ANNUAL REPORT 2020–2021
New Britain Museum of American Art

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OUR THANKS TO NBMAA SUPPORTERS

Cover: Jaune Quick-to-See Smith, / See Red: House II, 1995, Mixed media on canvas, 80 x 50 x 1 in., General Purchase Fund William and Bette Batchelor Memorial Acquisition Fund, 2021.24
MESSAGE FROM THE INTERIM DIRECTOR

Dear Friends,

As Chair of the Board of Trustees, I am honored to have assumed the role of Interim Director to our beloved Museum in June 2021 following the departure of Min Jung Kim. With this privilege came a great sense of obligation to serve its people and collection during a time of transition and optimism. The strength of the New Britain Museum of American Art allows us to create ways to understand and educate all people.

Over the course of this past year, and under Min Jung Kim’s leadership, we were able to achieve impressive milestones for our audiences by offering a variety of virtual and in-person programming, installing over 200 works by women artists of the modern era, acquiring 19 works by 13 celebrated women for our permanent collection, doubling the number of African American female artists, and tripling the number of Latin American female artists represented in our permanent collection. Moreover, the Museum’s acquisition of two paintings by Jaune Quick-to-See Smith represent the first works by a Native American woman ever to enter the collection.

The yearlong 2020/20+ Women @ NBMAA initiative would not have been possible without our close-knit community of caring and compassionate sponsors such as Stanley Black & Decker with additional support provided by Bank of America and Travelers. I am grateful for the many wonderful community partnerships and supporters of our exhibitions and programming throughout this challenging year.

The NBMAA also received the benefits of gifts of art and financial support from the Robert Lesser Estate which allowed us to add another 11 paintings to our permanent collection from the Robert Lesser Pulp Art Collection through the generosity of his planned giving. We continue to thrive thanks to the dedicated donor and Member base who have supported us through gifts to the Annual Fund and special initiatives as well as a large community of Members. NBMAA’s resiliency is due, in great part, to generous donors like Robert Lesser, all Annual Fund supporters, and our dedicated community of Museum Members.

On Thursday, July 1, we celebrated the grand reopening of the Landers House. This historic space celebrates the generosity, love for and support of the Museum by two extraordinary women: Grace Judd Landers and Sylvia Bonney. This wonderful space is now ready for our Members and guests to enjoy.

My sincere appreciation goes to the Museum’s most significant asset - our staff - whose dedication, drive, and love for our Museum not only paved the way for all of these amazing initiatives, but also worked together to safely re-open the Museum with all the necessary protocols in place during this uneasy period. An additional shout-out to our docents and volunteers who have been key stewards and ambassadors of our institution as well.

As I look forward to this new year, the Museum continues to navigate this transition with purpose and meaning. We have an opportunity to set practical objectives and goals, to work together as an entire institution with all stakeholders to sustain our growth and progress, and, most importantly, to reaffirm our commitment to excellence in all that we do through our exhibitions, community partnerships, and developing audiences.

In September, the Museum opened its newest exhibition entitled Strict Beauty: Sol LeWitt Prints, the most comprehensive presentation of the artist’s printmaking to date. Also planned are Eva LeWitt’s commission on the LeWitt Family Staircase in November and the exhibition of Hudson River Landscape paintings from the New-York Historical Society entitled Poetry of Nature, opening on January 27, 2022.

As I also lead your talented Board of Trustees, I am proud to report that our search for a new Executive Director is well underway with a promising array of candidates.

I thank each and every one of you for your unwavering support of the NBMAA during this season of transition, and I am confident of our future success.

Dona V. Cassella, Board Chair and Interim Director
Overview

As one of the oldest museums dedicated exclusively to American art, the New Britain Museum of American Art was founded in 1853 to foster learning in a community of newly arrived immigrants who worked in the city’s factories. Since then, the NBMAA has continued to aspire to be one of the nation’s most welcoming museums, as we recognize that the emerging national cultural identity is no longer an extension of 19th century unifying American values.

In light of this, and as a part of the NBMAA’s long-term goal to take a leadership role in painting the picture of American art, we entered the year 2020 with a commitment to better reflect America’s evolving national identity. This commitment ultimately manifested itself through the launch and execution of the Museum’s 2020/20+ Women @ NBMAA initiative, in which all exhibitions exclusively featured women artists, as well as through a series of tremendous acquisitions to the NBMAA’s permanent collection, and a year filled with diverse, community driven programming and events.

Little did we know that history would take a dramatic turn at the start of this initiative with the onset of a global pandemic in the spring, coupled with the social and racial justice uprisings which came to a head in the summer of 2020. The NBMAA’s emergence from these challenges is testament to its resiliency—an overarching theme throughout FY21.
The first half of the Museum’s 2020/20+ Women @ NBMAA initiative, which encompassed an array of groundbreaking exhibitions, including *Kara Walker: Harper’s Pictorial History of the Civil War (Annotated), In Thread and On Paper: Anni Albers in Connecticut, and Anything but Simple: Shaker Gift Drawings and the Women Who Made Them*, was presented throughout the beginnings of a global pandemic. The subsequent closure challenged the Museum to commit ourselves to expanding digital content delivery to the public. Despite reopening in July, we have only since strengthened this commitment, continuing to expand upon and further bolster our range of accessible exhibition materials.

In October, we launched what was perhaps the initiative’s cornerstone exhibition: *Some Day is Now: Women, Art & Social Change*. This exhibition showcased 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.

With this show-stopping exhibition also came the opportunity for a rich variety of virtual programs, and community outreach initiatives. Among a number of stand-out programs we delivered a special lecture performance by Guerilla Girl Frida Kahlo, attracting a Museum record 700 registrants, including multiple international viewers. Additional *Some Day is Now* programming also included a panel discussion moderated by scholar, author, and civic leader Dr. Khalilah L. Brown-Dean, and included Thelma Golden, Director and Chief Curator of The Studio Museum in Harlem; Min Jung Kim, Director & CEO of the New Britain Museum of American Art; Denise Murrell, PhD, Associate Curator of Nineteenth and Twentieth Century Art, the Metropolitan Museum of Art; and Professor Katy Siegal, Eugene V. and Clare E. Thaw Endowed Chair in Modern American Art, Stonybrook University, NY.
October also brought yet another important exhibition to the Museum, with the opening of *NEW/NOW: Shantell Martin*. One of today’s most innovative and groundbreaking artists, *NEW/NOW: Shantell Martin* represented the artist’s first Museum career survey and explored the ways in which Martin’s multidisciplinary work engages commerce, technology, and fine art, as well as race and identity.

NBMAA took the opportunity to broaden digital content delivery further than ever with the opening of *Shantell Martin* and the show’s related programs. The opening included a live drawing stream, available through the Museum’s social media channels; in working through the restrictions of the pandemic, what was initially planned to be an in-person program was able to evolve, and ultimately reach a much larger audience.

Following the success of this exhibition’s opening experience, *Shantell Martin* also provided a robust array of programming, much of which involved direct participation from the artist herself. Museum patrons were able to experience this exhibition through the artist’s eyes as Martin joined NBMAA Associate Curator Lisa Williams in conversation about her work.

Currently, the complete digitization of this special exhibition is now underway. This VR experience follows on the heels of our first digital exhibition, *Kara Walker: Harper’s Pictorial History of the Civil War (Annotated)*. Our ongoing dedication to expanding our virtual reality archives represents the NBMAA’s commitment to furthering the accessibility of our exhibitions and delivering our collection to a broader audience.
Following NEW/NOW: Shantell Martin, Helen Frankenthaler Late Works, 1990–2003, opened in February. The first museum presentation dedicated to the exploration of works from Helen Frankenthaler’s late life, the exhibition featured approximately 22 works on paper dating from 1990 to 2003—some measuring over 6 feet.

Helen Frankenthaler (1928–2011), whose career spanned six decades, has long been recognized as one of the greatest American artists of the 20th century. She was eminent among the second generation of postwar American abstract painters and is widely credited for playing a pivotal role in the transition from Abstract Expressionism to Color Field painting.

This impressive exhibition launched with an equally impressive turnout; nearly 400 individuals registered for the exhibition’s opening reception with curator Douglas Dreishpoon.

NEW/NOW Jennifer Wen Ma: An Inward Sea marked the conclusion of the 2020/20+ Women initiative on a particularly ceremonious note; as a part of our continuing efforts to deepen our community ties, the exhibition brought together art and community, by featuring recordings of local residents and workers as they recounted their experiences of the last year, including the COVID-19 pandemic, lock down, and racial justice uprisings. Featuring stories of isolation, togetherness, and personal experiences of the pandemic and beyond, the recordings will culminate in a database of a personal and collective history for the city of New Britain, the New Britain Museum of American Art, and our journey toward collective healing.

Helen Frankenthaler: Late Works, 1990-2003 installation view
Fittingly, throughout its run time, *An Inward Sea* was uplifted by its participants, while simultaneously uplifting the community which made it possible. Participants in the oral history component of the exhibition were among the first to view it upon opening. Additionally, the NBMAA allowed visitors to interact with the material directly, with a self guided art project available in the Stanley Black & Decker Makerspace. Like previous exhibitions this year, *An Inward Sea* also benefited from the direct involvement of the artist herself; Jennifer Wen Ma was on site to train our Museum docents directly, and delivered a number of insightful gallery talks and lectures to global virtual audiences as well.

We are proud of the tremendous success of the 2020/20+ Women initiative, made possible through the support and collaboration of our Museum community, Trustees, staff, sponsors, and participating artists. As the initiative came to a close, it marked the beginning of a long-term commitment to bring greater gender equity and more expansive notions of American art to our institution for years to come.

In addition to the exhibitions the Museum brought to its gallery walls, **perhaps one of our defining achievements in 2020/21 was in our acquisitions.** Most recently we have purchased 19 important works by 13 internationally celebrated women artists as a part of our 2020/20+ Women @ NBMAA initiative. These significant acquisitions feature sculptures, photographs, prints, and works on canvas by some of the most pioneering and groundbreaking leaders of American art, including Faith Ringgold, Elizabeth Catlett, Betye Saar, Anni Albers, Ana Mendieta, Jaune Quick-to-See Smith, and the Guerrilla Girls—many of whom have never before been exhibited at the NBMAA and were not previously represented in the Museum’s collection. Their works address important themes related to American history as well as race, gender, identity, and community.

In addition to their art historical importance, these purchases contribute significantly to the diversity of the NBMAA’s permanent collection by reflecting a variety of historical periods, artistic mediums, and cultural perspectives. Through these acquisitions, the NBMAA has doubled the number of Black and African American female artists, increased the number of Asian American female artists, and tripled the number of Latin American female artists represented in our permanent collection. Moreover, the Museum’s acquisition of two paintings by Jaune Quick-to-See Smith represent the first works by a Native American woman ever to enter the collection.

