

# NBMAA

2020 Summer Newsletter



# Dear Friends,



Though the NBMAA temporarily closed its doors on March 15th in response to the COVID-19 pandemic, these past few months our staff has been hard at work continuing to fulfill our educational mission, swiftly pivoting to digital content delivery, and in the process both deepening engagement with our dedicated constituents and expanding our reach nationally and internationally to new audiences. Challenging as these times have been, and perhaps likely may continue to be, our team has never been stronger together and our focus never greater in simultaneously responding to the needs of our beloved community while reflecting on the urgent calls for action to create systemic and structural change as part of a paradigm shift we are witnessing and consciously taking part in.

Earlier this year in January 2020 we launched the Museum's 2020/20+ Women @ NBMAA initiative celebrating the vital contributions of women artists, while also underscoring the Museum's commitment to championing equity and amplifying diverse voices and perspectives in American art and society. The initiative faces, head on, glaring statistics: among the roughly 8700 artworks in our holdings, only 12% are by female-identifying artists, of which a mere 0.36% are by Black women, and even fewer by Asian American, Latin American, and Native American women. These statistics are not unique to the NBMAA but are characteristic of many museum collections across the country. We have a tremendous amount of work to do to better reflect the complexity and diversity of our nation, and are dedicated to undertaking this work, now more than ever.

The world continues to transform as a result of the collective reckoning we have experienced in race relations in America. We at the NBMAA acknowledge our own history and complicity in racial disparity, as evident in the very make-up of our permanent collection, and intend to hold ourselves accountable to making change. As part of our efforts, in addition to our 2020/20+ Women @ NBMAA initiative, we have launched Art for Equality, an online resource "hub" including art, literature, documentaries, and information aimed at forging a more equitable future. Marking the centennial of women's suffrage in America, the NBMAA and Stanley Black & Decker will also be launching a series of programs this fall, to honor this historical landmark as well as the importance of exercising one's right to vote.

During the first half of 2020, as two crises convulsed America, we are heartbroken to see our beloved country in pain. For those in search of deep reflection and hope we offer the solace of art and its power to heal. Art has served as a testament to human creativity, innovation, and resilience throughout times of peace as well as crisis. So now more than ever, we feel a responsibility to safely reopen our doors to welcome all who seek respite for their weary hearts.

We thank you, our members and community, for supporting the NBMAA throughout our closure, by participating in virtual programs, accessing our online resources, and giving to our annual fund. As the state of Connecticut lifts COVID-related restrictions, we are thrilled to at last reopen our doors and welcome you back to the Museum in July. In order to make our beloved museum a safe, comfortable place to escape, we are staying well below State of CT restrictions on building capacity to ensure ample space for social distancing, health, and safety. Your safety and well-being is our top priority. Please continue to visit our website for updates.

As always, thank you for your commitment, your support, and your dedication to the NBMAA's success, now and into the future.

Warmly,

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

Min Jung Kim  
Director and CEO

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## MUSEUM NEWS

**The Museum is open to the general public as of July 18. Please check [nbmaa.org](http://nbmaa.org) for more information about purchasing tickets and timed entry.**

### 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

## EXHIBITION SUPPORT

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

*Anything but Simple: Shaker Gift Drawings and the Women Who Made Them* is part of 2020/20+ Women @ NBMAA presented by Stanley Black & Decker with additional support 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 and the Howard Fromson Endowment for Emerging Artists.

*Some Day is Now: Women, Art & Social Change* is part of 2020/20+ Women @ NBMAA presented by Stanley Black & Decker with additional support provided by Bank of America.

*Some Day is Now* is made possible by the Edward C. & Ann T. Roberts Foundation, Robert Lehman Foundation, Inc., and the Polly Thayer Starr Charitable Trust.

The above 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 and Carolyn and Elliot Joseph.

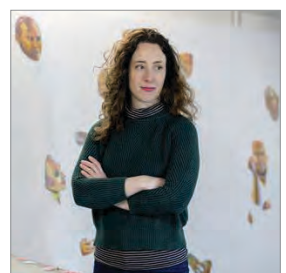
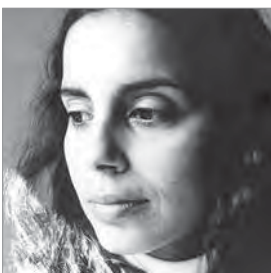
## Our thanks to NBMAA supporters



StanleyBlack&Decker

Jay and Lorraine  
Breuninger Memorial  
Fund





# 2020/20+ WOMEN @ NBMAA

## All Women. All Year.

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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](http://nbmaa.org).

### EXHIBITION SCHEDULE\*

#### SUMMER 2020

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

*In Thread and On Paper: Anni Albers in Connecticut*

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

#### FALL 2020

*NEW/NOW: Shantell Martin*

*Some Day is Now: Women, Art & Social Change*

*Lights, Camera, Ellen Carey: A Solo Exhibition at the Delamar Presented by the NBMAA*

#### WINTER 2021

*Over Time We're Left with The Best: Helen Frankenthaler Late Works 1990–2003*

#### SPRING 2021

*NEW/NOW: Jennifer Wen Ma*

**\*All exhibition dates are under review and will be announced soon. Please visit our website at [nbmaa.org](http://nbmaa.org) for more information.**



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

August 6, 2020–January 10, 2021

Elise Holmes Warrington Gallery, Gift of the Warrington Foundation

Founded by Mother Ann Lee in the mid 1700s, the Shakers are a progressive religious group known for their meticulous craftsmanship, as well as their practice of communal living, pacifism, and gender equality more than a century before women were granted the right to vote in the United States.

