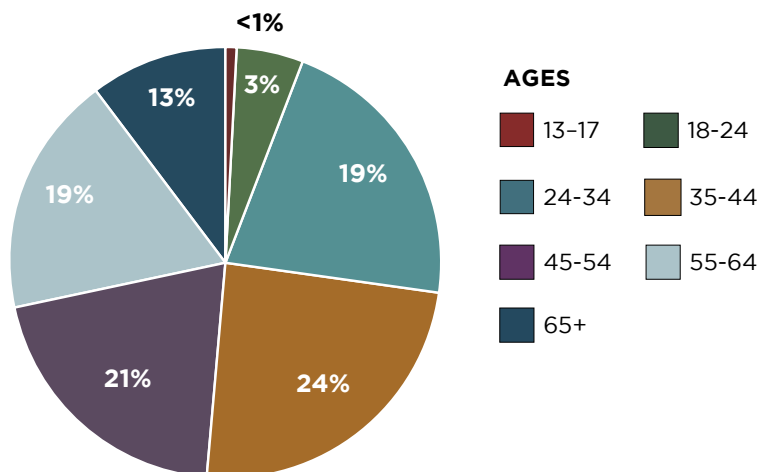


Participation in school tours came from 6 counties statewide representing **54 cities and towns**.

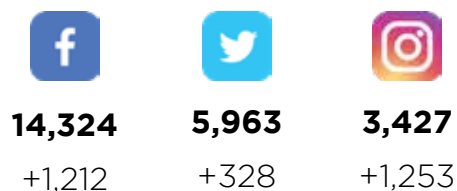


# SOCIAL MEDIA FY19

## Demographics



## Our Followers



## COMMUNITY PARTNERS

Alvarium Brewing Company	Farmington Historical Society	Intensive Education Academy, West Hartford	No Boundaries Youth Theater, Berlin
American Savings Foundation	Farmington Library	Ion Bank Foundation	Plainville Public Schools
American School for the Deaf	Farmington Public Schools	Kinsmen Brewing Company	Polish American Foundation of Connecticut
Art League of New Britain	Farmington Village Green and Library Association	Litchfield Distillery	Riverhouse Catering
Arts for Learning CT, Hamden	Fisher's Island Lemonade	Main Street Children's Choir, New Britain	Roger's Orchard
Avery's Soda	Five Churches Brewing Company	Main Street Community Foundation	Rich's Products
Ballet Theater Company, West Hartford	Florence Griswold Museum of Art	The Mark Twain House & Museum	SBM Charitable Foundation
Bears Smokehouse BBQ	Fryderyk Chopin Society of Connecticut	Martin Rosol's, Inc.	St. Mary's School, Simsbury
Berlin Public Schools	Girl and Boy Scout Troops of Connecticut	Mattatuck Museum	Stanley-Whitman House
Bike New Britain	Hartford Flavor Company	Miss Porter's School, Farmington	Talcott Mountain Science Center and Academy, Avon
Bristol Public Library	Hartford Jazz Society	New Britain Bees Baseball	Tinty Foundation
Bushnell Performing Arts Center	Hartford Performs	New Britain Industrial Museum	Unionville Museum
Community Foundation of Greater New Britain	Hartford Stage	New Britain Parks and Recreation Department	Wadsworth Atheneum Museum of Art
Connecticut Children's Medical Center	Hartford Symphony Orchestra	New Britain Public and Parochial Schools	Warner Foundation
Costco	Hartt School of Music, Community Division	New Britain Symphony Orchestra	Woodbury Floral Designs
Coventry Public Schools	Hawkapella		
Delamar Hotel			
Duncaster Retirement Community			









## BY THE NUMBERS

**44% increase** in attendance to First Friday.

**178% increase** in attendance to Art Happy Hour.

**48% increase** in program revenue from First Friday.

**148% increase** in attendance at our monthly films.

## VISITOR EXPERIENCE

The Visitor Experience Department is the first point of contact with our visitors at the Museum. VE staff greet guests, check in Members, sell tickets, answer questions, provide hospitality support for exhibition openings, meetings, and lectures, manage an array of music and social events, and make each visit an unforgettable experience. Highlights of this past year include:

## HIGHLIGHTS OF THE PAST YEAR:

### Museum After Dark

“MAD” continues to be a favorite among the Museum’s young professional demographic, and last year’s Hollywood Halloween event drew 1,138 guests, generating \$33,077 in revenue. December’s holiday-themed “Ugly Sweater Party” was also a big hit, with 400 guests and a toy drive to benefit the Connecticut Children’s Medical Center.

