

NBMAA

2020 Fall Newsletter



Dear Friends,



2020 is a historic year, marking the 100th anniversary of women's right to vote in America. Remarkably, it took over 40 years of tireless work by women's rights activists to witness the passage of the 19th Amendment in 1920, which guaranteed Americans the right to vote, regardless of gender. It is no wonder that leading suffragist Susan B. Anthony remarked, "Someone struggled for your right to vote. Use it." Moreover, many Americans, including black and marginalized communities, were still unable to cast a ballot until the Voting Rights Bill was passed in 1965, prohibiting discriminatory practices that prevented many from voting. As Election Day has just passed, I reflect on how our right to vote is not only a hard-won privilege, but one of our most precious civic responsibilities.

This year, in honor of the centennial of women's suffrage in America, the NBMAA launched a major initiative entitled 2020/20+ Women @ NBMAA, in which all of our special exhibitions throughout 2020 and into 2021 have been dedicated to female-identifying artists. Additionally, we have reinstalled our permanent collection galleries and focused acquisitions on work by women artists and artists of color to bring greater representation and diversity to our galleries for years to come.

As part of our initiative, we are thrilled to present four phenomenal special exhibitions that are currently on view: *Anything But Simple: Shaker Gift Drawings and the Women Who Made Them*; *Lights, Camera, Action: Ellen Carey at the Delamar Hotel*, and two exhibitions that we were proud to open last month: *NEW/NOW: Shantell Martin*, and *Some Day is Now: Women, Art & Social Change*. Spanning a century of American history, *Some Day is Now* showcases historic ephemera from the women's suffrage movement, together with nearly 100 works by iconic American artists of the 20th and 21st centuries—including Faith Ringgold, Yoko Ono, Jenny Holzer, the Guerrilla Girls, and many others—whose work advocates for equality and justice for women and all people. Presenting the work of one of today's most innovative and groundbreaking artists, *NEW/NOW: Shantell Martin* represents the artist's first Museum career survey and explores the ways in which Martin's multidisciplinary work engages commerce, technology, and fine art, as well as race and identity.

We encourage you to visit these inspiring exhibitions at the NBMAA, and to participate in both virtual and in-person programs, including a lecture performance and workshop by the Guerrilla Girls later this month. As we reflect on this month's election, and on the future, we encourage you to make your own "Art For the Vote," inspired by the works of exhibiting artists Jenny Holzer, Faith Ringgold, and Barbara Kruger, available on our website at: www.nbmaa.org/art-for-the-vote.

A handwritten signature in black ink, appearing to read 'Min Jung Kim'.

With warm regards,
Min Jung Kim
Director and CEO

MUSEUM NEWS

The Museum is open to the general public as of July 18. Please check nbmaa.org for more information about purchasing tickets and timed entry.

MOVING UP
Maura O'Shea,
Director of Education

IN MEMORIAM
Ann-Margaret Anselmo,
longtime donor and member
Mary M. Britcher, longtime
donor and member
Roderick H. Brown, artist,
longtime donor and John
Butler Talcott Society
member

Charles H. Coe, longtime
member
Peter Ganick, artist and
longtime member
Thomas Kirk, former member
Blaine Murphy, longtime
member
John J. Pajor, former member
Harmon and Nancy Poole,

former members
Ency Richardson, longtime
member
Marguerite M. Schoenewolff,
former donor
Jim Smola, former member
Sara Sturges, former member
Edward Walsh, former
member

NEW BRITAIN MUSEUM OF AMERICAN ART

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EXHIBITION SUPPORT

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

NEW/NOW: Shantell Martin is made possible by the Richard P. Garmany Fund at the Hartford Foundation for Public Giving. Additional support is provided by SEI Investments and the Howard Fromson Endowment for Emerging Artists.

Some Day Is Now: Women, Art & Social Change is made possible by the Edward C. & Ann T. Roberts Foundation, David T. Langrock Foundation, Robert Lehman Foundation, Inc., and the Polly Thayer Starr Charitable Trust. In-kind support provided by Thomas Mach Interiors.

In New Britain, the exhibition is supported by the Shaker Gallery Fund and the Bailey Family Fund for Special Exhibitions. In-kind support provided by Thomas Mach Interiors.

The above exhibitions are made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, and The Aeroflex Foundation. We also gratefully acknowledge the funding of Carolyn and Elliot Joseph.

Front cover: Martine Gutierrez, *Neo-Indeo*, Cakchiquel Calor, p34 from *Indigenous Woman*, 2018, C-print mounted on Sintra, 54 x 36 in., Edition of 8, The Ryan Lee Gallery, New York

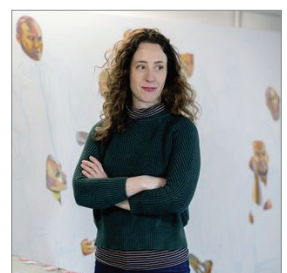
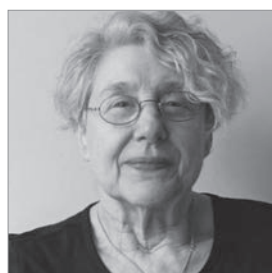
Our thanks to NBMAA supporters



StanleyBlack&Decker

Jay and Lorraine
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Fund





2020/20+ WOMEN @ NBMAA

All Women. All Year.

The New Britain Museum of American Art is proud to present 2020/20+ Women @ NBMAA, a groundbreaking, year-long series of exhibitions and programming featuring works by a diverse group of women artists. The exhibitions, which honor the centenary of women's suffrage in America, provide a twelve-month platform for female artists in the context of this milestone year.