As part of the 2020/20+ Women @ NBMAA initiative, the New Britain Museum of American Art is thrilled to present *Anything But Simple: Shaker Gift Drawings and the Women Who Made Them*. Organized by Hancock Shaker Village, Pittsfield, MA, the exhibition features rare Shaker “gift” or “spirit” drawings created exclusively by women between 1843–57. During this period, known as the Era of Manifestations, members of Shaker society created dances, drawings, and songs inspired by spiritual revelations or supernatural “gifts.” Expressing such spiritual revelations, gift drawings are unique to the Shakers and to American religious culture as a whole.

Colorful, decorative, and complex, the drawings express messages of love, spirituality, and encouragement. *Anything But Simple* showcases 25 of the 200 gift drawings extant in public, and includes the most famous gift drawing in existence—Hannah Cohoon's 1854 *Tree of Life*.

In a community that forbade any decoration until the early 20th century, the gift drawings were an anomaly. However, the Shakers were radical for their time, with an optimistic faith in human betterment and the possibility of obtaining heaven on earth through hard work, integrity, and utility. It is remarkable that such a small group left such a large legacy of design and spiritual clarity, expressed in these gift drawings, which depict the spiritual visions that flourished during a time of revival and rejuvenation in the Shaker world.



Opposite: Hannah Cohoon, *The Tree of Life*, 1854, Ink and watercolor on paper, 18  $\frac{1}{8}$  x 23  $\frac{5}{16}$  in., Collection of Hancock Shaker Village, Pittsfield, MA

Above: Polly Collins, *A Tree of Love, A Tree of Life*, 1857, Ink and watercolor on paper, 18  $\frac{3}{4}$  x 18  $\frac{5}{8}$  in., Collection of Hancock Shaker Village, Pittsfield, MA

Below: Polly Collins, *Wreath Brought by Mother's Little Dove*, 1853, Ink and watercolor on paper, 19  $\frac{7}{8}$  x 19  $\frac{3}{8}$  in., Collection of Hancock Shaker Village, Pittsfield, MA



# VOTES FOR WOMEN A SUCCESS

**SUFFRAGE GRANTED:**

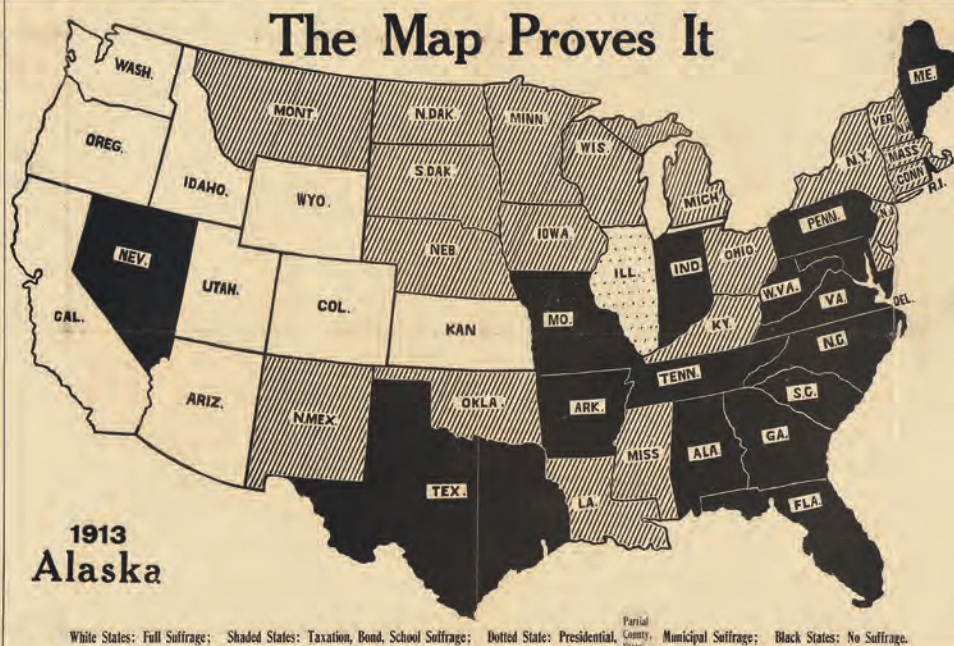
**1869**  
**Wyoming**

**1893**  
**Colorado**  
Bounds Wyoming on South

**1896**  
**Utah**  
Bounds Wyoming and Colorado

**1896**  
**Idaho**  
Bounds Wyoming and Utah

**1910**  
**Washington**  
Bounds Idaho on West



**SUFFRAGE GRANTED:**

**1911**  
**California**

**1912**  
**Oregon**  
Bounds California on North

**1912**  
**Arizona**  
Bounds California on East

**1912**  
**Kansas**  
Bounds Colorado on East

**1913**  
**Illinois**  
Starts a new Cycle

**Would any of these States have adopted EQUAL SUFFRAGE if it had been a failure just across the Border?**

## Imitation Is The Sincerest Flattery!

The Co-Operative Press  
18 Spruce Street, New York

NATIONAL AMERICAN WOMAN SUFFRAGE ASSOCIATION, 505 Fifth Avenue, NEW YORK

19 13

19 13

## Celebrating the Centennial of Women's Suffrage in America

The New Britain Museum of American Art and Stanley Black & Decker welcome you to join us for a month-long community celebration of the centennial of women's suffrage in America. Beginning in late August and throughout the month of September, the NBMAA, in partnership with presenting sponsor Stanley Black & Decker, will offer a dynamic series of virtual programs honoring this historic milestone and all those who have fought for opportunity and change. Among the programs featured will be:

- a panel discussion inspired by the Museum's 2020/20+ Women @ NBMAA initiative featuring NBMAA Director & CEO Min Jung Kim, Stanley Black & Decker President & CEO Jim Loree, and others
- "Make Art for the Vote: A Centennial Celebration of Women's Suffrage" hands-on art activities hub
- "What the Right to Vote Means to Me" poetry collaboration
- voter registration resources, and more!

Visit our website at [nbmaa.org](http://nbmaa.org) for updates on this inspiring community celebration of women's suffrage in America!



## Some Day is Now: Women, Art & Social Change

**October 1, 2020–January 31, 2021**

Marking the 100th anniversary of women's suffrage in America, *Some Day is Now: Women, Art & Social Change* celebrates iconic American artists of the 20th and 21st centuries whose work advocates for social empowerment and change.

*Some Day is Now: Women, Art & Social Change* features female-identifying artists whose work reveals and challenges injustice and inequalities of all kinds, whether political, social, racial, sexual, 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.

*Some Day is Now* is part of the New Britain Museum of American Art's 2020/20+ Women @ NBMAA initiative—a year of groundbreaking exhibitions dedicated exclusively to the work of women artists.

### **An Evening With... | Panel Discussion on Women, Art, & Social Change** Thursday, October 1

Moderated by Lucy Nalpathanchil,  
host of WNPR's "Where We Live."

### **Lecture | Picturing Political Power, Images in the Women's Suffrage Movement**

October, check nbmaa.org for  
updated time and date

Allison K. Lange, Ph.D., Assistant  
Professor of History, Wentworth  
Institute of Technology, Boston, MA

### **Lecture Performance | Guerrilla Girls**

Thursday, November 19

A multi-media performance  
exploring how the Guerrilla  
Girls create their posters, books,  
billboards and actions..

### **Workshop | Guerrilla Girls Friday, November 20**

A two-hour studio workshop  
conducted by Guerrilla Girl  
Augusta Savage.

**Learn more about these programs  
at [nbmaa.org](https://nbmaa.org)**

Opposite: *Votes for Women a Success, Imitation is the Sincerest Flattery!!*, 30 x 42 in., Published by: National American Woman Suffrage Association, 505 Fifth Avenue, New York; Printed by: Allied Printing Trades Council (Union Label), New York City, Harvard Libraries, Schlesinger Library, Radcliffe Institute / Collection: Poster collection of Alice Park, 1903-1926

Above: Yoko Ono, *Wish Tree*, detail, 1996/1997, Ink and watercolor on paper, Installation view with artist seated, *En Trance—Ex It*, Lonja del Pescado, Alicante, Spain (June 23–July 25, 1997), Photo: Miguel Angel Valero, Courtesy of Yoko Ono



## Connecting Words and Lines: An Interview with *NEW/NOW* Artist Shantell Martin

**Fall 2020**

William L. and Bette Batchelor Gallery

Among the most innovative young 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 that exist as small personal sketches, large-scale murals, live drawing performances, and collaborations with high-profile fashion brands, shoe-makers, engineers, and pop stars.

As part of the New Britain Museum of American Art's *NEW/NOW* series featuring contemporary artists, the Museum will present Martin's first career retrospective in the fall of 2020. In advance of her show, the NBMAA featured an interview with Shantell in our spring newsletter. Below is a continuation of our conversation, focusing on several remarkable collaborative works that will be included in her exhibition.

**One aspect of your show that we are tremendously excited about is the display of three one-of-a-kind furniture pieces that combine two separate collaborations: textiles you created with Momentum Textiles in 2017 in a unique application, used to upholster the distinctive folds of Ligne Roset's Togo seating collection (originally designed by Michael Ducaroy in 1973) for your 2020 NBMAA exhibition. Can you share how these collaborations came about, and what inspired you to design these pieces?**

A few years ago, Momentum Textiles reached out to me. Initially it began as a few conversations, but what really sparked my interest was that they really felt like a collaborative group who were interested in creating very high-quality textiles that would give my work another dimension, and that's really what excited me. It was a new world to play in and explore and I absolutely fell in love with the process and learning about the craft and the people behind the work. Since then, we've launched an award-winning collection, which is now in the contemporary textile collection of the Cooper Hewitt.

Expanding to furniture was a natural next step. I love furniture and design and how we create spaces, it's like architecture for the body. I've been a huge fan of Ligne Roset and a few years ago I happened to meet some extremely kind, collaborative, and creative people at the brand and things organically went from there. My dream is to create a whole collection with them!

**How do these collaborations relate to, or expand upon, your artistic practice and interests as a whole?**

I get to explore different mediums, different industries, at a really high standard and quality. I get to put my message out there in really interesting ways and it's fundamentally connected to my practice, which for me is all about learning and expanding.