Across this significant group of works, highlights include *The Guerrilla Girls’ Portfolio Compleat 1985-2016*, a collection of 110 archival posters and projects created by the artist collective over the course of three decades to fight discrimination in the art world and society. Betye Saar’s sculpture *Migration: Africa to America II, 2006* and Faith Ringgold’s print series *Declaration of Freedom and Independence, 2009* address the history of slavery in America through diverse media and powerful imagery. Cauleen Smith’s *Light up My Life (For Sandra Bland)*, 2020; Carrie Mae Weems’ *Not Manet’s Type*, 2010; and Shantell Martin’s *Transparency 1-4, 2020* explore race relations in America and the representation of Black women in the arts. *I See Red: House II, 1995* and *I See Red: Ban Dancing, 1998* by Jaune Quick-to-See Smith, reflect socio-political and environmental concerns faced by the artist’s community and other indigenous peoples throughout American history. *Pull XL, 2004*, by Hartford-based photographer Ellen Carey, represents a monumental example of the
artist’s work with Polaroid film and reflects her fearlessly experimental use of the medium.

Finally, the end of FY20/21 was marked by a great milestone for the Museum, with the completed renovations to the Landers House, and the opening of the Sylvia Bonney Halcyon Lounge alongside the Stanley Black & Decker Makerspace.

Eighty-four years after the home of Grace Judd Landers was reborn as the New Britain Museum of American Art (on July 1, 1937), this restoration provides a functional new hospitality space, upscale rental facility and the Stanley Black & Decker Makerspace studio to attract new supporters, host mission-driven programming, and generate critical revenue.

First conceived in 2018, the three-year capital improvement project was funded primarily by the State of Connecticut Department of Economic & Community Development, with significant contributions from Stanley Black & Decker and the generosity of private donors. The completion of the Landers House renovation also included replacement of major portions of the museum’s HVAC system, and LED lighting upgrades in the museum galleries and collections areas.

First floor renovation highlights include extensive repairs and color matching of the original 1909 wood paneling by John Canning & Company of Cheshire, CT, relocation of the early 20th century chandelier to the front room, custom shelving in the re-imagined Moser Library, and the fabrication and installation of new mahogany windows, reopening the view of Walnut Hill Park to the south for the first time in over 85 years.

With upgraded lighting, resurfaced hardwood floors, functional furniture and Farrow & Ball paint application by Thomas Mach Interiors, the Landers House once again feels like a home.
Running in tandem to the incredible growth the Museum saw in terms of both its physical structure and acquired works, we spent the past year furthering our connection with the New Britain community as a whole. Over the course of the past year, the development and presentation of varied digital content allowed us to engage nearly 25,000 adults and families, bringing our permanent collection and special exhibitions directly to the homes of families.

Community engagement also increased dramatically through virtual monthly programs between January and June; the NBMAA’s Juneteenth celebration alone served over 500+ visitors with an afternoon of performances by local musicians, artists, and dancers; shopping for arts, crafts, and home goods from 16 local vendors; and American and soul food. This monumental program, which was presented to the public free of charge, was supported by a number of our community partners, including South Church, Grace Church, New Britain Costco, Hospital of Central CT, Hartford HealthCare, Sustainable CT’s Community Match Fund, Mayor’s Trophy Charitable fund, the American Savings Foundation, and Community Foundation of Greater New Britain.

Much of this work was made possible due to the newly established Community Advisory Group, which was formed in November 2020. Composed of 20+ members from various sectors of Greater New Britain, these dedicated individuals meet monthly to plan events aiming to showcase diversity in the arts and life of the city. In addition to our successful Juneteenth celebration, the Museum also offered a number of monthly community driven programs, centered around different themes celebrating art and wellness.

Collectively, these programs, alongside a vibrant year of exhibitions, acquisitions, and programs, signal the NBMAA’s commitment towards progress while honoring tradition.
Top: Stanley Black & Decker Makerspace
Bottom: Walter Wick I Spy: Summer, Autumn, and Winter installation
Halloween Costume Day
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.

BOARD OF TRUSTEES

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John C. Bombara ’23, Treasurer

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Hal Rives
Chris Shivery
Todd Stitzer
Donna M. Stout
Linda Powers Tomasso
Lindsley Wellman
Kathryn West
Linda Cheverton-Wick
Kimberly Zeytoonjian

** Deceased
FISCAL YEAR 2021 COMMITTEE APPOINTMENTS
As of June 30, 2021

Executive Committee
Dona V. Cassella ’22, Chair
Kay Knight Clarke ’23, Vice-Chair
Kenneth J. Carifa ’23, Secretary
John C. Bombara ’23, Treasurer
Kenneth Boudreau ’23, At-Large
David Jepson ’24, At-Large
Gary Knoble ’23, Peter Paul Yu MD ’22
Anita Ferrante ’22, Immediate Past Chair
Min Jung Kim, Director and CEO +

Collections Committee
Trustees
Thomas Soyster, Chair
John (Jay) Bombara
Russell E. Burke III
Kenneth Carifa
Dona V. Cassella, ex officio
Kay Knight Clarke
Cynthia Cooper
Anita Ferrante
Gary Knoble
Michele Parrotta
René Rosado
Tania Weiss
Melinda Sullivan

Trustee Emeriti
Thomas C. Flanigan
Brenda Manning
Hank Martin
M. Stephen Miller
Donna Stout
Lindsley Wellman

Museum Members
Muriel Fleischman
Tom Gworek
Susan Hight
Paul Kanev
Mary Piazza

Staff
Min Jung Kim,
Director and CEO +
Joanne Humen,
Director of Finance and HR
Amanda Shuman-Bisson,
Associate Director of Development

Development & Marketing Committee
Trustees
Jamie Hait-Cohen, Chair
Gail Byeff
Kenneth Carifa
Dona V. Cassella, ex officio
Anita Ferrante
Thomas Flanigan, Emeritus
Susan Rathgeber
Donna Stout, Emerita
Dr. Susan Austin Warner
Tania Weiss

Staff
Min Jung Kim,
Director and CEO +
Lisa Lappe,
Director of Marketing
Amanda Shuman-Bisson,
Associate Director of Development
Jenna Lucas,
Development Associate
Alexis Zimmerman,
Development Assistant

Education Committee
Trustees
David Polk, Chair
Dona V. Cassella, ex-officio
Brenda Manning, Emerita
John Rathgeber, Emeritus
René Rosado
Nancy Stuart

Museum Members
Carol Benjamin
Kathy Butler
Ruthie Davis
Katherine Dow
Hilary Freedman
Terry Gianzinetti
Lynn Wadhams

Staff
Min Jung Kim,
Director and CEO +
Maura O’Shea,
Director of Education
Margaret Freedman,
Assistant Museum Educator
Stephanie Strucaly,
Coordinator of Youth Studio and Family Programs
Bonnie Sullivan,
Studio Art Educator +
Facilities & Planning Committee

Trustees
David Jepson, Chair
John (Jay) Bombara
Kenneth Carifa
Dona V. Cassella, ex-officio
Anita Ferrante
Neal Freuden
John N. Howard

Museum Member
Chip Eveleth

Staff
Paul Grzyb, Manager of Facilities and Security +
Joanne Humen, Director of Finance and HR
Min Jung Kim, Director and CEO +
Jeffrey Mainville, Director of Operations

Finance Committee

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John C. Bombara, Chair
Kenneth Boudreau
Dona V. Cassella, ex-officio
William Chase
Brendan Conry, Emeritus
John N. Howard
Hal Rives, Emeritus
Todd Stitzer, Emeritus

Museum Member
Beverly Buckner-Baker

Staff
Joanne Humen, Director of Finance and HR

Low Illustration Committee

Trustees
Lindsley Wellman, Chair, Emeritus
Dona V. Cassella, ex-officio
Thomas Soyster

Museum Members
Scott Bakal
Leslie Cober-Gentry
Cora Lynn Deibler

Investment Committee

Trustees
John M. Jezowski, Chair
John (Jay) Bombara
Kenneth Boudreau
Dona V. Cassella, ex-officio
William Chase
Brendan Conry, Emeritus
John N. Howard
Hal Rives, Emeritus
Todd Stitzer, Emeritus

Museum Member
Beverly Buckner-Baker

Staff
Joanne Humen, Director of Finance and HR

Nominating Committee

Trustees
Kenneth J. Carifa, Chair
Dona V. Cassella, ex-officio
Kay Knight Clark
Anita Ferrante
David Polk
René Rosado

Staff
Min Jung Kim, Director and CEO +

† Left during FY 2021

Frederick Carl Frieke, The Bird Cage, c. 1910, oil on canvas, 32 x 32 in., John Butler Talcott Fund, 1917.02
OUR DEDICATED STAFF

as of June 30, 2021

Management & Administration
Min Jung Kim, Director and CEO +
Angel Sherrell, Executive Assistant to the Director +

Café
Christian Crowley, Museum Café
Associate #

Curatorial
Lisa Williams, Associate Curator

Collections
Keith Gervase, Collections Manager
Gabriella George, Associate Registrar
Michael Minder, Associate Preparator

Development
Amanda Shuman-Bisson, Associate Director of Development
Jenna D. Lucas, Development and Membership Coordinator
Alexis Zimmerman, Development Associate

Finance
Joanne M. Humen, Director of Finance and HR
Karen Hudkins, Finance Manager

Marketing
Lisa Lappe, Director of Marketing
Javanica Dai, Marketing/Social Media

Coordinator
Veronica Zhikhareva, Graphic Designer +
Sara Georgas, Graphic Designer #

Education
Maura O’Shea, Director of Education
Jasmine DeJackome, Manager of School Services & Adult Tour Programs #
Margaret Freedman, Assistant Museum Educator
Stephanie Strucaly, Curator of Youth Studio and Family Programs
Bonnie Rose Sullivan, Museum Educator +
Jennifer Pena, American Savings Foundation Intern* Summer of 2020 +
Brandon Zheng, American Savings Foundation Intern* Summer of 2021 #

Visitor Experience
Jeffrey Mainville, Director of Operations
Colleen Mitchell, Manager Visitor and Volunteer Services
Leanna Velez, Visitor Services Manager +
Valeria Estrada, Visitor Services Shift Lead #
Katherine Obedzinski, Visitor Services Shift Leader +
James Miers, Visitor Services Hospitality Coordinator +
Tre Brown, Visitor Services Associate
Kristine Cropper-Alt, Visitor Services Associate #
Nicole Hooks, Visitor Services Associate
Chelsea Marti, Visitor Services Associate
Lisa Santini, Visitor Services Events +
Kendall Soliwoda, Visitor Services Associate +
Rashmi Talpade, Visitor Services Associate
FuXi Worcester, Visitor Services Associate #

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 +

William Rodriguez, Security +
Thomas Sturges, Security

Visitor Experience
Jeffrey Mainville,
Director of Operations
Colleen Mitchell,
Manager Visitor and Volunteer Services
Leanna Velez,
Visitor Services Manager +
Valeria Estrada,
Visitor Services Shift Lead #
Katherine Obedzinski,
Visitor Services Shift Leader +
James Miers,
Visitor Services Hospitality Coordinator +
Tre Brown,
Visitor Services Associate
Kristine Cropper-Alt,
Visitor Services Associate #
Nicole Hooks,
Visitor Services Associate
Chelsea Marti,
Visitor Services Associate
Lisa Santini,
Visitor Services Events +
Kendall Soliwoda,
Visitor Services Associate +
Rashmi Talpade,
Visitor Services Associate
FuXi Worcester,
Visitor Services Associate #

Museum Store
Laura Van Dine,
Retail Manager and Buyer
Erica San Soucie,
Store Merchandising & Operations Supervisor
Lucinda Armillei,
Museum Store Associate #
Sarah Baillargeon,
Museum Store Associate
Jacqueline Rodriguez,
Museum Store Associate +
Vanessa Zabala,
Museum Store Associate #

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

+ Left during FY 2021

NBMAAA
ACQUISITIONS AND LOANS

The NBMAA’s permanent collection has continued to grow through the acquisition of gifts, bequests, and purchases. Among the exceptional works acquired this year are a number of pieces with special connections to the NBMAA, including works by some of the most pioneering and groundbreaking leaders of American art, including Faith Ringgold, Elizabeth Catlett, Betye Saar, Anni Albers, Ana Mendieta, Jaune Quick-to-See Smith, and the Guerrilla Girls—many of whom have never before been exhibited at the NBMAA and were not previously represented in the Museum’s collection.