The artists selected represent diversity in race, ethnicity, age, experience, perspectives, cultural backgrounds, career, geography, and medium. Kara Walker, for example, explores race, gender, violence, and identity in representations of the African American experience. Anni Albers is considered the most important textile artist of the 20th century, as well as an influential designer, printmaker, and educator. Shantell Martin's work is unique in her innovative and multidisciplinary output—combining art, commerce, and technology, while Jennifer Wen Ma's

interdisciplinary practice bridges installation, public art, performance, and community engagement. Helen Frankenthaler has long been recognized as one of the great American artists of the 20th century.

The Museum will also present two group thematic exhibitions as part of the 2020 year-long program. One exhibition features rare Shaker "Gift" or "Spirit" drawings created by women between 1843–57. "Gift" or "Spirit" drawings are unique to the Shakers and to American religious culture. The other, which honors 100 years of American suffrage, highlights artists whose work advocates for social change, installed with historic ephemera from the women's suffrage movement. Individually and collectively, the works by these artists challenge and inspire women and people of all genders, races, and ethnicities.

Learn about the exhibitions and programs at nbmaa.org.

EXHIBITION SCHEDULE

JANUARY 24–AUGUST 23

Kara Walker: Harper's Pictorial History of the Civil War (Annotated)

MARCH 19–SEPTEMBER 13

Anni Albers in Connecticut: Textiles and Works on Paper

AUGUST 6, 2020–JANUARY 10, 2021

Anything But Simple: Shaker Gift Drawings & the Women Who Made Them

SEPTEMBER 10, 2020–MARCH 1, 2021

Lights, Camera, Ellen Cary: A Solo Exhibition at The Delamar Presented by the NBMAA

OCTOBER 1, 2020–JANUARY 24, 2021

Some Day is Now: Women, Art & Social Change

OCTOBER 22, 2020–APRIL 18, 2021

NEW/NOW: Shantell Martin

FEBRUARY 11–MAY 23, 2021

Helen Frankenthaler Late Works, 1990–2003

MAY 6–SEPTEMBER 26, 2021

NEW/NOW: Jennifer Wen Ma



Some Day is Now: Women, Art & Social Change

Through January 24, 2021

The Helen T. and Philip B. Stanley Gallery, Richard and Virginia McKernan Gallery, Robert and Dorothy Vance Gallery, Stitzer Family Gallery

Above: Gallery shot of *Some Day is Now*

Opposite: Yoko Ono, *IMAGINE PEACE*, 2017, Flag commissioned as part of Creative Time's Pledges for Allegiance, Texas State Galleries, San Marcos, Texas, Photo: Rebecca Marino, courtesy of Creative Time

During the 1800s, members of the American women's suffrage movement developed peaceful, democratic strategies to promote women's right to vote. In addition to staging lectures, publications, speaking tours, and parades, they utilized eye-catching visual media in the form of protest banners, billboards, posters, pins, advertisements, and sashes. These objects were effective in communicating thought-provoking messages, educating the public about women's suffrage, and galvanizing support and social change throughout the nation. As part of these efforts, the 19th Amendment was introduced in Congress in 1878, seeking to establish that, "The right of citizens of the United States to vote shall not be denied or abridged by the United States or by any State on account of sex." Forty years later, on August 26, 1920, the amendment was officially adopted into the American Constitution. That November, more than 8 million women across the United States voted in elections for the first time.



While the 19th Amendment represents a landmark achievement, the fight for women's rights, human rights, and social justice continues today throughout the United States and beyond. *Some Day is Now: Women, Art & Social Change* features 22 female-identifying artists whose work reveals and challenges injustice and inequalities of all kinds, whether political, social, racial, gender-based, or otherwise. These artists, including Elizabeth Catlett, Betye Saar, Barbara Kruger, the Guerrilla Girls, Jenny Holzer, Cauleen Smith, Stephanie Syjuco, and Yoko Ono, among others, combine language, text, and image to express hope, enact change, raise awareness, and give voice to their beliefs. Installed with historic ephemera from the women's suffrage movement, and employing similarly direct and impactful visual strategies, their works communicate words of action and empowerment for women as well as people of all genders, races, and ethnicities.

FEATURED ARTISTS

Faith Ringgold (b. 1930)

Betye Saar (b. 1926)

Elizabeth Catlett (1915–2012)

Aminah Brenda Lynn Robinson
(1940–2015)

Corita Kent (1918–1986)

Yoko Ono (b. 1933)

Nancy Spero (1926–2009)

Jaune Quick-To-See Smith (b. 1940)

Ana Mendieta (1948–1985)

Mary Kelly (b. 1941)

Jenny Holzer (b. 1950)

Barbara Kruger (b. 1945)

Guerrilla Girls (est. 1985)

Martha Rosler (b. 1943)

Annette Lemieux (b. 1957)

Carrie Mae Weems (b. 1953)

Cauleen Smith (b. 1967)

Ghada Amer (b. 1963)

Mickalene Thomas (b. 1971)

Stephanie Syjuco (b. 1974)

Aliza Nisenbaum (b. 1977)

Martine Gutierrez (b. 1989)





RELATED EVENTS

Lecture Performance | Guerrilla Girls
Thursday, November 19, 2:30-4 p.m.

Through this 90-minute multi-media performance, Guerrilla Girl Frida Kahlo will reveal how the group comes up with their posters, books, and billboards, sharing trade secrets about how to use facts and humor to expose discrimination and corruption in art, politics, and pop culture.

Workshop | Aestheticize Your Activism
Friday, November 20, 12:30-3:30 p.m.