### Art Happy Hour

Thursday evenings in the summer months featured the new Art Happy Hour, with creative activities and entertainment on the Pritchard Family Terrace, overlooking scenic Walnut Hill Park. The “Party on the Park” drew 482 guests in the summer of 2018 for mingling, merriment, and a spectacular view.

### First Friday

44%. That’s the increase in attendance from the year prior. Featuring food, spirits, Museum tours, local vendors, and the region’s best music, NBMAA’s signature social event has been a staple of the Museum calendar since 1995. First Friday hosted smash performances from Soul Sound Revue, Eight to the Bar, Mass-Conn Fusion, Locomotion, the Savage Brothers Band, the Cartells, and more.

### Volunteers

Volunteers generously donated 16,550 hours last year, serving as Trustees, Committee Members, and docents, and providing assistance to several departments, including Development, Education, Collections, Curatorial, Marketing, Facilities, and Visitor Experience!

To accommodate the significant influx of visitors at peak hours during the run of *The Beyond: Georgia O’Keeffe and Contemporary Art*, we recruited several “Museum ambassadors” from our volunteer corps to enhance the visitor experience. Serving as a mobile source of information, ambassadors circulated throughout the galleries, assisting guests with wayfinding, answering questions, highlighting upcoming programs and encouraging a visit to the shop on the way out!



### Georgia O’Keeffe Outpost Shop

The overwhelming success of *The Beyond: Georgia O’Keeffe and Contemporary Art* translated into thousands of visitors visiting our Museum Shop and taking a memory home with them. A special retail outlet was created in the Douglas K.S. Hyland Gallery, featuring O’Keeffe-related merchandise to complement the exhibition. Retail sales during the run of this blockbuster show were **\$223,130**, with a total of **\$329,290** in merchandise sales for the entire year, our best year ever!

### The Big E

Expanding our outreach initiatives, NBMAA participated in the Eastern States Exposition for two days. Staff welcomed Big E attendees to the Museum’s booth in the Connecticut building on the Avenue of the States and shared information on the NBMAA and upcoming programs.

### Walnut Hill Jazz Series

NBMAA partnered with the Hartford Jazz Society once again to present the second season of our winter jazz series. We presented four performances that featured top musicians from Hartford, Boston, and New York City. The Walnut Hill Jazz Series was generously funded by the William T. Sloper Trust for Andrew J. Sloper Musical Fund.

# 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. Highlights of the fiscal year include:

## Membership

Membership continues to be an important source of revenue and generated over \$550,000 in FY19 to support the Museum. The Museum has an active community of over 6,000 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. Additionally, Members hail from 26 of the 50 United States, and we welcomed over 400 new Members to the NBMAA family during *The Beyond: Georgia O'Keeffe and Contemporary Art*.

Throughout the year, our Members enjoyed exclusive access to opening receptions, special tours, off-site 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 Santa Fe and Taos, New Mexico, for a Georgia O'Keeffe-inspired trip with NBMAA Director and CEO Min Jung Kim.

## Special Exhibitions Fund

In FY18, 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 \$100,000 in FY19, enabling the Museum to present vibrant and diverse exhibitions and related programming.