**Your color palette is often pared down to black and white, but these furniture pieces are vibrant red and black. Can you talk about what informs these choices?**

When I collaborate or other people are involved, there actually tends to be a lot of color. For the pieces in the show, I really wanted to create work that was surprising not only in its medium, but on an emotional

level. I've been searching for a way to create with that red textile and when I thought about creating the furniture pieces, I really wanted to make something that was surprising, bold, and extremely inviting so that people felt the urge to physically relate with it.

**What other collaborations are represented in your NBMAA show?**

My work with PUMA, some of the pieces from my collaboration with the New York City Ballet, and some of the drawing tools I created during my residency at Autodesk in San Francisco, to name a few.

**We are thrilled to showcase these and other collaborations in your show. Crossing various media, these collaborative works are a testament to the myriad opportunities open to artists who are interested in thinking and working "beyond the frame."**



Opposite: Shantell Martin x Momentum textile upholstered onto Ligne Roset Togo sofa

Above: Shantell Martin. Photo: Matt Doyle



Ellen Carey, *Dings & Shadows*, 2019, Color photogram/c-print/unique, 34 x 52 in., Courtesy of the Artist and JHB Gallery (NY, NY); Galerie Miranda (Paris, FR); M+B (LA, CA)

## Lights, Camera, Ellen Carey: A Solo Exhibition at the Delamar, Presented by NBMAA

**Fall 2020**

As part of the New Britain Museum of American Art's partnership with the Delamar Hotel in West Hartford, we are thrilled to announce our forthcoming exhibition featuring a solo presentation by acclaimed Hartford-based artist Ellen Carey (b. 1952), who was recently named one of the leading 100 women photographers world-wide by The Royal Photographic Society.

As the NBMAA's sixth installation at the Delamar Hotel, Carey's solo exhibition will showcase key works spanning nearly three decades from her prolific career, drawn from the collections of the New Britain Museum of American Art and the artist.

The exhibition traces Carey's ongoing exploration into photographic subjects and processes and includes examples from her *Photography Degree Zero* series (1996–2020) of Polaroid 20 X 24 lens-based images, as well as her *Struck by Light* series (1992–2020) of camera-less photograms, inspired by the earliest examples of paper photography. Carey's experimental and innovative approach is evident in her black and-white *Circles* abstraction of the late 1980s (collection of the Artist), *Blinks R/G/B/Y/M/C*, 2007 (collection of the NBMAA), and recent *Caesura* photographs, 2016 (collection of the artist), that explore visual breaks in color.

Ellen Carey is an educator, independent scholar, photographer, and lens-based artist, who has produced unique experimental work since the 1970s. She received a BFA from the Kansas City Art Institute and an MFA from the State University of New York at Buffalo. Carey currently serves as Associate Professor of Photography at the Hartford Art School, University of Hartford. Her work has been the subject of over 60 solo exhibitions worldwide and including a *NEW/NOW* exhibition at the New Britain Museum of American Art in 2002. Her exhibition at the Delamar Hotel is part of the 2020/20+ Women @ NBMAA initiative.

## Elizabeth Nourse's *Head of an Algerian* (*Moorish Prince*)

While exploring the first-floor galleries of the New Britain Museum of American Art, it is nearly impossible to miss Elizabeth Nourse's extraordinary 1897 portrait entitled *Head of an Algerian (Moorish Prince)*. Perhaps most immediately striking about this work is the confident and dignified stance of her subject—an Algerian man, gazing steadily beyond our view—as well as the sumptuous fabrics of blue, red, and white in which he is draped. Nourse renders this portrait in rich, loose brushstrokes that energize the composition and convey weight, depth, texture, and dynamism.

A contemporary of Mary Cassatt and a fellow American expatriate working and living in Paris, Nourse was a successful realist painter whose gestural style reflected the influence of Impressionists like Cassatt and Eduard Manet. Known for her depictions of rural life, including women at work, mothers and children, and country landscapes, here Nourse turns her attention to a young man whom

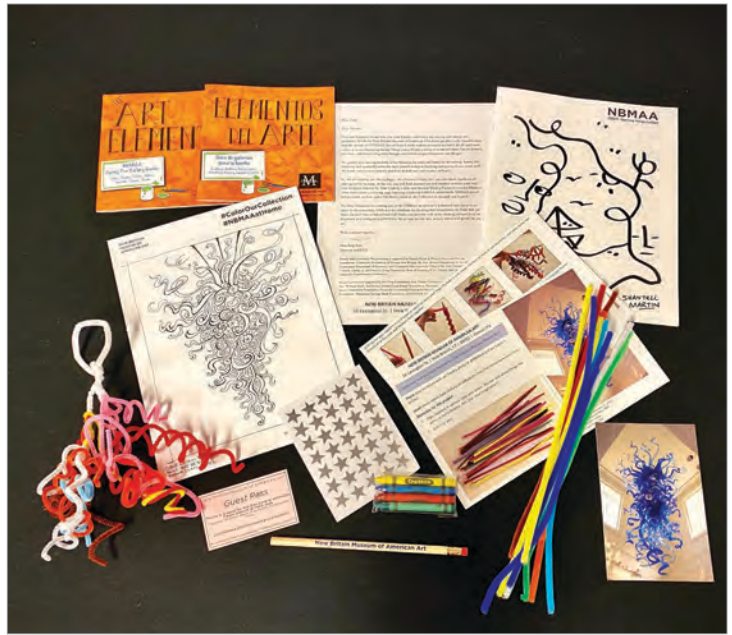
she encountered during travels to North Africa in the winter of 1897–98. Over the course of three months, Nourse explored Tunisia and neighboring Algeria, capturing the beauty of the landscape and brightly-attired residents. This painting was likely created during a side trip from Tunis to the Algerian city of Biskra.