During this 3-hour virtual workshop, the Guerrilla Girls work with participants to create and develop their own activist projects.

Check our website for recordings of the following programs:

Women, Art & Social Change with Thelma Golden, Min Jung Kim, Katy Siegel, Denise Murrell, moderated by Khalilah Brown-Dean, and *Picturing Political Power* by Allison Lange

Opposite clockwise: Betye Saar, *Liberate (25 mammies)*, 2015, Mixed media assemblage, 12 x 11 1/2 x 2 1/2 in., Courtesy of the artist and Roberts Projects, Los Angeles, California | Jaune Quick-to-See Smith, *Fancy Dancer*, 2003, Mixed media on canvas, 36 x 24 in. | Stephanie Syjuco, *Color Checker (Pile-up)*, 2019, Photograph, Courtesy RYAN LEE Gallery, New York and Catharine Clark Gallery, San Francisco

This page: Guerrilla Girls, *Horror on the National Mall*, 2007, Poster, Digital print on semi-gloss photo paper, 24 x 12 in., Copyright © Guerrilla Girls and courtesy of guerrillagirls.com

THE GUERRILLA GIRLS

Formed in New York City in 1985, the Guerrilla Girls are an anonymous group of feminist, female artists devoted to fighting sexism and racism within the art world. To remain anonymous, members don gorilla masks and use pseudonyms that refer to deceased female artists. The group produces posters, books, billboards, and public appearances that reveal shocking statistics to expose discrimination, abuse of power, and corruption in the arts and culture at large. Holding the art world accountable, the Guerrilla Girls have inspired real action toward rectifying discriminatory practices.

Some Day is Now: Women, Art & Social Change features an installation of printed posters from the Guerrilla Girls' *Portfolio Compleat 1985-2016*, a group of 110 protest posters and projects created over the course of three decades. The portfolio was recently acquired by the New Britain Museum of American Art as part of our 2020/20+ Women @ NBMAA initiative celebrating the invaluable contributions of women to the arts and increasing representation of their work.

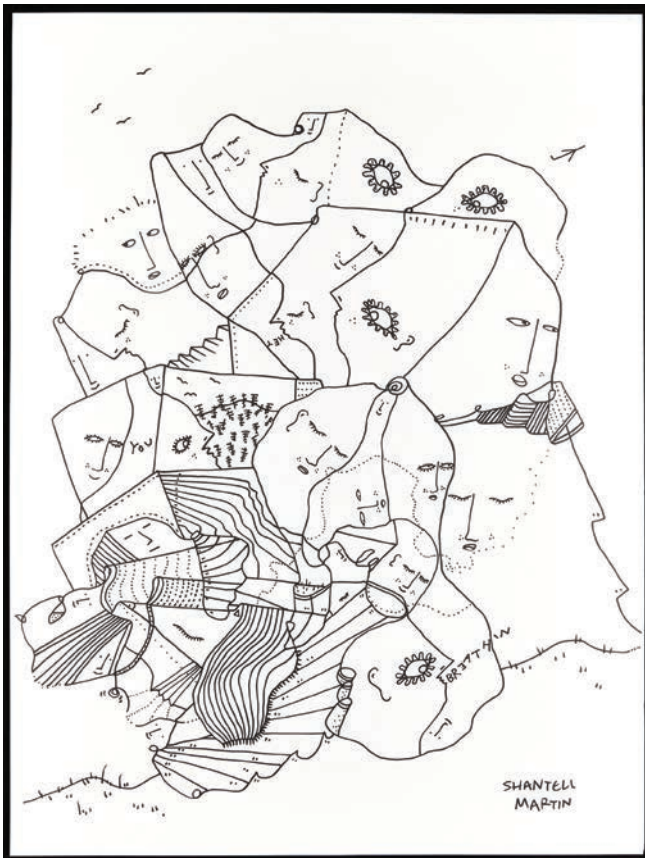
NEW/NOW: Shantell Martin

Through April 18, 2021

William L. and Bette Batchelor Gallery

Among the most innovative artists working today, Shantell Martin (b. 1980) is known for her exploration into the vast potential of the drawn line. Using an ink marker, she creates improvisational compositions with meandering lines and a recurring cast of characters, symbols, and messages that reflect a deeply rooted interest in identity—her own and also the viewer’s—as well as intersectionality, society, culture, and play. Martin’s signature black-and-white works reveal her personal mantra to “draw on everything,” and comprise small personal sketches, monumental murals, live-drawing performances, and collaborations with fashion brands, science and technology innovators, and cultural icons.