## Annual Fund

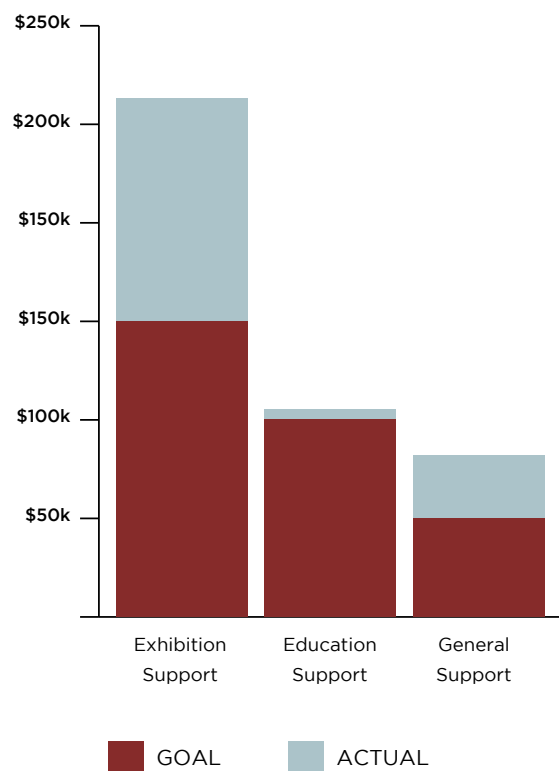
This year, the NBMAA embarked on its most ambitious Annual Fund goal to date—to raise \$300,000 focused on three initiatives:

- \$150,000 to support *The Beyond: Georgia O'Keeffe and Contemporary Art*
- \$100,000 to support educational initiatives and programs
- \$50,000 to provide general support

We are thrilled to share that all three goals were exceeded. Thanks to the crucial support of many generous donors, we raised:

- \$212,638 to support *The Beyond: Georgia O'Keeffe and Contemporary Art*
- \$102,165 to support educational initiatives and programs
- \$84,975 to provide general support

**For a total amount of \$399,778!**







## Nor'Easter Exhibition

The 2019 *Nor'Easter: The 49th Annual Juried Members Exhibition* was once again hugely popular with the Museum's Members, attracting over 950 submissions. Juror Nicholas Bell, Senior Vice President for Curatorial Affairs, Mystic Seaport, selected 71 works to be displayed during the three-week exhibition.

## 19th Annual Art Party of the Year

Nearly 300 generous guests convened on May 4, 2019, for the 19th 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. Many thanks go to Gala Chair and Trustee Cynthia Cooper, the energetic Gala committee, and over 32 dedicated event volunteers for their invaluable work and ensuring that the evening was successful and raised necessary funds for the Museum's programming.

## 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, The George A. and Grace L. Long Foundation, 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 2018-19 school year include Tinty Foundation, SBM Charitable Foundation, Webster Bank, Main Street Community Foundation, Ion Bank Foundation, Duncaster, the James R. Parker Trust at the Main Street Community Foundation, the Plainville Community Fund at the Main Street Community Foundation, and Elizabeth Norton Trust Fund.