Though based in Paris from 1887 to the end of her life, Nourse traveled extensively throughout Europe, Russia, and North Africa painting the people she met,

revealing her interest in the world and its diverse peoples. She was remarkably successful for her time, and was described by her contemporaries as “the first woman painter of America” and “the dean of American woman painters in France.” She was also the first American woman to be voted into the Société Nationale des Beaux-Arts in Paris.



Above: 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



## Creative Caring Kits

We greatly miss welcoming students to the Museum for tours and hands-on art making. Seeing the creativity and wonderful artworks each student makes is inspiring and joyous for our entire staff. To help students stay creative at home during the summer, we're sending art supplies to local families. Each Creative Caring Kit is an individual, hands-on art-making kit for students. In each kit students will find: instructions and supplies to make their very own sculpture inspired by Dale Chihuly's *Blue and*

*Beyond;* Family Passes to visit the Museum when we re-open; a coloring page featuring a beloved NBMAA masterwork; NBMAA pencil and postcard; stickers; and a Children's Guide to the Collection in Spanish and English. Special thanks to Maura O'Shea and to the Art Truck. With generous support from individuals and organizations, NBMAA can continue to expand this very important outreach over the summer and into the future.

# Virtual Summer Art Camp: Mini Art Adventures

Looking for a fantastic way to engage future artists during the summer months? Mini Art Adventures offers 30 to 40-minute live Zoom classes with Museum Educators Stephanie Strucaly, Margaret Freedman, and special guests.

Each session will include: reading a book or poem; looking at an artwork; watching an art lesson demonstration; a sing along, puppet show; and movement/dance.

All sessions are free, but registration is required.  
Each kit is \$5.

Wednesdays, 10-11 a.m.

**Week One | Where Art Meets S.T.E.M., July 6-10**

## Week Two | Messy Art, July 13–17

**Week Three | Magic & Myth, July 20-24**

**Week Four | Awesome Animals, July 27–31**

**Week Five | On the Earth & in the Sky, August 3–7**



## YWCA Partnership

Concurrent with our 2020/20+ Women @ NBMAA initiative, our Education Department partnered with the YWCA New Britain in January 2020 to provide free Museum visits and art-making opportunities to its middle school and high school after school programs, STRIVE and House of Teens. The YWCA is one of the oldest and largest multicultural women's organizations in the country. For over 100 years, the YWCA has led the fight for positive social change, justice, and empowerment for all. Its programs and services provide support and resources for the betterment of women, girls, and families.

The NBMAA's collaboration with STRIVE and House of Teens includes monthly and bi-monthly hour and half-long sessions, alternating at the Museum and the YWCA Eastside community center. In these sessions, a Museum educator facilitates

exploration and discussion of women themes in artworks from the Museum's collection and special 2020/20+ Women exhibitions. Each session concludes with an art activity related to the discussion the day's discussion. Programs are developed with the aim that New Britain youth experience art and culture, connect with local and national artists and issues, and discover art as a platform for self-expression and an outlet for socio-emotional needs.

Sessions have continued throughout the COVID-19 pandemic, via Zoom. Education staff hope to coordinate summer sessions before resuming regular outreach scheduling in the fall. After just several months, the NBMAA is excited about the growth of its relationship with YWCA New Britain and is committed to its future development.

### **Plein-air Painting | Capturing the Effects of Light and Shadow\***

Thursdays, September 3, 10, 17, 24  
2-4 p.m.

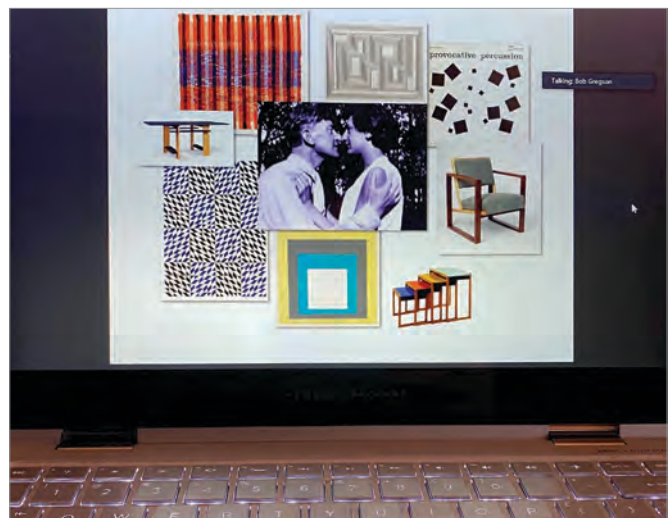
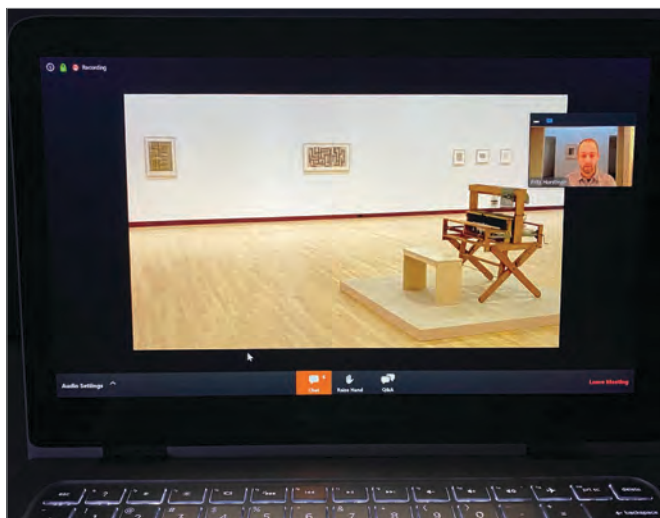
A plein-air workshop led by June Webster overlooking Walnut Hill Park. Own materials required.