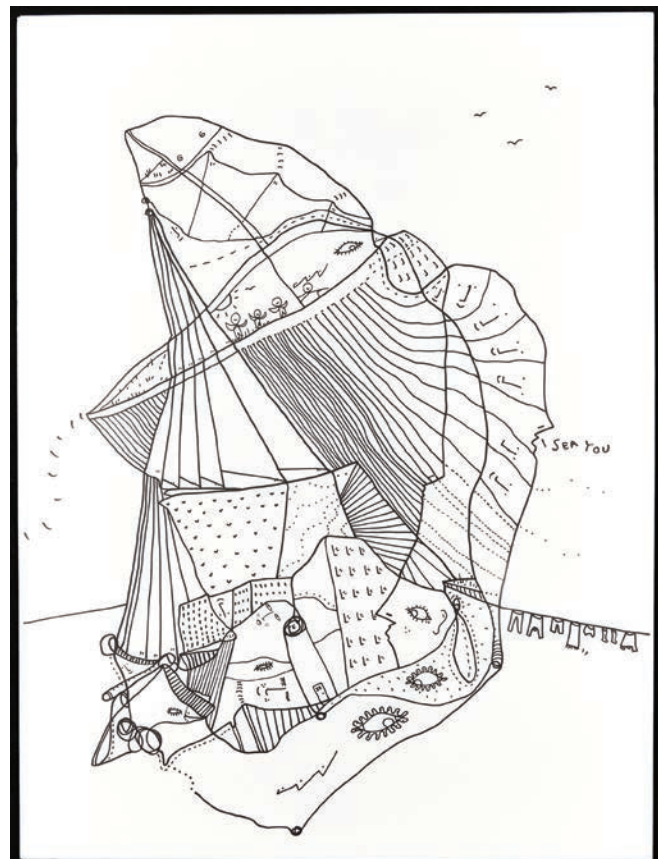
As part of the New Britain Museum of American Art’s *NEW/NOW* series featuring emerging and established contemporary artists, this exhibition marks Martin’s first career retrospective. Representing nearly two decades of work created in London, Japan, New York, and across the United States, the show explores the evolution of Martin’s artistic style and technique while highlighting key aspects of her output, including art, performance, commerce, and technology, and their myriad cross-sections. Her large-scale site-specific mural entitled *Transparency*, 2020 was created on the occasion of her exhibition at the NBMAA, and reflects the artist’s response to both the space and time in which it was made.



Left: Shantell Martin (b. 1980), *Puzzle*, 2012, Ink on paper, 24 x 18 in.

Right: *I see you*, 2012, Ink on paper, 24 x 18 in.

Opposite top: Shantell Martin with NBMAA Director and CEO, Min Jung Kim





Shantell Martin (b. 1980, London, England) has been celebrated in solo shows at prestigious art institutions including the Albright-Knox Art Gallery, The Museum of Contemporary African Diasporan Arts, 92Y Gallery in New York City, as well as group exhibitions at The Museum of the Moving Image and MoMA, among other institutions. She has collaborated with iconic brands including Puma, Nike, Vitra, Max Mara, and Tiffany & Co.; as well as with cultural figures including Pulitzer Prize-winning performance artist Kendrick Lamar and acclaimed designer Kelly Wearstler. In 2018, she was asked to collaborate with the prestigious New York City Ballet, where she created large scale drawings in the performance hall and foyer of Lincoln Center. Martin has served as an MIT Media Lab Visiting Scholar, and currently teaches as an adjunct professor at NYU Tisch ITP (Interactive Telecommunications Program), where she works with her students to push the boundaries of storytelling, visual art, and technology. Martin lives and works in New Jersey.

RELATED EVENTS

Sidewalk Chalk Day | NEW/NOW: Shantell Martin

Saturday, November 14, 10 a.m.-3 p.m.

Visit Shantell Martin's exciting exhibition upstairs for inspiration and then head outside to create your own masterpiece or inspiring message on the hardtop outside of the Museum. All New Britain residents and families are free!

Art Start Explorers with Margaret Freedman | Imaginative Drawing

Saturday, November 14, 10-10:45 a.m.

In the likeness of Shantell Martin's simple black and white illustrations, students will draw different types of lines to form an imaginary picture. Their final drawing will be turned into a puzzle that they can piece back together with friends and family!



Helen Frankenthaler, *Solar Imp*, 1995,
Acrylic on paper, 78 x 59 3/4 in., Collection:
Helen Frankenthaler Foundation © 2020
Helen Frankenthaler Foundation, Inc. / Artists
Rights Society (ARS), New York.
Photo credit: Roz Akin, courtesy Helen
Frankenthaler Foundation

Helen Frankenthaler Late Works, 1990–2003

February 11–May 23, 2021

NBMAA will debut the first museum presentation dedicated to the late work of Helen Frankenthaler. *Helen Frankenthaler Late Works, 1990–2003* features 22 works on paper on loan from the Helen Frankenthaler Foundation and marks the first comprehensive opportunity to see the fruits of Frankenthaler's late career in depth. Curated by Douglas Dreishpoon, Director of the Helen Frankenthaler Catalogue Raisonné, and accompanied by a major publication with Radius Books, the exhibition will be on view at the

New Britain Museum of American Art from February 11 through May 23, 2021, before traveling to the Weatherspoon Art Museum in Greensboro, North Carolina (June 12–August 29, 2021), and finally to the Palm Springs Art Museum in California (Fall 2021). Recognized as one of the great American artists of the 20th century and best known for her invention of the soak-stain technique, the painter was a fearless experimenter, particularly when it came to new materials and processes.

In the later stages of her life, she deployed many of the same media and instruments that had been her longtime staples: charcoal, crayon, pastel, pen, and ink, as well as acrylic paint thinned out and applied with brushes, sponges, and an array of hardware tools. Having always painted canvases directly on the studio floor, she started using larger sheets of paper—some measuring over 6 feet—likewise laid out on the floor or on table tops for easier accessibility.

Mary Stevenson Cassatt's *A Caress*

Perhaps one of the most beloved artists of the 19th century, Mary Cassatt (1844-1926) surpassed every expectation for women artists of her time. Born to a wealthy family, Cassatt's father was staunchly against the prospect of his daughter pursuing a career as an artist; despite this, at the early age of 15, she would begin attending the Pennsylvania Academy of Fine Arts, where only 20% of students were women. Among even these limited numbers, Cassatt was one of the few so determined to pursue a career as an artist, typically deemed unsuitable for a woman. Additionally, women were barred from certain settings here such as nude figure drawing sessions, and were required to work from plaster models instead.