## Membership

**4,128** Memberships, including **400 new members** who joined during *The Beyond*

**6,368** Members

**\$557,318** Membership Income

## Nor'Easter member's exhibition

957 entries by 392 artists, representing 15 different states

91 New members

71 pieces accepted into the show

\$8,663 net entry fees

## Libraries that became members

Ansonia Public

Cragin Memorial Library

Hotchkiss Library of Sharon

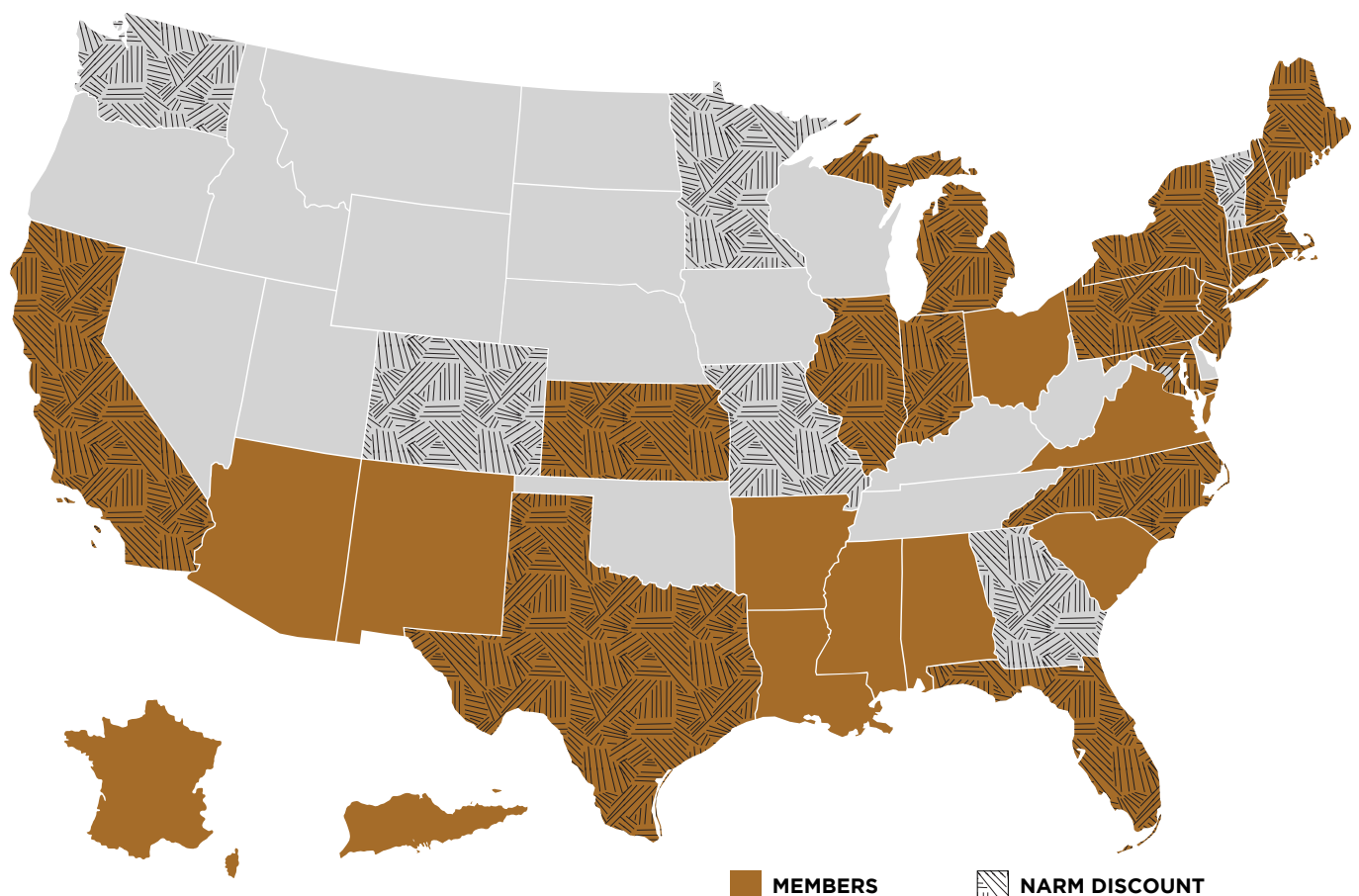
Howard Whittemore Library

Sunderland Public Library

Members from **25 States**

North American Regional Museum

Discount used by **309 Visitors**







## Development and Program Highlights 2018-19

**July 12, 2018** — Opening Reception of *Line and Curve: The Ellsworth Kelly and Jack Shear Shaker Collection from Shaker Museum | Mount Lebanon with Prints by Ellsworth Kelly* for Members and special guests

**August 2, 2018** — Opening Reception of *Art in Farmington Village* for Members and special guests

**August 16, 2018** — Behind the Scenes Tour of Museum collections

**August 23, 2018** — Day trip to the Albany Institute of History & Art and the Empire State Plaza (Albany, NY)

**September 13, 2018** — New Member tour

**September 22, 2018** — Premier Member visit to Thomas Cole National Historic Site and The Olana Partnership with Deputy Director Michelle Hargrave (Hudson Valley, NY)

**September 26, 2018** — *Pictures at an Exhibition* special event with Hartford Symphony Orchestra

**September 26, 2018** — Day trip to Storm King Art Center (New Windsor, NY)

**October 17, 2018** — Opening Reception of *Dennis Hopper: The Lost Album* for Members and special guests

**November 1, 2018** — Opening Reception of *Neil Jenney: American Realist* for Members and special guests

**November 8-12, 2018** — Visit to Santa Fe & Taos, NM with Director and CEO Min Jung Kim

**November 29, 2018** — Tour of *Dennis Hopper: The Lost Album* and *Neil Jenney: American Realist* for Artist's Circle Level Members and above