OUTGOING EXHIBITION LOANS FY 2021

Total works sent on loan: 10 objects, 8 borrowing institutions, 5 states, 8 cities

CT Art Trail in collaboration with The Wadsworth Atheneum, Hartford, CT
CT Art Trail 25th Anniversary
October 15, 2020 – January 31, 2021

Roger Tory Peterson (1908-1996)
Falcons, 1980
Gouache, watercolor, pencil, and ink on board
Long-Term Loan of Don Crockett, 2012.96LIC LTL

Allen Butler Talcott (1867-1908)
Connecticut Cedars, n.d.
Oil on board
12 x 16 in.
John Butler Talcott Fund, 1983.24

Portland Museum of Art, Portland, ME
Mythmakers: The Art of Winslow Homer & Frederic Remington
September 25, 2020 – November 29, 2020

Scott Prior: Illuminations
March 18 2021 – June 5, 2021

Scott Prior (b. 1949)
Community Garden at Sunrise, 2004-2006
Oil on canvas
32 x 74 in.
Charles F. Smith Fund, 2006.117

Mattatuck Museum, Waterbury, CT
A Face Like Mine
May 1, 2021 – September 12, 2021

Amon Carter Museum of American Art, Fort Worth, TX
Mythmakers: The Art of Winslow Homer & Frederic Remington
December 19, 2020 – February 28, 2021

Winslow Homer (1836-1910)
Ship’s Boat, c. 1883
Watercolor
15 x 28 in.
Charles F. Smith Fund, 1940.02

Cahoon Museum of American Art, Cotuit, MA
Scott Prior: Illuminations
March 18 2021 – June 5, 2021

Scott Prior (b. 1949)
Community Garden at Sunrise, 2004-2006
Oil on canvas
32 x 74 in.
Charles F. Smith Fund, 2006.117

Willie Cole (b. 1955)
Man, Spirit, Mask, 1999
Photo etching with woodcut, silkscreen (triptych)
42 x 41 x 1 in. framed
William F. Brooks Fund, 2001.64

Art Museum, University of Saint Joseph, West Hartford, CT
Where are the Women? Rediscovering the Origins of Connecticut Women Artists
June 10, 2021 – August 21, 2021

Margaret Miller Cooper (1874-1965)
Untitled [still life with lettuce], 1888-1907
Watercolor
8 x 14 in.
Gift of the estate of Margaret Cooper, 1966.95.1-.25

Jackson Pollock (1912-1956)
T.P.’s Boat in Menemsha Pond, c. 1934
Oil on tin
4 5/8 x 6 3/8 in.
Gift of Thomas P. Benton, 1973.113

Grace Chamberlain Vibberts (1878-1945)
Edgartown Docks, 1933
Oil on canvas
12 x 17 in.
Gift of Grace Vibberts Conlin, 2012.92.2

New Bedford Whaling Museum, New Bedford, MA
A Wild Note of Longing: Albert Pinkham Ryder and a Century of American Art
June 24, 2021 – October 31, 2021

Andrew Wyeth (1917-2009)
The Revenant, 1949
Tempera on Masonite
30 x 21 x 3/8 in.
Harriet Russell Stanley Fund, 1952.12

Toledo Museum of Art, Toledo OH
Supernatural America: The Paranormal in American Art
June 12, 2021 – September 5, 2021

Margaret Miller Cooper (1874-1965)
Untitled [still life green jug, book, and blue and white bowl], 1888-1907
Watercolor
8 x 14 in.
Gift of the estate of Margaret Cooper, 1966.95.1-.25

Harriet Russell Stanley Fund, 1952.12
Top right: Cauleen Smith, Light up My Life (For Sandra Bland), 2020, Neon, MOF, paint, faceted hematite and aluminum chain, 48 x 42 in., General Purchase Fund, 2021.3
Bottom: Installation Image: Recent Gifts & Acquisitions
### ACQUISITIONS LIST

**Total Acquisitions: 454 Gifts**

**Anni Albers (1899-1994)**
- *Camino Real*, 1969
  - Screenprint
  - 23 x 22 in.
  - William F. Brooks Fund, 2021.16

**Fox I**, 1972
- Photo offset
  - 24 x 20 in.
  - Donation from the Josef and Anni Albers Foundation, 2021.17

**Walter Baumhofer (1904-1987)**
  - Oil on canvas
  - 47 x 26 x 2 in.
  - Bequest of Robert Lesser, 2020.7.7LIC

**Marilyn Bridges (B. 1948)**
- *Birdman on Plateau, Nazca, Peru*, 1989
  - Silver gelatin print, AP
  - 20 x 24 in.
  - Gift of Garrett Gunderson, 2020.11.1

**Pacatnamu, at Valley’s Edge, Peru**, 1988
- Silver gelatin print, AP
  - 20 x 24 in.
  - Gift of Garrett Gunderson, 2020.11.2

**Great Triangle, Nazca, Peru**, 1979
- Silver gelatin print, AP
  - 20 x 24 in.
  - Gift of Garrett Gunderson, 2020.11.3

**Temple of Poseidon, Sounion, Greece**, 1984
- Silver gelatin print, AP
  - 20 x 24 in.
  - Gift of Garrett Gunderson, 2020.11.4

**Ellen Carey (B. 1952)**
- *Circles*, 2002
  - Color photograph, C-print, unique, toned
  - 34 x 28 in.
  - Gift of Linda Cheverton Wick and Walter Wick, 2020.7.6LIC

**Paul W. Zimmerman Purchase Fund, 2021.15**
- *Glenn Cravath (1897-1964)*
- *Carnival Boat, n.d.*
  - Oil on canvas
  - 49 x 26 x 3 in.
  - Bequest of Robert Lesser, 2020.7.1LIC

**Jim Dine (B. 1935)**
- *Key West Print*, 1981
  - Offset lithograph/etching
  - 41 3/8 x 29 3/8 in.
  - Gift of Paul M. Kanev, 2020.2.3

**Leonard Freed (1929-2006)**
- *Portraits of the two victims found near the river, with flowers, portraits, and candles along the Chattahoochee River (light), Atlanta, Georgia*, 1980
  - Vintage gelatin silver print
  - 8 x 10 in.
- *A Salvation Army volunteer picks up children in the Teckwood area to escort them to church, Atlanta, Georgia*, 1980
  - Vintage gelatin silver print
  - 8 x 10 in.

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**Margaret Brundage (1900-1976)**
- *A Rival from the Grave from Weird Tales*, n.d.
  - Pastel on board
  - 36 x 18 x 2 in.
  - Bequest of Robert Lesser, 2020.7.6LIC

**Elizabeth Catlett (1915-2012)**
- *There is a Woman in Every Color*, 1975
  - Color linoleum cut, screen print, and woodcut on Arches paper, Edition of 60, 10 Printers Proofs
  - 21 x 30 in.
  - Gift of the artist in memory of her parents and brother, 2021.19.1

**Paul W. Zimmerman Purchase Fund, 2021.12**
- *All The People*, 1992
  - Lithograph, Edition of 99
  - 23 x 19 in.
  - Gift of the artist in memory of her parents and brother, 2021.19.2

**Paul W. Zimmerman Purchase Fund, 2021.13**
- *Links Together*, 1996
  - Lithograph, Edition of 5
  - 24 x 27 in.
  - Gift of the artist in memory of her parents and brother, 2021.19.3

**Paul W. Zimmerman Purchase Fund, 2021.14**
- *Negro Es Bello*, 1992
  - Lithograph, Edition of 100
  - 33 x 25 in.
Press conference with Lee P. Brown, Atlanta chief of police at Task Force Headquarters, Atlanta, Georgia, 1980
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.59

Atlanta police patrolmen checking their map in the headlights of their vehicle during all night curfew, Atlanta, Georgia, 1980
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.60

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.61

Three girls playing in the University Museum, Manchester, England, 1974
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.62

Boys working for local farmer in potato field, Manchester, England, 1974
Vintage gelatin silver print 8 x 10 in.

Some Asian girls here get the taste for free speech, once out of the situation of Bangladesh villages, London, England, 1973
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.64

This Asian mother is courageous enough to take English lessons, London England, 1973
Vintage gelatin silver print 10 x 8 in.
Anonymous gift, 2020.12.65

New York’s Ninth Precinct Police Station, is not all crime, some cops do public relations duties with local citizens, like these 3 punks hanging around the street corners, NYC, 1978
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.66

Once the laser beam scanned the records, the information is coded on a screen and a print-out is tracked of all persons who are registered in the archives with similar fingerprint descriptions, NYC, 1975
Vintage gelatin silver print 8 x 10 in.