Feeling her education had been lacking in Pennsylvania, Cassatt would travel abroad to Paris to continue her artistic studies. Here, once again, she would find the opportunities afforded to her to be severely limited, as women were banned from studying in formal classroom settings at the École Nationale Supérieure des Beaux Arts, the leading art school in Paris. To work around this limitation, she took private lessons from some of the most distinguished artists of the time and copied the works of old masters.

With time, she would begin to gain the recognition that she deserved; in 1877, she was the only American invited to join the Impressionists, a group of artists whose work rebelled against academic subject matter and embraced modernity. It is during this period of time that Cassatt would refine her technique and work, and, in 1890, she would pivot and begin focusing on works depicting the bonds between mother and children, the subject matter for which she is most widely recognized today. Upon her eventual return to America, she would become one of the leading voices of Impressionism, her influence shaping the growing art scene in America.



Mary Stevenson Cassatt (1844–1926), *A Caress*, 1891, Pastel on paper, 29 1/4 x 23 3/4 in., Harriet Russell Stanley Fund, 1948.14



Jenny Holzer, *Truisms T-shirts*, 1980-present, Multiple of screenprint on T-shirt

Education and Museum Initiatives

Education's focus on audience engagement through digital platforms and community partnerships impacts all audiences.

Schools

In addition to the ongoing development of online programming for our K-12 school audience, seeking new ways to engage schools in the year ahead continues to be one of our primary goals as an institution. For this reason, we were pleased to launch Google Suites, which offers Google Classrooms, Meet, Slides, and Sites, providing a powerful web-based tools that offers new ways for NBMAA educators and docents to connect with schools and support student learning in the arts, history, language arts, math, engineering, equity, and environmental studies.

Partnerships

Through our extended closure and in light of an influx of online and digital programming, we have also taken the opportunity to strengthen our community partnerships; on August 18, in partnership with presenting sponsor Stanley Black & Decker,

we launched *Art for the Vote*, a series of 3 art projects celebrating the Centennial of Women's Suffrage in America. *Art for the Vote* is inspired by women artists featured in special exhibition *Someday is Now: Women, Art & Social Change*, with a focus on the power of each individual's voice. Additionally, we have worked to bring our art projects to four community partners serving youths, YWCA New Britain, Prudence Crandall Center, New Britain, Boys and Girls Club Hartford, and Girl Scouts of CT, which will be showcased on our web site and social channels.

Building off of this momentum, in October, the Education Department connected with New Britain's Local Prevention Council, which works to promote wellness through education, advocacy, collaboration and implementing strategies to ensure all youth are prepared to be positive contributing community members. The NBMAA was delighted to contribute educational videos and art lessons to be featured on the New Britain Youth Prevention website, a resource for New Britain youth to find afterschool programs, activities, and services they can participate in, in an effort to prevent the onset of drug abuse.



Docent Education Program—Lifelong Learning and Community Service

For fifty years, NBMAA docents have been at the heart of our Education programs, delivering thousands of tours to visitors of all ages and have been essential to our numerous school programs. Even as we shift to accommodate a new scope of programming in the face of the ongoing COVID-19 pandemic, our docents have remained engaged through the spring and summer by participating virtually; our first Docent Summer Camp sessions explored new engagement strategies for schools and the general public during COVID-19.

During the 2021 school year, the NBMAA's 90+ docents will continue to meet weekly to develop their knowledge base about the NBMAA permanent collection in preparation for future tours on-site and online. In line with the Museum's initiative on equity and equality, docent education will focus on awareness, sensitivity, and action-oriented towards justice and fairness while also emphasizing artists of color and their works at NBMAA. Docent sessions centered on equity and equality will also be made available to Museum Members and school partners.

Professional Development Workshop

This workshop allowed educators and K-12 art teachers from Durham public schools to explore using art and the NBMAA's collection to support social and emotional learning. Using prompts, teachers created exquisite corpse-inspired drawings to express emotions through line and shape and created wonderful characters. An educator wrote:

"This was a great opportunity to see how a museum is bridging the gap during the COVID crisis and providing opportunities for educators and students to explore art, make meaningful connections, and identify emotional responses to their own work and the work of others."

ADDITIONAL PROGRAMS

Virtual Gallery Talks | Seen and Received: Reflections on the Shakers' Private Art

Wednesday, November 18, 1-1:45 p.m.

Homeschool Days | Storytelling in Art

Friday, November 20, 10-11 a.m.

Virtual Gallery Talks | Keith Gervase: Behind the Scenes

Wednesday, December 2, 1-1:45 p.m.

Virtual Gallery Talks | *Anything But Simple* with Sarah Margolis-Pineo, Curator, Hancock Shaker Village