**November 29, 2018** — *Looking for America* Closing Reception

**December 6, 2018** — Day trip to Whitney Museum of American Art (New York, NY)

**January 22, 2019** — Meet and Greet with mural artist Louise Jones for Premier Members

**January 25, 2019** — Welcome Back event and unboxing of Georgia O'Keeffe's *East River from the 30th Story of Shelton Hotel* (1928)

**February 7, 2019** — Tour of *Neil Jenney: American Realist* for Circle Level Members and above

**February 21, 2019** — Opening Reception of *The Beyond: Georgia O'Keeffe and Contemporary Art* for Members and special guests

**February 23, 2019** — *The Beyond: Georgia O'Keeffe and Contemporary Art* Celebratory Dinner for sponsors and special guests

**March 20, 2019** — Special Member Access Hours for *The Beyond: Georgia O'Keeffe and Contemporary Art*

**April 4, 2019** — Opening Reception of *NEW/NOW: Pablo Helguera* for Members and special guests

**April 6, 2019** — Annual Black Tie Director's Dinner for Members of the John Butler Talcott Society and Grace Judd Landers Society

**April 9, 2019** — Premier Member visit to the William Louis-Dreyfus Collection (Mt. Kisco, NY) and The Aldrich Contemporary Art Museum (Ridgefield, CT) with Deputy Director Michelle Hargrave

**April 9, 2019** — Special Member Access Hours for *The Beyond: Georgia O'Keeffe and Contemporary Art*

**April 11, 2019** — Tour of *The Beyond: Georgia O'Keeffe and Contemporary Art* for Artist's Circle Level Members and above

**April 13, 2019** — Annual Heritage Society Champagne Brunch

**April 16, 2019** — Day trip to the New York Public Library and the Morgan Library (New York, NY)

**May 2, 2019** — The Art Party of the Year Artist and Sponsor Party

**May 4, 2019** — The 19th annual Art Party of the Year gala

**May 15, 2019** — Special Member Access Hours for *The Beyond: Georgia O'Keeffe and Contemporary Art*

**May 29, 2019** — Special Member Access Hours for *The Beyond: Georgia O'Keeffe and Contemporary Art*

**May 31, 2019** — Special Member Access Hours for *The Beyond: Georgia O'Keeffe and Contemporary Art*

**June 13, 2019** — New Member tour

**June 13, 2019** — Day trip to Mt. Auburn Cemetery and Harvard Museum of Natural History (Cambridge, MA)

**June 23, 2019** — Opening Reception of *Nor'Easter: The 49th Annual Juried Exhibition* for Members, artists, and special guests

# TOP DONORS TO FISCAL YEAR 19

## \$100,000+

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Spearheaded by John N. Howard, Chair, Board of Trustees, the Special Exhibitions Fund provided support to all major NBMAA exhibitions during FY19. Donors contributed over \$100,000 to support the planning and execution of *Art in Farmington Village*, *Dennis Hopper: The Lost Album*, and *The Beyond: Georgia O'Keeffe and Contemporary Art*.

### We are grateful for the generosity of:

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		Leonard and Jean Witz	
		Prof. and Mrs. Michael Wizevich	

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Bethlehem Public Library  
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Booth & Dimock Library  
Brainerd Memorial Library  
Bristol Public Library  
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Burlington Public Library  
Burnham Library  
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East Hampton Public  
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Forbes Library  
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Harwinton Public Library  
Henry Carter Hull Library  
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Sharon  
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Library  
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Mansfield Public Library  
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Middlebury Public Library  
Milford Public Library  
Minor Memorial Library  
Monson Free Library  
Morris Public Library  
New Britain Public Library  
New Fairfield Free Public  
Library  
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Norfolk Library  
North Haven Memorial  
Library  
Norwalk Public Library  
Oliver Wolcott Library  
Plainville Adult and  
Continuing Education  
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Plumb Memorial Library  
Portland Public Library  
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Community Library

Thomaston Public Library  
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### **New this year:**

Ansonia Public Library  
Cragin Memorial Library  
Hotchkiss Library of  
Sharon  
Howard Whittemore  
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Sunderland Public Library



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**Over 230 docents and volunteers generously donated their time and talent to the NBMAA**

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## BY THE NUMBERS

Board 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

**65% of volunteer hours** were from the Museum’s Docent program, and 35% assisting with special events, finance, development and collections.

**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**

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