### **Adult Studio | Drawing 101\***

Tuesdays, August 4-18, 3:30-4:30 p.m.

Learn to draw with Bonnie Rose Sullivan over the course of three Zoom sessions. Basic materials required.

**\*Registration required**



## Partnership with Glass House

This May the NBMAA partnered with The Glass House to present virtual programmings and digital offerings in celebration of each museum's respective Anni Albers exhibitions, as well as the artist's legacy.

Fritz Horstman, curator of *In Thread and On Paper: Anni Albers in Connecticut*, and Education Director of the Josef and Anni Albers Foundation, delivered a lecture in honor of *Pliable Plane*, a new series of site-responsive textile projects at The Glass House. At the NBMAA, artist Robert Gregson lectured on Josef and Anni Albers, pulling from his own personal recollections of time spent with the artists.

Together, these two lectures reached a combined audience of thousand individuals, each lecture selling out at 500 participants.

An additional pre-recorded lecture was also released by the NBMAA; created by Fritz Hortman, Karis Medina, Associate Curator of the Josef and Anni Albers Foundation, their lecture titled "Experiments" explored the work and techniques of Albers through the artists own words.

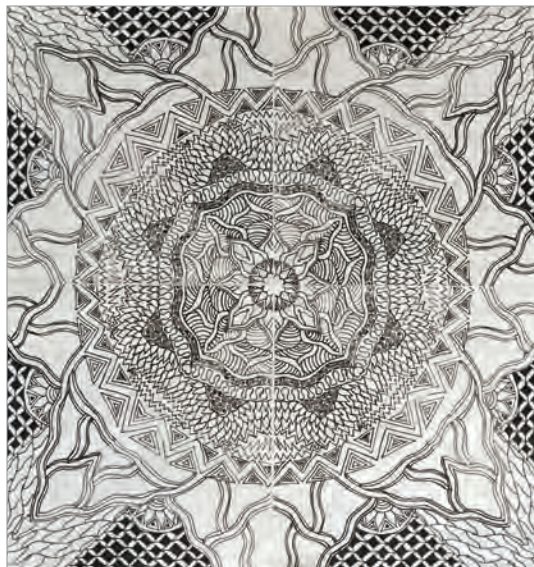
Full length recordings for all these programs can be viewed online at **[nbmaa.org](https://nbmaa.org)**.

Photo: Glass House by Steven Brooke

## Art from the New Britain Public and Parochial Schools

Every year the Museum displayed hundreds of artworks by New Britain students in the annual Art from the New Britain Public & Parochial Schools, sponsored by Webster Bank. This year would have marked the 30th annual showing of the exhibition at the NBMAA, which welcomed more than 400 family members on opening night. Despite the COVID-19 pandemic impacts, the NBMAA is committed to this special tradition and is pleased to announce its first-ever virtual exhibition of the student art show. Presented on the Museum's Facebook, the show features close to 200 student works submitted by New Britain art educators. By sharing the celebration on Facebook, students and their families, including distant relatives, can view, comment, and share the artworks from afar, broadening the show's reach beyond city limits.





Thank you!

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 incredibly grateful for the generous support of the partners that provide funding for students and educators to participate in these offerings.

**Supporters of school tours from 2019–20:**

Tinty Foundation—Bristol and Plainville  
 SBM Charitable Foundation—East of the River  
 Ion Bank Foundation—Meriden  
 Burlington Community Fund—Burlington  
 Duncaster—Bloomfield  
 Thomaston Savings Bank Foundation—Thomaston  
 Elizabeth Norton Trust Fund—Plainville

**Supporters of 2020 student art shows:**

Art from the New Britain Public and Parochial Schools sponsored by Webster Bank.

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

Interested in supporting the NBMAA's educational programs? Contact Amanda Shuman-Bisson, Associate Director of Development, at **(860) 229-0257 ext. 246** or **shumana@nbmaa.org**.



2020 Exhibition Opening *Kara Walker: Harper's Pictorial History of the Civil War (Annotated)*; Members receive special benefits including discounts, invitations to openings and special events, unlimited free general admission for a year, and more!

## Buy One Give One Memberships

We at the NBMAA are immensely grateful for the hard work and commitment the essential employees of our community have demonstrated during this trying time. As a token of our appreciation, for every new or renewed membership from now through August 31, the NBMAA will provide a one-year membership for an essential employee. We will work with area organizations to provide these to New Britain employees from our community, or if there is an essential employee in your life with whom you wish to share the Museum, simply complete the Gift Membership portion of the membership form.

## Sign Up for our Emails

Help the NBMAA go green and stay up-to-date on Museum happenings by sharing your email address. If you are not receiving NBMAA emails, visit **[nbmaa.org](http://nbmaa.org)** to join our email list. Be sure to enter your email address on the form when joining or renewing a membership. You can also email us at **[membership@nbmaa.org](mailto:membership@nbmaa.org)**.