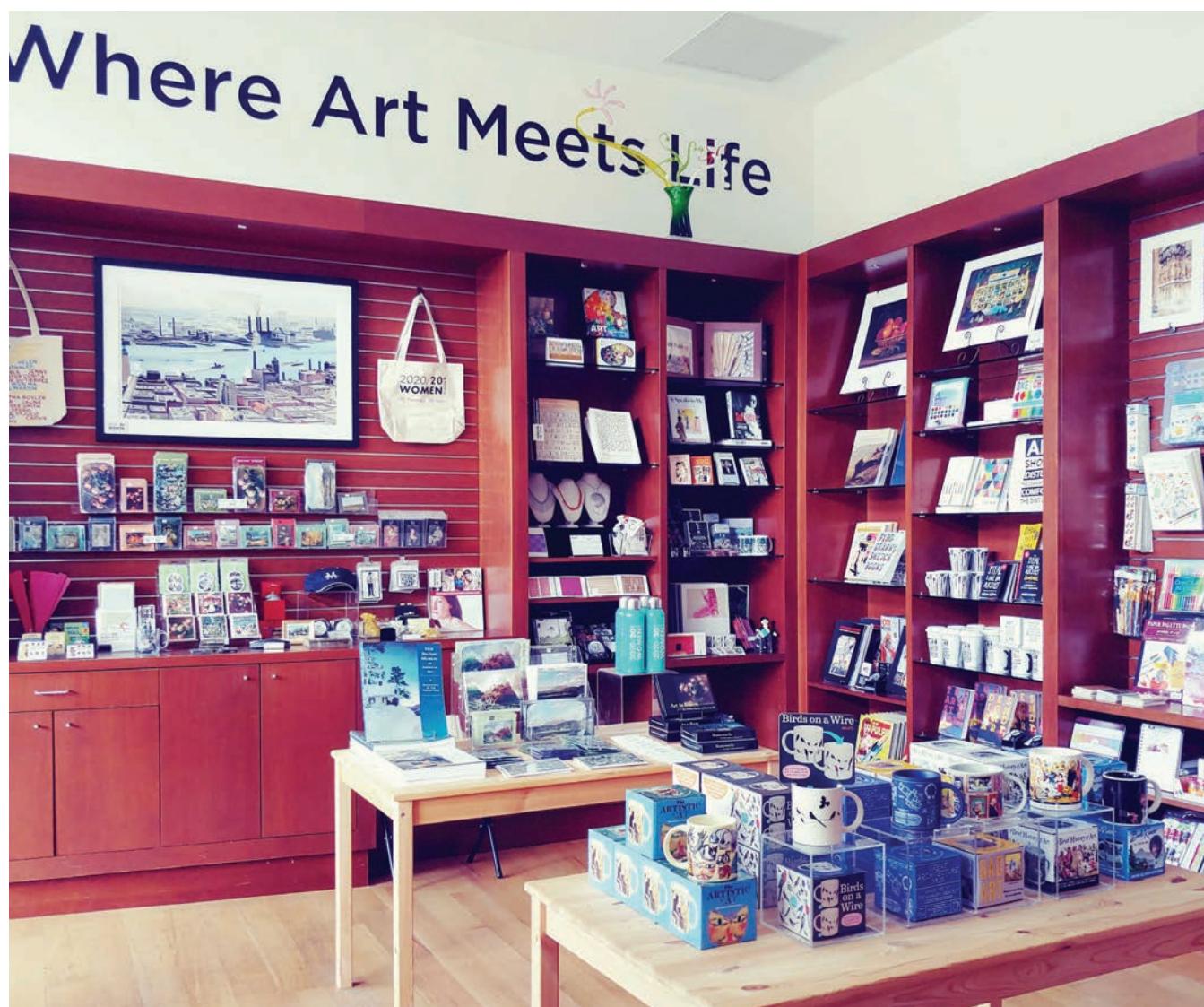
Wednesday, December 9, 1-1:45 p.m.

Art Start Explorers with Margaret Freedman | Shaker Symbols and Shapes

Saturday, December 12, 10-10:45 a.m.

Homeschool Days | Dream Drawing

Friday, December 18, 10-11 a.m.



Member Shopping Day

Tuesday, November 17, 10 a.m.-5 p.m.

Free for Members

Artisan wares will be available for purchase in advance of the holiday rush; safely browse unique one-of-a-kind gifts by reserving your entry time in advance.

Members enjoy a 10% discount above their usual regular discount of 10%. Everything is 20% off!

All pre-registered Members will get the chance to have their entire purchase *for free.

*Pre-registration only; participate in a game of pencil drawing at the time of purchase with our associate at the register; pick a pencil from our jar to reveal your additional discount from 2% to the one chance of 100%!

Fryderyk Chopin Society and NBMAA presents | Renana Gutman

Sunday, November 22, 3-4:30 p.m., via Zoom

Free, pre-registration required

Music as the Canvas | Things to be Thankful For

Friday, November 27, 6-7 p.m. via Zoom

Free, pre-registration required

To register for these events and learn more information, visit us at nbmaa.org/events



Costume Day at the NBMAA provided the public with a safe alternative to Halloween's traditional parties and trick-or-treating, while treating all New Britain residents to free admission! Over 260 visitors donning their most creative costumes explored the Museum, took a few selfies, and left with a wonderful bag full of goodies, and hearts filled with lovely memories and exposure to the arts. Many were first-time visitors who were grateful for the opportunity to get out with family and friends.

One visitor wrote:

"My first time at the museum. I have (been) wanting to go since we moved here in February. Today I went with my 11 year old and my oldest daughter... We finally got to see the pictures of Woman's Suffrage. It was great we got to dress up in costumes. But also very peaceful. Great way to spend the day!"



Above: Laura Radwell, *Promised Land*

Nor'Easter

Congratulations to the following award winners of the *Nor'Easter: The 50th Annual Juried Members Exhibition*:

First Prize: Laura Radwell, *Promised Land*
Second Prize: Monica Banks, *Cinnamon Crunch*
Third Prize: Elisa McClear, *Fires*
Juror's Choice: Deborah Buck, *High Flyin' Bird*

Thank you to all of the artists that submitted to this year's exhibition and to juror Nancy Stuart.

Private Exhibition Tours

Now offering private tours of *Some Day is Now: Women, Art & Social Change* with Associate Curator Lisa Williams.

Bring your friends from a private, socially-distanced tour of the exhibition while the Museum is closed to the public. Participants will receive a 2020/20+ Women @ NBMAA tote with mini prosecco and biscotti to-go. Tours are \$2,500 for a maximum of 16 guests. To book, contact Amanda Shuman-Bisson, Associate Director of Development at shumana@nbmaa.org.