New York City police officer’s family at home, NYC, 1979
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.68

Detective breaking corpse’s fingers for fingerprinting, New York City Morgue, 1975
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.69

“A robot portrait” is made of the possible criminal from elements provided by witnesses. Hair, nose, eyes and ears are adopted from various photos to make a drawing similar to the image seen by witnesses, NYC, 1975
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.70

Suffering from an overdose of drugs, a young woman who collapsed in the street is being helped by police officers of the 9th Precinct to a nearby hospital, NYC, 1978
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.71

Turkish Cypriot State Declaration: Turkish refugees in Turkish school during eruptions following Feb 13, 1975 declaration. They were shot at as they crossed the Greek sector to reach the school. The old people spent their time in the campbeds, Cyprus, Turkey, 1975
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.72

Greek Cypriots demonstrate on Friday, February 14, 1975 in response to Turkish declaration. They marched to Greek Presidential office where officials received them and remarked official support of their position, Turkey, 1975
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.73

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.74

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.75

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2020.12.76

Boy beaten on ground, Manchester, England, 1974
Vintage gelatin silver print 10 x 8 in.
Anonymous gift, 2020.12.77

Although dressed in their school uniforms, these two young boys waste away the afternoon chatting and smoking near a Manchester housing estate instead of going to school, Manchester, England, 1974
Vintage gelatin silver print 10 x 8 in.
Anonymous gift, 2021.20.70

The Manchester Science Museum is an interesting place to hide when in fact one should be in school, these children playing truant from their morning class, England, 1974
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.69

A teacher talks with a young boy about his education at a special school for truants, England, 1974
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.68

Two boys riding motorbikes, Manchester, England, 1974
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.67

Flags appeared in Ataturk Square on the Turkish side of Nicosia on FeB. 14, 1975 in celebration of the declaration. Huge picture of Ataturk adorns bank building, Cyprus, Turkey, 1975
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.66

At night there is a curfew, a police patrol stops black children and warns them to stay off the streets, Atlanta, Georgia, 1980
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.65

A “fingerprint card” showing the markings of the fingers of each hand, thousands of these cards are stored on computers in the Police Records Department, NYC, 1975
Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.64

This Asian mother is courageous enough to take English lessons, London England, 1973
Vintage gelatin silver print 10 x 8 in.
Anonymous gift, 2021.20.63
Many Bengali men get together on Saturdays to play traditional instruments of their homeland like the harmonium and drums, to sing and to act out village dramas. Such activity is a rare occasion of some community unification. London, England, 1973

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.72

Some marriages on Brick Lane are still arranged on the strict basis of financial support: here a 64-year-old man accepted a young girl from his native village as a wife to ensure her family's survival in Bangladesh. London, England, 1973

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.73

“We are going to pick up a murder suspect,” the officer said as he put on a bulletproof vest. 1978

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.74

The suspect was apprehended. No one paid any attention. 1976

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.75

Subdued, the man is carried away in a straitjacket, NYC, 1978

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.76

A specialist in the ballistics research service shoots an ordinary bullet through the victim's gun so that trace marks will show the comparative markings with the killer bullet, NYC, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.77

Manhattan homicide Task Force chiefs left Detective Sgt. Gerald McQueen and his boss Detective Lt. Gallagher of the 5th Homicide Squad, NYC, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.78

Seated man behind network news microphones in courtroom, Knapp Police Investigation, NYC, 1971

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.79

The police were called to this jewelry store in Manhattan where the owner had been found murdered, he was held-up and hit on the head with a hammer, NYC, 1975

Vintage gelatin silver print 10 x 8 in.
Anonymous gift, 2021.20.80

The half-naked body of this victim was found in a cleaning of the woods near the Hudson River and the George Washington Bridge, the homicide squad had to first find her identity and then locate the murderer, NYC, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.81

An ultra sophisticated machine uses laser beams to search for finger prints. The fingerprint image is lifted from an object, put into photo print form and fed into the computer. The laser tracks down all fingerprints similar to the image in question, NYC, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.82

A young black boy who says he is left alone in the city comes to the 9th Precinct for help and protection, NYC, 1978

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.83

Turkish Cypriot State Declaration: Turkish refugees in Turkish school during eruptions following Feb. 13, 1975 declaration. They were shot at as they crossed the Greek sector of the city to reach the school. The old people were able to stay in campbeds most of the time, Cyprus, Turkey, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.84

Turkish Cypriot State Declaration: Turkish refugees in Turkish school during eruptions following Feb. 13, 1975 declaration. They were shot at as they crossed the Greek sector to reach the school. The old people spent their time in the campbeds, Cyprus, Turkey, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.85

Turkish refugees in Turkish school during eruptions following Feb. 13, 1975 declaration. They were shot at as they crossed the Greek sector to reach the school. The old people spent their time in the campbeds, Cyprus, Turkey, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.86

Greek Cypriots demonstrate on Friday, February 14, 1975 in response to Turkish declaration. They marched to Greek Presidential office where officials received them and remarked official support of their position, Cyprus, Turkey, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.87

Some lonely propaganda on the Turkish side of Nicosia, Feb 14, 1975, Turkey, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.88

Union meeting at shipyard to protest closing of shipyard, Glasgow, Scotland, 1971

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.89

Shipyard workers standing on street, Glasgow, Scotland, 1971

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.90

Composite drawings of possible suspects at Task Force Headquarters, Atlanta, Georgia, 1980

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.91

Unable to speak English or read, this family is isolated from the London life, and clings to certain Bengali village manners, London, England, 1973

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.92

An electronic microscope takes photos of the pistol barrel. Items are microscopically tested to show indentations and markings found on the weapon and on the bullet, NYC, 1975

Vintage gelatin silver print 8 x 10 in.
Anonymous gift, 2021.20.93

Part of the police patrol work is to check "wanted persons photos" with citizens in various neighborhoods. A detective inquires in Upper East Manhattan about a criminal wanted for murder, NYC, 1975
Vintage gelatin silver print
10 x 8 in.
Anonymous gift, 2021.20.94

Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2021.20.95

Guerrilla Girls (founded 1985)
What Do These Artists Have in Common? 1985
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.1

These Galleries Show No More Than 10% Women Artists or None At All, 1985
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.2

How Many Women Artists Had One-Person Exhibitions in NYC Art Museums Last Year?, 1985
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.3

John Russell Thinks Things Are Getting Better for Women Artists, 1985
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.4

Women in America Earn Only 2/3 of What Men Do, 1985
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.5


What’s Fashionable, Prestigious and Tax Deductible?, 1987
Poster
22 x 17 in.

Only 4 Commercial Galleries in NY Show Black Women, 1986
Poster
17 x 22 in.

Which Art Mag Was Worst for Women Last Year?, 1986
Poster
17 x 22 in.

Poster
22 x 17 in.
William F. Brooks Fund, 2020.6.15

It’s Even Worse in Europe, 1986
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.7

Dearest Art Collector, 1986
Poster
22 x 17 in.
William F. Brooks Fund, 2020.6.8

Under Surveillance This Year, 1986
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.9

Guerrilla Girls Hits List, 1986
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.10

Hidden Agender/Passing the Bucks, 1986
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.11

Poster
22 x 17 in.

At Last! Museums Will No Longer Discriminate Against Women and Minority Artists, 1988
Poster
17 x 22 in.

Bus Companies Are More Enlightened Than NYC Art Galleries, 1989
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.20
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.54

Battle of the Sexes, 1996
Poster
10 x 16 in.

3 White Women, 1 Woman of Color and NO Men of Color – Out of 71 Artists?, 1997
Poster and postcard
22 x 17 in. (poster)
4 x 6 in. (postcard)
William F. Brooks Fund, 2020.6.56

MoMA Mia!!! 13 Years and We’re Still Counting, 1997
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.57

As Good as It Gets?, 1998
Poster
11 x 8 in.
William F. Brooks Fund, 2020.6.58

In This Theatre, 1998
Poster
11 x 8 in.
William F. Brooks Fund, 2020.6.59

There’s a Tragedy on Broadway and It Isn’t Electra, 1999
Poster
11 x 8 in.
William F. Brooks Fund, 2020.6.60

Oh! The Joys of Being a Woman Playwright!, 1999
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.61

Brooklyn Landmark, 1999
Poster
16 x 23 in.
William F. Brooks Fund, 2020.6.62

 Intercepted by the Guerrilla Girls, 1999
Poster
23 x 16 in.
William F. Brooks Fund, 2020.6.63

Send a Message to Those Body-Obsessed Guys in Hollywood, 2000
Poster
10 x 15 in.
William F. Brooks Fund, 2020.6.64

Sundance Stickers, 2001
Poster, diptych
11 x 8 in. each
William F. Brooks Fund, 2020.6.65

Birth of Feminism Movie Poster, 2001
Poster
24 1/8 x 18 in.
William F. Brooks Fund, 2020.6.66

Anatomically Correct Oscar, 2002
Poster
9 x 23 in.
William F. Brooks Fund, 2020.6.67

Estrogen Bomb, 2003
Poster
17 x 11 in.
William F. Brooks Fund, 2020.6.68

Trent L’Ottscar, 2003
Poster
8 x 23 in.
William F. Brooks Fund, 2020.6.69

Women’s Terror Alert, 2003
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.70

Benvenuti alla Biennale Femminista!, 2005
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.71

Where Are the Women Artists of Venice, 2005
Poster
24 1/8 x 18 in.
William F. Brooks Fund, 2020.6.72

Unchain the Women Directors, 2006
Poster
9 x 23 in.
William F. Brooks Fund, 2020.6.73

The Future for Turkish Women Artists, 2006
Poster
15 x 23 in.
William F. Brooks Fund, 2020.6.74

Horror on the National Mall, 2007
Poster
24 1/8 x 14 in.
William F. Brooks Fund, 2020.6.75

Dear Art Collector English, 2007
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.76

Dear Art Collector Greek, 2007
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.77

Anni Albers, Camino Real, 1969, Screenprint, 23 1/2 x 22 in., William F. Brooks Fund, 2021.16
Dear Art Collector Chinese, 2008
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.78

Dearest Eli Broad, 2008
Poster
11 x 8 in.
William F. Brooks Fund, 2020.6.79

Bronx Museum Unfair to Men, 2008
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.80

Museums Cave in to Radical Feminists, 2008
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.81

Irish Toast, 2010
Poster
16 x 23 in.
William F. Brooks Fund, 2020.6.83

Irish Not a Feminist, 2010
Poster
12 x 23 in.
William F. Brooks Fund, 2020.6.84

Gender Reassignment, 2012
Poster
17 x 21 in.

The Estrogen Bomb Update, 2012
Poster
DIMS
William F. Brooks Fund, 2020.6.86

Do Women Have to be Naked to Get into the Met. Museum? Update, 2012
Poster
12 x 26 in.
William F. Brooks Fund, 2020.6.87

Even Michele Bachmann Believes “We All Have the Same Civil Rights.,” 2012
Poster
8 x 23 in.
William F. Brooks Fund, 2020.6.88

Dearest Interview Magazine, 2012
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.90

Do Women Have to Be Naked to Get into Boston Museums?, 2012
Poster
13 x 23 in.
William F. Brooks Fund, 2020.6.91

¿Por Qué las Guerrilla Girls Echan Pestes Contra el Arte, el Cine, la Poltica y la Cultura Pop?, 2013
Poster
10 x 21 in.
William F. Brooks Fund, 2020.6.92

Free the Women Artists of Europe, 2013
Poster
24 x 18 in.
William F. Brooks Fund, 2020.6.93

Bus Companies Are More Enlightened Than Art Galleries, 2014
Poster
17 x 22 in.
William F. Brooks Fund, 2020.6.94

Do Women Have to Be Naked to Get into Music Videos, 2014
Poster
12 x 26 in.
William F. Brooks Fund, 2020.6.95

Whitney Action, 2015
Video
28 minutes
William F. Brooks Fund, 2020.6.96

Dear Art Collector Billionaire, 2015
Poster
9 x 26 in.
William F. Brooks Fund, 2020.6.97

Dearest Art Gallery Billionaire, 2015
Poster
9 x 26 in.

Dear Art Museum Billionaire, 2015
Poster
9 x 26 in.

Poster
10 x 26 in.
William F. Brooks Fund, 2020.6.100

These Galleries Show No More than 10% Women Artists Or None At All Recount, 2015
Poster
10 x 26 in.

Video
4 Minutes 13 seconds
William F. Brooks Fund, 2020.6.102

Why Has 87% of Icelandic Film Centre Funding Gone to Men?, 2015
Poster
10 x 26 in.
William F. Brooks Fund, 2020.6.103

Anatomically Correct Oscar Update, 2016
Poster
13 x 26 in.
William F. Brooks Fund, 2020.6.104

Even the U.S. Senate Is More Progressive than Hollywood Update, 2016
Poster
9 x 28 in.