## Corporate Membership

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

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

### INSTITUTIONAL MEMBERSHIPS AS OF 5/26/20

#### Corporations

Assured Partners Northeast  
BonneeWeintraub  
Delamar West Hartford  
Hartford HealthCare  
Hartford Steam Boiler, Inspection & Insurance Co.  
John R. Schroeder, AIA  
Law Office of Kevin C. Ferry, LLC  
Stanley Black & Decker

#### Colleges/Universities

Central Connecticut State University  
University of Hartford



## Because We Are All In This Together

As a proud member of the New Britain community and the Hartford region, NBMAA has chosen to order pandemic-related supplies from local businesses. We wish to thank the following for helping to keep Museum visitors and staff safe as we begin the process of reopening:

- Robert H. Lord Company—protective Plexiglas shields
- ABCO Wholesale Distributors—cleaning supplies and gloves
- Benjamin International—3-ply protective facemasks
- Hartford Flavor Company—hand sanitizer and surface spray

## Museum Building Upgrades

### LED Lighting Project

Due to COVID-19 supply chain disruptions and the availability of work crews the LED lighting replacement project was paused and has resumed on June 1.

Did you know? The heat development of LED lamps is significantly lower than that of incandescent lamps. Incandescent lamps generate only about 5% light from the energy fed in, the remaining 95% is converted into heat. With current LED lamps, 40% of the used energy is converted into visible light and only 60% into heat.

In addition to the benefits of decreased electricity use, reduced heat output from hundreds of light bulbs in the building will result in reduced strain on the Museum's new cooling system and extend the life of the units.

### HVAC Systems

The CDC guidelines for HVAC systems include the following recommendations before resuming business operations and increased occupancy:

The amount of air required to be delivered to a given space by an HVAC system is based primarily upon the number of people occupying the space, the type and amount of equipment, and the overall size of the space. Proper distribution of ventilation air throughout all occupied spaces as well as proper operation is essential.

The Museum's HVAC systems vendor, Environmental Systems Corporation (ESC) has been a critical member of the team of companies that recently worked on the 2019 systems redesign and replacement.

Our facilities department is communicating with ESC to monitor and adjust the percentage of fresh-air flow in the museum center, based upon increased capacity of persons on site. Here are some updates:

- The Museum is operating with a fully functional HVAC system, and the control software is being updated to the latest version in June, before capacity levels begin to increase
- Fresh air intake will be increased to at least 20% during higher occupancy levels, to meet or exceed CDC guidelines. Relative Humidity percentages will be maintained at 48-50 percent, and building temperatures at 68-70 F.
- Air handler units will also be pre-treated with "SPRAY 9" by HVAC professionals, an industry aerosol that will disinfect the units prior to opening to the public.

### Museum Shop Renovation

A pre-planned and budgeted Museum Shop renovation was completed during the shutdown. A new retail counter was installed, allowing for greater produce placement flexibility and an improved, streamlined shopping experience for our Museum guests.

### Hospitality Kitchen Compliance

New vinyl wall-coverings (per New Britain Health Department) have been installed in the hospitality kitchen; this protects the walls, is easy to clean, and projects a sanitary environment in food preparation areas.

### Storage Area/Mechanical Room Cleanouts

Four construction-sized dumpsters (30 cubic yards ea.) were filled with clutter from Chase building basement areas; this has alleviated some critical storage issues.

### Patching & Painting of Public Spaces

A fresh coat of paint has been applied in the Museum lobby, Café, and coatroom areas—a project that would have been disruptive to Museum operations while open to the public. The resulting aesthetic is a lovely improvement to the overall presentation of our public spaces!

## BONNIE ROSE SULLIVAN

STUDIO ART EDUCATOR

### As an illustrator, who are your favorite illustrators in the NBMAA collection?

The NBMAA's illustration collection is a galaxy of greatness! So many Illustrators I admire have their work here, and it's one of the reasons I wanted to work at the NBMAA. One of my heroes is William Steig, because of his brilliant, gestural ink and watercolor illustrations filled with cheerfully repulsive ogres, precocious children, animals, love, and blue skies. *Sylvester and the Magic Pebble*, *Shrek!*, and *Dr. De Soto* are unforgettable stories that I grew up reading. In my undergrad degree in Illustration, I was fortunate enough to work with Cora Lynn Deibler, who shaped my story in many ways. It's an honor to work where some of her artwork is collected.

In order to support my post-bacc studies in art education and my Illustration MFA, I worked many jobs, but among them was a position at the independent UConn bookstore, where the CT Children's Bookfair allowed me to work with many extraordinary Illustrators who are represented in the NBMAA collection: Wendell Minor, Andrea Wisniewski, Walter Wick, and Betsy Lewin, amongst others.

### How and where do you find inspiration for your own work?

Everywhere! As a kid, I grew up in a house in the woods without cable tv, a dryer, microwave, and only a wood stove for heat, so I spent a lot of time playing outside and making up stories, mostly about animals. I signed all my school papers "Biting Wolf," with a paw print drawing. Later, while I worked at a grocery store making sandwiches and pizzas, it inspired me to learn printmaking to achieve the textures needed to depict swiss cheese! As I lived in Texas and Savannah, GA in a tiny house on wheels, my illustrations were smaller by necessity, even though they depicted vast unending skies. In



CT, I had the honor of being a judge for the Connecticut Book Awards, where I was delighted to read over a hundred nonfiction titles by CT authors, inspiring me to create environmentally aware illustrations for children. As a single mother, my illustrations were mostly of my daughter's beautiful face. Inspiration is easily everywhere -- the common thread being my daughter, family, friends and colleagues who live bravely, with compassion and joy.