Membership

Membership support ensures the NBMAA remains one of the most dynamic art museums in the region through its exhibitions, collections, and programming. As a Member, you receive unlimited free admission to the Museum, priority program registrations, discount in the Museum Store, educational programming, social events, trips, and more.

NBMAA memberships make great holiday gifts for friends, family, and colleagues! Be sure to purchase early to ensure a timely delivery.

Already a Member? Enrich your experience at the New Britain Museum of American Art by upgrading your membership. Join one of the Circle Levels and receive access to 1,000+ museums with the North American Reciprocal Museum (NARM) benefit and free *An Evening With* program admissions.

When you become a Premier Member, you join the ranks of the Museum's most dedicated contributors who are passionate and committed to the arts in the region. Premier Members gain exclusive access to the Museum through exhibition previews, off-site visits and programs, priority participation on NBMAA-organized trips, further discounts in the Museum Store, exclusive events and programs with the Director and CEO, and more—all designed to bring you closer to the NBMAA's mission.

To become a Member, purchase a gift membership, or upgrade your membership, please contact **Jenna Lucas at (860) 229-0257, ext. 231, or lucasj@nbmaa.org.**





PREMIER MEMBERS

as of September 11, 2020

GRACE JUDD

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Hamm

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TALCOTT SOCIETY

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Ms. Kimberly C. Burris
Karen and John Byrne
Mr. William Chase and
Dr. Lauren Kopyt
Mr. Blair Childs
Mr. Leonard G. Clough and
Mrs. Betty Keirstead
Mrs. Thomas R. Cox, III
Mr. and Mrs. Jack Czertak
Mrs. Ruth Ann C. Davis
Mr. John E. Dillaway and
Ms. Jessica O'Brien
Ms. Marie Dudley
Ms. Mary Jane Dunn
Mr. and Mrs. Lawrence P.
English
Mr. and Mrs. Karl
Fleischmann
Mrs. Barbara Flynn
Mr. and Mrs. Jerry Franklin
Ms. Hilary Frye
Mr. and Mrs. Robert B.
Goldfarb
Mr. and Mrs. Pierre Guertin
Mr. and Mrs. Tony Hulme

Mr. and Mrs. Charles C.
Kingsley
Mrs. Kathleen Krackowsky
Dr. and Mrs. Charles N.
Leach, Jr.
Dr. and Mrs. Michael S.
Levine
Mr. and Mrs. Coleman B.
Levy
Mrs. Carol LeWitt
Adlyn and Ted Loewenthal
Mrs. Barbara Louis
Mr. and Mrs. John S.
Manning
Mr. and Mrs. Harry N.
Mazadoorian
Mr. Thomas F. O'Neil III and
Ms. Nancy D. O'Neil
Mr. and Mrs. Joseph Orsene
Mrs. Margaret Sweetland
Patricelli
Mr. and Mrs. Paul B. Penney
Mr. and Mrs. John E.
Reynolds
Mr. Peter Rogers and Ms.
Logan Milliken
Mr. and Mrs. Rene Rosado
Dr. and Mrs. Andrew L.
Salner
Mrs. Mary T. Sargent
Mr. Stephen Bayer and
Ms. Elizabeth A. Schiro
Mrs. Nancy S. Scott
Mr. and Mrs. Charles Shivery
Mr. and Mrs. Keith Stevenson
Mr. and Mrs. Richard Tedder
Mr. Albert Tomasso
Ms. Martha G. Trask
Mr. and Mrs. William Watson

TRE BROWN

VISITOR SERVICES

My name is Tre Brown. I am a part of the Visitor Services at the New Britain Museum of American Art. I have been in this role for 9 months. What I love about the Museum is being around my fellow coworkers, the ability to interact with those who decide to come to the Museum, and being able to look at the many pieces of art that we have on display, especially those a part of the 2020/20+ Women @ NBMAA initiative. It's very powerful to learn about women artists and to see their work is an absolute honor to me.

My involvement in the community of New Britain is a remarkable privilege. With the help of my friends Alicia Strong and Victor Constanza, we formed the New Britain Racial Justice Coalition, which fights for equality, peace, and justice for African Americans.



Elizabeth Nourse (1860–1938), *Head of an Algerian (Moorish Prince)*, 1897, Oil on canvas, 32 x 23 ³/₄ in., Harriet Russell Stanley Fund and through exchange, 1981.68

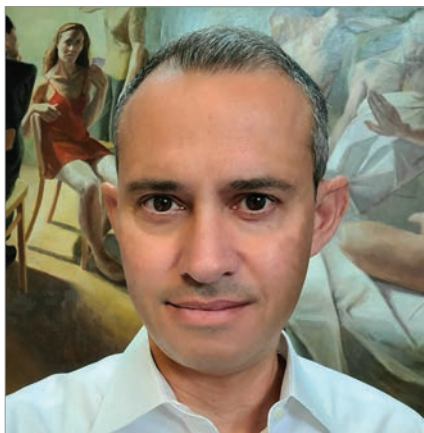
On May 26, 2020, we had a march that was designed to peacefully protest the upsetment and outrage due to the killing of George Floyd in Minnesota. We had over 2,000 people in attendance, and the impact we have made in the city is tremendous. Currently, we are in the process of planning a free breakfast, back to school drives, literature drops, and fun activities for the children of New Britain. I have also spoken at several rallies over Connecticut and for Albertus Magnus College in New Haven. I do not do this for recognition or for praise—I do what I can in order to make change and to help be a light wherever I can be.