Pop Quiz Update, 2016
Poster
18 x 24 in.

Advantages of Owning Your Own Art Museum, 2016
Poster
16 x 28 in.

Girlsplaining Museum Ludwig, 2016
Video
4 Minutes 46 seconds

How Many Women Had One-Person Exhibitions at MFC-Michele Didier?, 2016
Poster
8 x 11 in.

Poster
18 x 24 1/8 in.
William F. Brooks Fund, 2020.6.110

Poster
18 x 24 1/8 in.
History of Wealth and Power, 2016
Poster
18 x 24 in.
William F. Brooks Fund, 2020.6.112

Trump Announces New Commemorative Months, 2016
Poster
18 x 28 in.
William F. Brooks Fund, 2020.6.113

Hot Flashes, 2+3 Double Issue, 1994
Newsletter
DIMS

Hot Flashes 4, 1994
Newsletter
DIMS

The Guerrilla Girls’ Bedside Companion to the History of Western Art, 1998
Book
9 7/8 x 7 7/8 x in.

Book
9 7/8 x 7 7/8 x in.
William F. Brooks Fund, 2020.6.117

Book
DIMS
William F. Brooks Fund, 2020.6.118

The Hysterical Herstory of Hysteria and How It Was Cured, 2016
Book
8 x 8 in.

Is It Even Worse in Europe: Whitechapel Survey, 2016
Book
11 x 8 x 1 in.
William F. Brooks Fund, 2020.6.120

Martine Gutierrez (B. 1989)
Neo-Indeo, Cakchiquel
Calor, p34 from Indigenous Woman, 2018
C-print mounted on Sintra
54 x 36 in.
Jane and Victor Darnell Fund, 2021.11

David Hockney (B. 1937)
Haplogramatics, 1988
34 Xerographic prints from original drawings on Parsons Linen Ledger paper
11 x 17 in. each
Gift of Robert Black, Elliott Fredouelle, and Gary Knoble, 2020.1

Henry Horenstein (B. 1947)
Patrons, Cajun Bar, Lafayette, Louisiana, 1977
Vintage gelatin silver print
14 x 11 in.
Anonymous gift, 2020.12.1

Betting Line, Santa Anita, Arcadia, California, 1986
9 7/8 x 14 5/8 in.
Anonymous gift, 2020.12.2

Reading the Program, Northampton Fair, 1985
14 x 11 in.
Anonymous gift, 2020.12.3

Walking Ring, Saratoga Racecourse, Saratoga Springs, New York, 1978
11 x 14 in.
Anonymous gift, 2020.12.4

Tout, Great Barrington Fair, Great Barrington, Massachusetts, 1978
11 x 14 in.
Anonymous gift, 2020.12.5

Exercise Rider, Great Barrington Fair, Great Barrington, Massachusetts, 1978
14 x 11 in.
Anonymous gift, 2020.12.6

Weighing In, Churchill Downs, Louisville, Kentucky, 1979
14 x 11 in.

Watching TV Pre-race, Great Barrington Fair, Great Barrington, Massachusetts, 1978
14 x 11 in.
Anonymous gift, 2020.12.8

Bettor Between Races, Great Barrington Fair, Great Barrington, Massachusetts, 1978
11 x 14 in.
Anonymous gift, 2020.12.9

Calming a Horse, Great Barrington Fair, Great Barrington, Massachusetts, 1978
11 x 14 in.
Anonymous gift, 2020.12.10

Backstretch Workers at the Bar, Massachusetts, 1977-1978
11 x 14 in.
Anonymous gift, 2020.12.11

Before the Race, Gulf Stream Park, Haddendale Beach, Florida, 1977-1978
14 x 11 in.

Steve Cauthen in the Paddock, Saratoga Race Course, 1977
14 x 11 in.

Portrait of a German army soldier, ca. 1955
14 x 11 in.

German army soldier during drill, ca. 1955
11 x 14 in.
Anonymous gift, 2020.12.15

14 x 11 in.
Anonymous gift, 2020.12.16

Jockey’s Room, Great Barrington Fair, Great Barrington, MA, 1977
11 x 14 in.
Anonymous gift, 2021.20.1

Pony Boy, Santa Anita Park, 1986
11 x 14 in.
Anonymous gift, 2021.20.2

Mechanical Hot Walker, Northampton Fair, 1985
11 x 14 in.
Anonymous gift, 2021.20.3

Groom, Northampton Fair, 1985
11 x 14 in.
Anonymous gift, 2021.20.4

Urine Collector, Fair Grounds, 1977
11 x 14 in.
Anonymous gift, 2021.20.5

Cooling Off, Saratoga Race Course, 1978
14 x 11 in.
Anonymous gift, 2021.20.6

Checking the Form, Great Barrington Fair, Great Barrington, Massachusetts, 1978
11 x 14 in.
Anonymous gift, 2021.20.7

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Grooms, Great Barrington Fair, Great Barrington, Massachusetts, 1978
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.8

Angel Cordero, Saratoga Racecourse, Saratoga Springs, New York, 1978
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.9

Ron Franklin Interviewed After the Preakness Win, Pimlico Racecourse, Pimlico, Maryland, 1979
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.10

Jockey in Paddock, Saratoga Racecourse, Saratoga, New York, 1978
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.11

Jockey in the Backstretch, Great Barrington Fair, Great Barrington, Massachusetts, 1978
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.12

Between Races, Great Barrington Fair, Great Barrington, Massachusetts, 1978
Vintage gelatin silver print 11 x 14 in.
Anonymous gift, 2021.20.13

Anonymous gift, 2021.20.14

Richard Migliore, Saratoga Racecourse, Saratoga Springs, New York, 1979
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.15

Trainer, Great Barrington Fair, Great Barrington, Massachusetts, 1978
Vintage gelatin silver print 11 x 14 in.
Anonymous gift, 2021.20.16

Photographer, Saratoga Race Course, Saratoga Springs, New York, 1995
Gelatin silver print 11 x 14 in.
Anonymous gift, 2021.20.17

Workout, Santa Anita Park, Arcadia, California, 1986
Vintage gelatin silver print 11 x 14 in.
Anonymous gift, 2021.20.18

Men’s Room Attendant, Hialeah Park, Hialeah, Florida, 1977
Vintage gelatin silver print 11 x 14 in.
Anonymous gift, 2021.20.19
Anonymous gift, 2021.20.19

Jacques Lowe (1930-2001)
Thom Malinaro and Michele Burke from the cast of “The Boy Friend.” Off-Broadway Revival, New York, 1958
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.22

German fighter jet pilot, ca.1955
Vintage gelatin silver print 9 x 13 in.
Anonymous gift, 2021.20.27

German army officer with a cigar, ca.1955
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.28

German army officer in cameo, ca.1955
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.29

Theater Girl, ca. 1955
Vintage gelatin silver prints – suite of 16 prints
14 x 11 in. and 11 x 14 in.
Anonymous gift, 2021.20.30

Thom Malinaro and Michele Burke from the cast of The Boy Friend, off-Broadway Revival, New York, 1958
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.31

Discipled Carmelite nuns work silently in their garden, California, 1962
Vintage gelatin silver print 13 x 9 in.
Anonymous gift, 2021.20.32

Brenda Manning (B. 1940)
Dave (Coffee Break), 1991
Oil on canvas
24 x 28 in.
Gift of the artist, 2020.9

Shantell Martin (B. 1980)
Transparency 1-4, 2020
Four ink on canvas drawings
48 x 72 x 1 in. (3 panels) and 30 x 59 x 1 in. (1 panel)
Members Purchase Fund, 2021.4

Ana Mendieta (1948-1985)
Untitled: Silueta Series, Iowa, 1978 (Estate print 1991)
Estate color photograph
25 5/16 x 18 5/16 in. framed
Paul W. Zimmerman Purchase Fund, 2021.7

Frank Modell (1917-2016)
“Before I forget, you had a call from a talking computer named Ted who is conducting an important homeowners’ survey,” 1985
Ink on paper
14 x 16 3/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.1LIC

“Aren’t you even going to listen to my scenario?” 1974
Ink on paper
12 x 10 5/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.2LIC

Anonymous gift, 2021.20.19

Jacques Lowe (1930-2001)
Thom Malinaro and Michele Burke from the cast of “The Boy Friend.” Off-Broadway Revival, New York, 1958
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.22

German fighter jet pilot, ca.1955
Vintage gelatin silver print 9 x 13 in.
Anonymous gift, 2021.20.27

German army officer with a cigar, ca.1955
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.28

German army officer in cameo, ca.1955
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.29

Theater Girl, ca. 1955
Vintage gelatin silver prints – suite of 16 prints
14 x 11 in. and 11 x 14 in.
Anonymous gift, 2021.20.30

Thom Malinaro and Michele Burke from the cast of The Boy Friend, off-Broadway Revival, New York, 1958
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.31

Discipled Carmelite nuns work silently in their garden, California, 1962
Vintage gelatin silver print 13 x 9 in.
Anonymous gift, 2021.20.32

Brenda Manning (B. 1940)
Dave (Coffee Break), 1991
Oil on canvas
24 x 28 in.
Gift of the artist, 2020.9

Shantell Martin (B. 1980)
Transparency 1-4, 2020
Four ink on canvas drawings
48 x 72 x 1 in. (3 panels) and 30 x 59 x 1 in. (1 panel)
Members Purchase Fund, 2021.4

Ana Mendieta (1948-1985)
Untitled: Silueta Series, Iowa, 1978 (Estate print 1991)
Estate color photograph
25 5/16 x 18 5/16 in. framed
Paul W. Zimmerman Purchase Fund, 2021.7

Frank Modell (1917-2016)
“Before I forget, you had a call from a talking computer named Ted who is conducting an important homeowners’ survey,” 1985
Ink on paper
14 x 16 3/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.1LIC

“Aren’t you even going to listen to my scenario?” 1974
Ink on paper
12 x 10 5/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.2LIC

Anonymous gift, 2021.20.19

Jacques Lowe (1930-2001)
Thom Malinaro and Michele Burke from the cast of “The Boy Friend.” Off-Broadway Revival, New York, 1958
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.22

German fighter jet pilot, ca.1955
Vintage gelatin silver print 9 x 13 in.
Anonymous gift, 2021.20.27

German army officer with a cigar, ca.1955
Vintage gelatin silver print 14 x 11 in.
Anonymous gift, 2021.20.28

German army officer in cameo, ca.1955
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12 x 10 5/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.2LIC
"The next junior citizen who calls me senior citizen is going to get a bust in the mouth," 1967
Ink on paper
10 3/8 x 13 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.3LIC

"Unfortunately, as in everything else, Jim’s taste and mine are miles apart in telephones," 1983
Ink on paper
15 3/8 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.4LIC

"I’m afraid there’s some mistake. I’m a hiker, not a hacker," 2001
Ink on paper
11 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.5LIC

Untitled, n.d.
Ink on paper
12 1/8 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.6LIC