### What are your favorite materials to use in the classroom?

1483248092% chocolate and coffee! For me, anyway :) Otherwise, it depends on what I'm teaching, age level and so on. Probably the weirdest material that I tend to use is ethically-sourced taxidermy animals in some of my adult classes, because I believe in learning to draw and paint from life. I often drive around with lots of animals in my tiny Toyota. Once, I got pulled over on the way to work, and the officer was shocked to find this large 4.5 foot fish in my passenger seat. Luckily, he did not give me a ticket because the fish was buckled in! Otherwise, I'm a huge fan of HB pencils, lots of erasers, paint sticks and... glitter foam! It can do everything from make a crown to hold an entire homemade go-kart together, all with razzle-dazzle.

### You've been creating a number of programs for people at home, where do you get the inspiration for these projects?

From all the people around me working so hard every day to keep everyone safe and healthy, and ultimately to make this a better world. These times are not easy: things are intense, things are hard, things are scary, but these are important, memorable times, and I am humbled and inspired by all my friends who are working in intensive care units, protesting tirelessly for justice, and the countless people that I see out in the community being kind and taking care of the people around them. What I do is minor in the grand scheme of things; There are many things I wish I could do, but can't -- I can't create a vaccine, practice medicine, or sign a law into being. There are many things I can do however, so I am trying not to waste time and do all I can, which starts with using my abilities and position in my own small way to create moments of making art that I hope will bring people a moment of gentle joy, inner peacefulness, and a brief time to rejuvenate before diving back into the struggle once again. Everyone out there being kind right now is truly my inspiration.



## JOHN M. JEZOWSKI

TRUSTEE, INVESTMENT  
COMMITTEE CHAIR

WEALTH MANAGEMENT  
RELATIONSHIP MANAGER,  
PRIVATE BANKER

The New Britain Museum of American Art has always been a special place for me and has provided me with a sense of peace and perspective. I was first introduced to the NBMAA as a young child, by my mother Nancy, who would bring my brother Alex and me to the Museum back in the 1970s. My mom is an artist, and similar to her mother Solveig's legacy, has a great love for painting seascapes.

My family had experienced back-to-back tragedies in 2013, when we lost first my brother and then my dad, George, both to terminal illnesses. It was soon after this time, that Board Chair at the time John Rathgeber and Trustee



Above: Albert Bierstadt (1872–1902), *Seal Rock*, detail, c. 1872–87, Oil on canvas on wood paneled stretcher, 30 x 44 1/4 in., A. W. Stanley Fund, 1962.14

Tim Bergstrom asked me to join the NBMAA Board of Trustees. After an initial period of being overwhelmed and concerned, I decided to accept this honor.

I was fortunate, because the Museum provided a place of tranquil refuge and a new outlet for refocus, engage, and reenergize. My wife Sandra and I have had the great opportunity to grow in the Museum family, and continue to have the pleasure of being with so many kind and special individuals. And my mother remains a Member and continues to bring many guests. I have the privilege to serve as Chair for the Museum's Investment Committee, which has the great responsibility of overseeing the endowment. Our committee is comprised of experienced trustees, members, and senior

staff; who all share a passion and grave sense of purpose for safeguarding and growing the Museum's investments. These funds ultimately provide security and potential for the future of the Museum.

I too share a love of seascapes. Albert Bierstadt's *Seal Rock* has always been my singular favorite amongst the Museum's collection. The symbolism of the painting rings true with me personally: the playfulness and camaraderie of the seals; the calm waters in the foreground, with the danger of crashing waves upon the jagged rock; the effervescent mist of water and surf; the cliffs behind and the clouds above reaching up to the heavens, so full of energy, vigor, life, and harmony. These all touch me deeply, each and every time I gaze at this masterpiece.

NEW BRITAIN MUSEUM OF AMERICAN ART  
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Kara Walker, *Confederate Prisoners Being Conducted from Jonesborough to Atlanta* from *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, 2019.4.9

The staff at the New Britain Museum of American Art commit to each other and to our community to reach across racial divides, to educate ourselves, to invest in initiatives that bring more voices of color into the conversation, to acknowledge our own blind spots and failings. We commit to being part of the transformation required to become a more equitable institution, community, and society, by recognizing and working to dismantle racial bias within ourselves, our institution, and community. We commit to all those grieving, all those seeking safety, all those feeling marginalized, all those who have been victims of racism, that we as a staff and institution stand by you. We commit to listening, learning, and moving forward, together.

The NBMAA serves to amplify the voices of artists within our community; find resources and further readings and statements from artists responding to ongoing issues of racial injustice and inequality at [nbmaa.org/art-for-equality](http://nbmaa.org/art-for-equality).



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#### GENERAL ADMISSION

Members FREE  
\$10 for Everyone  
(through Labor Day)  
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](http://www.nbmaa.org)  
[facebook.com/nbmaa](https://facebook.com/nbmaa)  
[twitter.com/nbmaa](https://twitter.com/nbmaa)  
[instagram.com/nbmaa56](https://instagram.com/nbmaa56)

\*Hours subject to change during reopening phases. Check [nbmaa.org](http://nbmaa.org) for updates.