There are plenty of pieces inside the Museum that have a special place in my heart.

However, there is one that truly resonates in my spirit, and that is the *Head of an Algerian (Moorish Prince)* by Elizabeth Nourse. This painting was the piece I saw and fell in love with when I was first hired in 2019. To see a person of color in a museum, in a city that I was born and raised in, truly makes my heart smile. From the colors to the way he posed, the Moorish Prince gives me so much inspiration. Here is a piece dedicated to it.



*“Dark, yet powerful you are
You are the epitome of eminence
You shine in a world filled with
darkness and turmoil
You stand with authority
Never ashamed to fight
for freedom
You were created to be royal
To triumph over your enemies
You were given dominion,
freedom, and liberty.
Your skin color is not a weapon
You were made perfect in
His Image
The ancestors celebrate you from
the mountains Knowing that
you’ve come from greatness Dark,
yet powerful you are.
You are strong enough to lead
You are wise enough to dream
You possessed the faith to believe
And you inspired a prince
Someone dark, and powerful
like me.”*



RENE ROSADO

TRUSTEE, EDUCATION
COMMITTEE MEMBER

ATTORNEY

The New Britain Museum of American Art is truly a special place. In addition to an outstanding collection of thousands of interesting objects and lovely facilities to display them, the NBMAA is a great place because of its people. The leadership, staff and volunteers work tirelessly in many unseen tasks that make it possible for all of us to enjoy the display, promotion, and understanding of American art. All of this is done to provide top-notch programming and events in a warm and inviting atmosphere. When you visit our Museum, you know that you are welcomed.

I love the visual arts and, from childhood, have been frequenting museums locally and wherever traveling takes me. As a Hartford native, I have strong interests in the city's history, art, and architecture, which is how I met my friend and fellow trustee, Gary Knoble. It was through his recommendation that I became introduced to the Board of Trustees.

I am honored to be on the Board and currently serve on the Education and Collections Committees.

Among my enduring favorite works at the NBMAA is Beatrice Lavis Cuming's, *Welders at Electric Boat Company*. Beyond aesthetics, I measure appreciation by how many times I return back to see an artwork. This image never gets old or tiring for me. Over the years, the picture has traveled around the Museum, and, when it moves, I seek it out—always hopeful that it remains displayed.

Welders at Electric Boat Company illustrates a routine undertaking in submarine assembly and construction in an extraordinary way by using captivating combinations of color, shape, as well as contrasting light and shadow. When the subject matter is understood, it all works to present an otherworldly image of what is actually being depicted.

Also fascinating are the seen, unseen, internal, and external elements within and without the painting. It was created during the height of the Second World War industrial production, which Connecticut played an important role in. Unknown are the identities of the workers welding, but according to the narrative placard of the painting, the artist selected factory workers as subjects, many of whom at this time were women who stepped into roles previously dominated by men. This masterful rendering is filled with energy, imagination, and wonder.

It cannot be overstated how fortunate we are to have this Museum and for the foresight of the many men and women who provided the foundation of what we enjoy today. If you have not visited the Museum recently, please come soon and enjoy this wonderful place.



Beatrice Cuming (1903–1975), *Welders at Electric Boat Company*, c. 1944, Oil on canvas, 32 x 39 in., Charles F. Smith Fund, 1972.01



A



B



C



D



E

A. Margaret Freedman is one of the talented Museum educators delivering virtual art lessons and classes. **B.** Min Jung Kim, Director and CEO welcomed New Britain Mayor Erin Stewart to the Museum. **C.** Lisa Williams, Associate Curator, Shantell Martin, and Min Jung Kim during the installation of *NEW/NOW Shantell Martin*. **D.** NBMAA welcomed the Connecticut Plein Air Painters Society. **E.** Launching current exhibition *Some Day is Now: Women, Art & Social Change*, NBMAA hosted a virtual panel discussion moderated by scholar, author, and civic leader Dr. Khalilah L. Brown-Dean, featuring women who are recognized as groundbreaking leaders and role models in the arts, to address themes of women, art, and social change

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Maurice Brazil Prendergast (1858–1924), *Salem*, 1913–15, Oil on canvas, 14 1/4 x 18 1/4 in.,
Frame Dimension: 19 3/8 x 23 3/8 x 2 in., Harriet Russel Stanley Fund, 1944.15

During this tumultuous time in our history, the NBMAA remains a place of refuge and healing. We invite you to visit the Museum and enjoy our peaceful galleries filled with masterpieces and inspiring special exhibitions. For those who prefer to enjoy the Museum from home, NBMAA continues to produce robust digital experiences available at nbmaa.org and on our social media platforms, including our very busy Youtube channel.

We hope you take a moment to browse our newly-launched Prendergast reboot, which is the first in an initiative to present digitally past NBMAA special exhibitions. This can be found at nbmaa.org/artists/maurice-charles-prendergast-paintings. Also forthcoming, is the launch of NBMAA's online Museum Store—just in time for holiday shopping.



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GENERAL ADMISSION

Members FREE
\$10 for Everyone
(through Dec. 31)
Children under 12 free

SATURDAY ADMISSION

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

MUSEUM HOURS*

Monday: CLOSED
Tuesday: CLOSED
Wednesday-Sunday
10 a.m. - 1 p.m. OPEN
1 p.m. - 2 p.m. CLOSED
2 p.m. - 5 p.m. OPEN

CAFÉ ON THE PARK

Temporarily closed.

ACCESSIBILITY

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

ON THE WEB

www.nbmaa.org
facebook.com/nbmaa
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instagram.com/nbmaa56

*Hours subject to change during reopening phases. Check nbmaa.org for updates.