"Then she began picking on the long-distance phone company I chose," 1984
Ink on paper
15 x 19 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.7LIC

"Oh they’re an interesting bunch all right. They just don’t happen to interest me," 1983
Ink on paper
17 x 23 7/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.8LIC

"Do you have one that can help me decide which is the one for me?" 1980
Ink on paper
16 x 22 7/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.9LIC

"That’s funny. They said the welcome mat would be for us." 1973
Ink on paper
12 x 13 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.10LIC

"Mrs. Conner is a Valley Girl from way back," 1983
Ink on paper
15 x 18 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.11LIC

"Marvin will join us in a few minutes. He’s on the terrace, checking for mildew," 1986
Ink on paper
12 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.12LIC

"Hi! This is a recording. Please leave your name and number right after you hear my impersonation of Al Jolson singing ‘Swanee,’” 1974
Ink on paper
13 x 14 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.13LIC

"May I ask you a personal question or am I jumping the gun?" 1986
Ink on paper
8 x 12 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.14LIC

"For one thing, our colognes clash," 1989
Ink on paper
12 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.15LIC

"You’re probably wondering why this guy coming on so strong to me, right?" 1980
Ink on paper
13 1/8 x 15 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.16LIC

"You know what you have? You have awfully good taste, Marvin. I really mean it!" 1970
Ink on paper
13 1/8 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.17LIC

"Right away I spotted you as a hard nut to crack," 1987
Ink on paper
12 x 15 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.18LIC

"Your trouble is you’re asocial," 1957
Ink on paper
14 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.19LIC

"Oh, Roger, you promised to unbend with me tonight," 1972
Ink on paper
16 7/8 x 13 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.20LIC

"Oh Dear! You’re probably not in the mood for canard a l’orange," 1969
Ink on paper
15 5/8 x 13 7/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.21LIC

"I’ll say this for him – his humor certainly has some penetrating insights into marriage," 1980
Ink on paper
14 x 16 7/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.22LIC

"Correction. What you should say is allegedly I have been drinking," 1972
Ink on paper
15 x 11 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.23LIC

"Too bad they don’t give a gold for hanging around the house," 1984
Ink on paper
14 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.24LIC

"Are you absorbed or just pretending to be absorbed?” 1979
Ink on paper
13 7/8 x 16 7/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.25LIC

"I Don’t like the commercials either, but you don’t see me going berserk," 1985
Ink on paper
13 x 13 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.26LIC

"Hey Marge, your sweetie, Alistair Cooke is on," 1976
Ink on paper
14 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.27LIC

"Alistair Cooke is on," 1975
Ink on paper
14 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.28LIC

"If you don’t mind, sports fan, I’d like to interrupt right here for an announcement or two myself," 1976
Ink on paper
13 x 18 in.
“If you think it’s so amusing, you send it, but I’m not signing my name to it,” 1971
Ink on paper
10 x 10 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.30 LIC

“Sal! If it’s good, it’s Mister Coffee. If it’s bad, it’s me!” 1976
Ink on paper
13 7/8 x 16 7/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.31 LIC

“I tell you I did try to phone. Could I help it if the booth had seventeen college students in it?” 1959
Ink on paper
11 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.32 LIC

“It’s such a nice evening that we though we’d walk over,” 1980
Ink on paper
11 x 11 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.33 LIC

“You’re going to laugh when I say this, but I think you’re very, very human,” 1977
Ink on paper
14 x 14 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.34 LIC

“No, thank you Rose. Rose is the Billie Jean King of the canapes. Aren’t you Rose?” 1978
Ink on paper
14 x 13 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.35 LIC

“We already gave on our other phone,” 1989
Ink on paper
11 x 8 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.36 LIC

“No Chicklets? When did you people stop passing out Chicklets?” 1997
Ink on paper
8 x 11 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.37 LIC

“Now, don’t you start complaining,” 1977
Ink on paper
11 x 12 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.38 LIC

“You wanna know where you are? I’ll tell you where you are. Nowhere! That’s where you are!” 1977
Ink on paper
14 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.39 LIC

“Will you be wanting your check now? We’re running into Happy Hour,” 1973
Ink on paper
15 x 14 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.40 LIC

“Do me a favor. No more witty pajamas,” 1968
Ink on paper
13 3/8 x 16 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.41 LIC

“You used to think I was mysterious, and now I’m just baffling,” 1986
Ink on paper
13 7/8 x 18 1/8 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.42 LIC

“What would you say if I became a healthier, happier, more confident me this summer?” 1990
Ink on paper
11 x 14 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.43 LIC

“You know something? I’m already tired of the eighties,” 1980
Ink on paper
13 x 17 in.
Gift from the Estate of Franklyn B. Modell, 2020.5.44 LIC

Henry Cruse Murphy (b/d?)
The Scarlet Legion from Frontier Stories September 1929, 1929
Oil on canvas
44 x 22 x 2 in.
Bequest of Robert Lesser, 2020.7.5 LIC

H.L. Parkhurst (1867-1921)
Spicy Western, n.d.
Oil on board
45 x 26 x 2 in.
Bequest of Robert Lesser, 2020.7.11 LIC

Abraham Rattner (1895-1978)
Old Shoe Arrangement No. IV, 1951
Oil on canvas
21 x 29 in.
Gift of Sandra and Howard Fromson, 2021.18.1

Faith Ringgold (B. 1930)
Declaration of Independence and Freedom, 2009
Silkscreen, Edition 23 of 35
15 x 22 in.
Paul W. Zimmerman Purchase Fund, 2021.5

Betye Saar (B. 1926)
Migration: Africa to America II
Mixed media assemblage
11 x 9 x 9 in.
Stephen B. Lawrence Fund, 2021.1

Alice Schille (1869-1955)
Harbor Scene, New England, ca. 1930-1932
Watercolor
5 x 6 in.
Gift of Samuel T. Hinckley, 2020.10

Ben Shahn (1898-1969)
Eight Young Girls, n.d.
Oil on board
5 x 9 in.
Bequest of Susannah Shickman, 2021.22

Caleen Smith (B. 1967)
Light up My Life (For Sandra Bland), 2020
Neon, MDF, paint, faceted hematite and aluminum chain, Edition of 3 and 1 AP
48 x 42 in.
General Purchase Fund, 2021.3

Michael A. Smith (1942-2018)
Near Carbondale, Colorado, 1968
Vintage gelatin silver print
8 x 10 in.
Gift of Garrett Gunderson, 2020.11.6

Pebble Beach, California, 1975
Vintage gelatin silver print
8 x 10 in.
Gift of Garrett Gunderson, 2020.11.7

Capital Reef Nat’l Park, Utah, 1975
Vintage gelatin silver print
8 x 10 in.
Gift of Garrett Gunderson, 2020.11.8
Near Aspen, Colorado, 1991
Vintage gelatin silver print
8 x 20 in.
Gift of Garrett Gunderson, 2020.11.14

Canyon de Chelly, Arizona, 1984
Vintage gelatin silver print
8 x 20 in.

Canyon del Muerto, Arizona, 1991
Vintage gelatin silver print
8 x 20 in.
Gift of Garrett Gunderson, 2020.11.13

Near Pienza, Tuscany, 2000
Vintage gelatin silver print
8 x 20 in.
Gift of Garrett Gunderson, 2020.11.16

Jaune Quick-to-See Smith
(B. 1940)
I See Red: House II, 1995
Mixed media on canvas
80 x 50 in.
General Purchase Fund
William and Bette Batchelor Memorial Acquisition Fund, 2021.24

I See Red: Ban Dancing, 1998
Mixed media on canvas
50 x 60 in.
General Purchase Fund
William and Bette Batchelor Memorial Acquisition Fund, 2021.25

Joan Snyder (B. 1940)
Screams/Whispers, 1972
Silkscreen
39 x 61 in.
Anonymous gift, 2020.8

Erika Stone (B. 1924)
Lake Wolfgang, Austria, ca. 1950-1960
Vintage gelatin silver print
7 x 9 in.
Anonymous gift, 2020.12.20

Climbing the Hafelekar,
Innsbruck, Austria, 1950s
Vintage gelatin silver print
9 x 7 in.
Anonymous gift, 2020.12.21

Das Golden Dachesl,
Innsbruck, Austria, 1950s
Vintage ferrotyped gelatin silver print
8 x 6 5/8 in.

Innsbruck, Austria, 1950s
Vintage gelatin silver print
8 x 6 5/8 in.
Anonymous gift, 2020.12.23

Rooftops, France, 1952
Vintage gelatin silver print
9 x 7 7/8 in.

Champagne Country, Train Crossing, France, 1970s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2020.12.25

Lovers in the Tuileries, Paris, France, 1970s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2020.12.26

Cannes Traffic, France, ca. 1960
Vintage gelatin silver print
8 x 6 5/8 in.
Anonymous gift, 2020.12.27

Villefrance-en-Conflent,
French Pyrenees, France, 1952
Vintage gelatin silver print
6 x 7 in.
Anonymous gift, 2020.12.28

Child, Paris, France, ca. 1960
Vintage gelatin silver print
9 5/8 x 5 in.
Anonymous gift, 2020.12.29

The Tuileries, Paris, France, 1952
Vintage gelatin silver print
10 x 8 in.
Anonymous gift, 2020.12.30

*Les Tuileries, Paris France,*
1952
Vintage gelatin silver print
9 x 7 in.
Anonymous gift, 2020.12.31

*War Cemetery, France,* 1971
Vintage gelatin silver print
10 x 8 in.
Anonymous gift, 2020.12.32

*Youngsters, Paris Park,*
France, 1950s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2020.12.33

*Acropolis, Athens, Greece,*
ca. 1978
Vintage gelatin silver print
6 x 9 3/8 in.
Anonymous gift, 2020.12.34

*Delphi, Greece,* ca. 1978
Vintage gelatin silver print
6 x 9 in.
Anonymous gift, 2020.12.35

*Delphi, Greece,* ca. 1978
Vintage gelatin silver print
6 x 9 in.

*Mykonos, Greece,* ca. 1978
Vintage gelatin silver print
6 x 9 in.

*Stoa Agora, Athens, Greece,*
ca. 1978
Vintage gelatin silver print
9 3/8 x 7 in.
Anonymous gift, 2020.12.38

*New Department Store,*
*Munich, Germany,* 1950s
Vintage ferrotyped gelatin silver print
8 x 6 5/8 in.

*Small Town, Germany,*
1950s
Vintage gelatin silver print
7 3/8 x 9 in.
Anonymous gift, 2020.12.40

*Blue Grotto, Capri, Italy,*
1952
Vintage gelatin silver print
7 x 9 in.
Anonymous gift, 2020.12.41

*Entering Mosque, Fez,*
*Morocco,* 1978
Vintage gelatin silver print
9 7/8 x 6 3/8 in.
Anonymous gift, 2020.12.42

*Child, East Harlem, New York City,* 1971
Vintage gelatin silver print
9 5/8 x 7 5/8 in.
Anonymous gift, 2020.12.43

*Foreplay studio sign,*
*New York City,* 1970s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2020.12.44

*Portrait of smiling girl,*
*New York City,* 1970s
Vintage gelatin silver print
10 x 8 in.
Anonymous gift, 2020.12.45

*Ice Skating, Rockefeller Center,*
*New York City,* 1970s
Vintage gelatin silver print
8 7/8 x 7 1/8 in.
Anonymous gift, 2020.12.46

*Bird in Blooming Tree,*
*New York City,* 1970s
Vintage gelatin silver print
9 x 6 in.
Anonymous gift, 2020.12.47

*Central Park, New York City,*
ca. 1960
Vintage gelatin silver print
7 x 9 in.
Anonymous gift, 2020.12.48

*Puppeteer, New York City,*
1940s
Vintage ferrotyped gelatin silver print
9 x 7 in.
Anonymous gift, 2020.12.49

*Mountain scene near Interloken, Switzerland,*
1952
Vintage ferrotyped gelatin silver print
6 5/8 x 8 in.
Anonymous gift, 2020.12.50
<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
<th>Date</th>
<th>Medium</th>
<th>Size</th>
<th>Gift Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>Old Shepherd Dressed in Tyrolian Style, Innsbruck, Austria, 1950s</td>
<td>Vintage gelatin silver print 9 7/8 x 8 in.</td>
<td>Anonymous gift, 2021.20.03</td>
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<tr>
<td>Old Man, Prades, Pyrenees, France, 1952</td>
<td>Vintage gelatin silver print 9 x 7 in.</td>
<td>Anonymous gift, 2021.20.04</td>
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<td>Cheese Wagon, Paris, France, 1952</td>
<td>Vintage gelatin silver print 9 7/8 x 7 in.</td>
<td>Anonymous gift, 2021.20.05</td>
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<tr>
<td>Parking Lot Attendant, Germany, 1950s</td>
<td>Vintage ferrotyped gelatin silver print 6 5/8 x 8 in.</td>
<td>Anonymous gift, 2021.20.07</td>
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<tr>
<td>Blue Grotto, Capri, Italy, 1952</td>
<td>Vintage gelatin silver print 10 x 8 in.</td>
<td>Anonymous gift, 2021.20.08</td>
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<tr>
<td>Carcassonne, France, 1952</td>
<td>Vintage gelatin silver print 8 x 8 in.</td>
<td>Anonymous gift, 2021.20.10</td>
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<tr>
<td>Along the Beach, Cannes, France, ca. 1960</td>
<td>Vintage gelatin silver print 8 x 6 5/8 in.</td>
<td>Anonymous gift, 2021.20.11</td>
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<td>Temple of Sounion, Greece, ca. 1978</td>
<td>Vintage gelatin silver print 7 7/8 x 6 in.</td>
<td>Anonymous gift, 2021.20.16</td>
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<tr>
<td>Sign for Dining Hall, Ellis Island, NY, 1950</td>
<td>Vintage gelatin silver print 7 x 9 in.</td>
<td>Anonymous gift, 2021.20.17</td>
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<td>Adoption: Young Immigrant Boy Helping with the Dishes, New York City, 1940s</td>
<td>Vintage ferrotyped gelatin silver print 8 x 6 5/8 in.</td>
<td>Anonymous gift, 2021.20.18</td>
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<td>Vintage gelatin silver print 7 x 9 in.</td>
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<tr>
<td>Body Sled, New York City, 1970s</td>
<td>Vintage gelatin silver print 7 x 7 5/8 in.</td>
<td>Anonymous gift, 2021.20.21</td>
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<tr>
<td>Face painting, New York City, 1970s</td>
<td>Vintage gelatin silver print 8 x 10 in.</td>
<td>Anonymous gift, 2021.20.22</td>
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<tr>
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<td>Vintage ferrotyped gelatin silver print 8 x 6 5/8 in.</td>
<td>Anonymous gift, 2021.20.25</td>
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<td>Vintage ferrotyped gelatin silver print 8 x 6 5/8 in.</td>
<td>Anonymous gift, 2021.20.26</td>
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<td>Vintage ferrotyped gelatin silver print 8 x 6 5/8 in.</td>
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<td>Canal, Amsterdam, Holland, 1970s</td>
<td>Vintage gelatin silver print 8 x 10 in.</td>
<td>Anonymous gift, 2021.20.28</td>
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<td>Canal, Amsterdam, Holland, 1970s</td>
<td>Vintage gelatin silver print 8 x 10 in.</td>
<td>Anonymous gift, 2021.20.29</td>
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</tr>
</tbody>
</table>
Edinburgh, Scotland, 1975
Vintage gelatin silver print
9 5/8 x 6 5/8 in.
Anonymous gift, 2021.20.63

Edinburgh on Castle Ground During Festival, Scotland, 1975
Vintage gelatin silver print
9 5/8 x 6 7/8 in.
Anonymous gift, 2021.20.64

Park Below Castle, Edinburgh, Scotland, 1975
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2021.20.66

Herbert M. Stoops (1888-1948)
Who Goes There?, n.d.
Oil on board
53 x 43 x 2 in.
Bequest of Robert Lesser, 2020.7.9LIC

Lou Stoumen (1917-1991)
Beach, n.d.
Gelatin silver print resin-coated
8 x 10 in.
Anonymous gift, 2021.20.80

Children on blanket, 1970s
Vintage gelatin silver print
10 x 8 in.
Anonymous gift, 2021.20.81

Shadow on grave, n.d.
Gelatin silver print
14 x 11 in.
Anonymous gift, 2021.20.82

Wright Morris lecturing, ca. 1980
Gelatin silver print
11 x 14 in.
Anonymous gift, 2021.20.83

Filming on Los Angeles Beach, 1979/1980s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2021.20.84

Venice Beach, ca. 1967
Gelatin silver print
4 3/8 x 3 in.
Anonymous gift, 2021.20.85

Gelatin silver print
10 x 14 in.
Anonymous gift, 2021.20.86

Danger, 1991
Gelatin silver print
4 5/8 x 7 in.
Anonymous gift, 2021.20.87

Like England and like the United States, Nova Scotia is a melting pot of races. Here a Scotch soldier on leave visits Peggy's Cove. Canada still resists conscription for overseas, its expeditionary force is volunteer. In Nova Scotia are English, French, German, Scotch, Welsh, Irish, Mic Mac Indians and the descendants of British slaves. 1939
Vintage gelatin silver print
9 x 7 5/8 in.
Anonymous gift, 2021.20.88

Three dollars a square foot is the average price of these hooked rugs, proudly displayed by an Acadian woman. The price is no measure of the long tiresome homework involved in their manufacture. “Hooked” rugs, an old Nova Scotian handicraft, are made with a hooklike crocheting needle, ca. 1939
Vintage gelatin silver print
9 x 7 5/8 in.
Anonymous gift, 2021.20.89

Women with folding chairs on curb, 1970s
Vintage gelatin silver print
11 x 14 in.
Anonymous gift, 2021.20.90

Women seated on grass with bicycles, 1970s
Vintage gelatin silver print
11 x 14 in.
Anonymous gift, 2021.20.91

Journey to Land's End,” 1985
Gelatin silver print
4 x 6 in.
Anonymous gift, 2021.20.92

Glory Worth's Message, Northern California, 1975
Vintage gelatin silver print; printed 1976
11 x 14 in.
Anonymous gift, 2021.20.93

Foot on coffee table, ca. 1981
Gelatin silver print
10 x 6 5/8 in.
Anonymous gift, 2021.20.94

Snow in field, ca. 1960s
Vintage gelatin silver print
7 5/8 x 7 5/8 in.
Anonymous gift, 2021.20.95

Sun Bathing on Beach, Los Angeles, ca.1979/80’s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2021.20.96

Man Laughing, Venice Beach, Los Angeles, 1979/80’s
Vintage gelatin silver print
7 x 7 7/8 in.
Anonymous gift, 2021.20.97

White Flowers, ca.1990
Vintage gelatin silver print
11 x 14 in.
Anonymous gift, 2021.20.98

Sunset, Los Angeles, 1979/80’s
Vintage gelatin silver print
9 x 11 1/8 in.
Anonymous gift, 2021.20.99

Launch, 1984
Gelatin silver print
8 x 11 in.
Anonymous gift, 2021.20.100

Glory Worth’s Message, Northern California, 1975
Vintage gelatin silver print; printed 1976
11 x 14 in.
Anonymous gift, 2021.20.101

Junior Faculty Contemplates Eternity, ca. 1970/1990
Gelatin silver print
6 x 9 in.
Anonymous gift, 2021.20.102

Smokesacks, n.d.
Gelatin silver print
7 1/8 x 4 in.
Anonymous gift, 2021.20.103

Man leaning on railing at beach, n.d.
Gelatin silver print
6 1/16 x 10 in.
Anonymous gift, 2021.20.104

Man leaning on railing at beach, n.d.
Gelatin silver print
6 1/16 x 10 in.
Anonymous gift, 2021.20.105

Free Rock Concert on the Beach, Venice Beach, 1967
Gelatin silver print
6 x 6 in.
Anonymous gift, 2021.20.106

Stretched, Los Angeles, ca. 1960s
Later gelatin silver print
9 x 14 in.
Anonymous gift, 2021.20.107

Sunset, Los Angeles, ca. 1979/80’s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2021.20.108

Sunset, Los Angeles, ca. 1979/80’s
Vintage gelatin silver print
8 x 10 in.
Anonymous gift, 2021.20.109
<table>
<thead>
<tr>
<th>Title</th>
<th>Date/Location</th>
<th>Medium</th>
<th>Dimensions</th>
<th>Donor/Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jean Shorts, ca.1980s</td>
<td></td>
<td>Gelatin silver print</td>
<td>4 1/8 x 5 in.</td>
<td>Anonymous gift, 2021.20.106</td>
</tr>
<tr>
<td>Family kitchen, Los Angeles, ca. 1948</td>
<td></td>
<td>Gelatin silver print</td>
<td>8 7/8 x 12 in.</td>
<td>Anonymous gift, 2021.20.107</td>
</tr>
<tr>
<td>Nude (Bethlehem, Pennsylvania), ca.1935</td>
<td></td>
<td>Vintage gelatin silver print</td>
<td>5 x 3 3/8 in.</td>
<td>Anonymous gift, 2021.20.110</td>
</tr>
<tr>
<td>Mannequin in bed display, n.d.</td>
<td></td>
<td>Gelatin silver print</td>
<td>5 3/4 x 8 in.</td>
<td>Anonymous gift, 2021.20.113</td>
</tr>
<tr>
<td>Tree branch, n.d.</td>
<td></td>
<td>Gelatin silver print</td>
<td>9 x 6 in.</td>
<td>Anonymous gift, 2021.20.115</td>
</tr>
<tr>
<td>Dead pigeon, n.d.</td>
<td></td>
<td>Gelatin silver print</td>
<td>12 x 8 15/16 in.</td>
<td>Anonymous gift, 2021.20.118</td>
</tr>
<tr>
<td>Bart van der Schelling</td>
<td></td>
<td>Singing, LA (Full version), 1947</td>
<td>Vintage gelatin silver print</td>
<td>9 1/8 x 7 5/8 in.</td>
</tr>
<tr>
<td>Veterans and families at dedication of Rodger Young housing development, Los Angeles, 1947</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“Be Here Now”, ca. 1980</td>
<td></td>
<td>Gelatin silver print</td>
<td>10 x 8 in.</td>
<td>Anonymous gift, 2021.20.121</td>
</tr>
<tr>
<td>Santa Monica, ca. 1978</td>
<td></td>
<td>Gelatin silver print</td>
<td>10 x 8 in.</td>
<td>Anonymous gift, 2021.20.123</td>
</tr>
<tr>
<td>Women seated on curb (seen from behind), ca. 1970s</td>
<td></td>
<td>Gelatin silver print</td>
<td>14 x 11 in.</td>
<td>Anonymous gift, 2021.20.124</td>
</tr>
<tr>
<td>Sunset After Storm, 1988</td>
<td></td>
<td>Color woodcut</td>
<td>12 x 12 in.</td>
<td>Gift of Paul M. Kanev, 2020.2.1</td>
</tr>
<tr>
<td>Carrie Mae Weems (B.1953)</td>
<td></td>
<td>Not Manet’s Type, 2010</td>
<td>Archival pigment print, Edition 4 of 5 with 2 artist proofs</td>
<td>40 x 20 in.</td>
</tr>
<tr>
<td>Unknown Artist</td>
<td></td>
<td>A Mistress for the Morgue from Double Action Detective, November, n.d.</td>
<td>Oil on canvas</td>
<td>49 x 28 x 2 in.</td>
</tr>
<tr>
<td>Unknown Artist</td>
<td></td>
<td>World’s Fair, 1939</td>
<td>Oil on canvas</td>
<td>39 x 29 x 1 in.</td>
</tr>
</tbody>
</table>
Above: Grand Opening of Landers House. Dona Cassella, NBMAA Board of Trustees Chair, Lt. Governor Susan Bysiewicz, New Britain Mayor Erin Stewart, NBMAA Director and CEO Min Jung Kim, Mark and Theresa Bonney, CT DECD Commissioner David Lehman.

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From May 6—May 16, 2021 the New Britain Museum of American Art held its first ever Online Auction. In lieu of The Art Party of the Year spring fundraiser, the Online Auction raised over $25,000 to directly support NBMAA exhibitions, programs, and operations.

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Mrs. Susan Whitehouse
Mr. and Mrs. Michael Wiater
Ms. Felicia Wilion and Mr. Jay Frankel
Ms. Deborah G. Willard and Ms. Heather C. O’Neill
Mr. Robert O. Williams and Ms. Susan J. Burns
Ms. Holly M. Williams and Mr. Leroy Butler
Mr. and Mrs. Denis Williamson
Mr. and Mrs. David C. Willis
Mrs. Alison H. Wilson
Mr. and Mrs. Courtland Wilson
Ms. Rosemary Winandy
Ms. Harriet Winograd and Mr. Kenneth Frazier
Mrs. Denise Winokur, Ph.D.
Ms. Lynda Winslow and Mr. Ryan Young
Ms. Marguerite Winslow and Ms. Loretta Knapp
Mr. and Mrs. John Wischenbart
Ms. Kim Wisner and Ms. Audrey Yanofsky
Ms. Marena Wisniewski
Mr. and Mrs. Bruce Wittchen
Ms. Elida S. Witthoeft
Leonard and Jean Witz
Prof. and Mrs. Michael Wizevich
Ms. Sylvia Jane Wojcik
Mr. and Mrs. Carl Wolf, Jr.
Mr. and Mrs. Nathan D. Woodberry
Mr. and Mrs. Jimmie Woods, Jr.
Ms. Dianne P. Worrall
Ms. Christine Wunch
Ms. Mary M. Wynn
Ms. Mary Anne S. Wysocki
Mr. and Mrs. Peter Yacovone
Mr. Chin Chih Yang and Dr. Jacy Chen
Ms. Dale Yaskoski
Ms. Yvette Yelardy and Mr. Daniel Morganstern
Mr. and Mrs. Ira W. Yellen
Ms. Elizabeth York and Mr. Gary L. Carter
Ms. Helen Young and Mr. George Abele
Mr. John Yrchik and Ms. Eileen Sypher
Mr. and Mrs. John P. Yungk
Mr. Michael Zager and Ms. LouAnne McDonald
Ms. Anita C. Zakrzewski and Ms. Barbara Zakrzewski
Ms. Theresa Zakrzewski
Mrs. Sandra Zieky
Mrs. Pauline Zimmerman

** Deceased

CORPORATE/INSTITUTIONAL MEMBERS

Assured Partners Northeast, LLC
BoneeWeintraub, LLC
Central Connecticut State University
Delamar West Hartford
Hartford Healthcare
Hartford Steam Boiler Inspection & Insurance Co.
Law Office of Kevin C. Ferry, LLC
John R. Schroeder, AIA
Stanley Black & Decker
University of Hartford

NBMAA
Above: Some Day is Now: Women, Art & Social Change
Below: Helen Frankenthaler: Late Works, 1990-2003
LIBRARY PASS MEMBERS

Acton Public Library
Andover Public Library
Avon Free Public Library, Inc.
Babcock Library
Beardsley and Memorial Library
Bentley Memorial Library
Berlin-Peck Memorial Library
Bethel Public Library
Booth & Dimock Library
Brainerd Memorial Library
Bristol Public Library
Brookfield Library
Burlington Public Library
Canton Public Library
Case Memorial Library
Chester Public Library
Cora J. Belden Library
Cragin Memorial Library
Cromwell Belden Public Library
Danbury Library
Deep River Public Library
Douglas Library
Durham Public Library
E.C. Scranton Memorial Library
East Granby Public Library
East Haddam Free Public Library
East Hampton Public Library
East Hartford Public Library
East Lyme Public Library
Eastford Public Library
Edward Smith Library
Enfield Public Library
Essex Library Association
Fairfield Public Library
Farmington Library
Goshen Public Library
Granby Public Library
Guilford Free Library
Gunn Memorial Library
Hall Memorial Library
Hamden Public Library
Hartford Public Library
Harwinton Public Library
Henry Carter Hull Library
Howard Whittemore Library
James Blackstone Memorial Library
Jonathan Trumbull Library
Kent Memorial Library
Killingworth Library Association, Inc.
Lucy Robbins Welles Library
Lyme Public Library
Manchester Public Library
Meriden Public Library
Milford Public Library
Minor Memorial Library
Monson Free Library
Morris Public Library
New Britain Public Library
New Fairfield Free Public Library
New Milford Public Library
Norfolk Library
Oliver Wolcott Library
Plainville Adult and Continuing Education
Plainville Public Library
Plumb Memorial Library
Portland Public Library
Prospect Public Library
Prosper Public Library
Rathbun Memorial Library
Richmond Memorial Library
Rockville Public Library
Russell Library
Saxton B. Little Free Library
Sherman Library
Silas Bronson Library
Simsbury Public Library
Somers Public Library
South Windsor Public Library
Southbury Public Library
Southington Library and Museum
Terryville Public Library
The Licia & Mason Beeckley Community Library
Thomaston Public Library
Tolland Public Library
Torrington Library
Tunxis Community College
Wallingford Public Library
Welles-Turner Memorial Library
West Hartford Public Library
Weston Library
Wethersfield Public Library
Willimantic Public Library
Willoughby Wallace Memorial Library
Windsor Public Library
Woodbridge Town Library
Woodbury Public Library

NBMAA
### VOLUNTEERS

Above: Installation image: Shaker Gift Drawings and the Women Who Made Them

Ron Abbe  
Elizabeth Aloi  
Anne Sheffield  
Amanda Aronson  
Francine D. Augeri  
Jeanie Babineau  
Sandy Baclaski  
Greg Banks  
ilene Baron  
Bonnie Beaulieu  
Carol Benjamin  
Margaret Bercovitz  
Marie Bogdanski  
Irene Braren  
Kathy Butler  
Cassandra Calabrese  
Rosemary Campbell  
Mary Cannella  
Mona Cappuccio  
Maggie Carlin  
Marie Carlson  
Anne Carubba  
Sophie Cassarino  
Dona Cassella  
Diane Catenzaro  
Richard Charnick  
Sandy Chase  
Ruthellen Corbett  
Susan Corica  
Carol Courtney  
Diana Creamer  
Alias Cruz  
Ruth Ann Davis  
JoAnn DeWind  
Penny Dix  
Mary Jane Dunn  
Jackie Fastaia  
Corinne Ferola  
Gay Fialko  
Ellen Fisher  
Barbara Fletcher  
Sally Follansbee  
Lynn Follis  
Hilary Freedman  
Susan Gagnon  
Clare Gatta  
Evelyn Genovese  
Vicki Gessman  
Daisy Gesualdi  
Natalie Giana  
Terry Gianzineti  
Janey Giel  
Mark Giulietti  
Maxine Gleason  
Thomas Gruber  
Stephen Hard  
Melissa Haseley  
Jan Hasenjager  
Catherine Heinz  
Frances Henninger  
Patricia Hickox  
Elaine Hobart  
Nadia Humen  
John Jevitts  
Sally Johnson  
Angela Kane  
Rick Kearney  
Alma Kearns  
Gretchen Kelly  
Joan Kennedy  
Marie Koller  
Bradford Korder  
Carol Lacoss  
Jeannine Larose  
Barb Laurain  
Charlie Leach  
Lorraine Legnani  
Bob Leo  
Andrea Levy  
Barbara Lewis  
Leslie Link  
Susan Livingston  
Pamela Lockard  
Geraldine Lombard  
Katherine Lotko  
Abby Lupacchino  
Kathleen Lyons  
Greg Maglio  
Brenda Manning  
Karina Marquis  
Marsha Mason  
Robert Mathis  
Sekiko McDonald  
Nicky McGuire  
Barbara Mendelson  
Les Milch  
Margaret Milch  
Steve Miller  
Josephine Moreno  
Erika Muniz  
Nancy Najarian  
Joani Olsen-Kenney  
Angela Orsene  
Sally Oxman  
Donna Ozga  
Susan Paiges  
Kathryn Papadakis  
Ann Parkhurst  
Chris Pentore  
Lana Pentore  
Bob Pezze  
Mary Margaret Piazza  
Nancy Piccione  
Beverly Pierz  
Nancy Pilarski  
Viviana Pinhasi  
Lauren Pliska  
Carol Raza  
Elenor Reid  
Dori Reidy  
Albina Romanski  
Izabella Rosa  
Valerie Rosa  
Bob Rosenfeld  
Suzanne Roy  
Claudia Ryan  
Karen Schick  
Brad Schide  
Allan Schiffer  
Joyce Schroeder  
Donna Schwartz  
Shirley Schwartz  
Katharine Shaskus  
Roberta Shea  
Ellen Sheehan  
Judy Silver  
Pam Simon  
Susan Simonds  
Susan Skarfinko  
Susan Smayda  
Ursula Skierkowski  
Barbara Smith  
Pamela Sorenson  
Robert Srulowitz  
Frank Steele  
Jonathan Stolzenberg  
Magaret Straub  
Rhea Sutter  
Ruth Swisher  
Debra Szabo  
Judy Taddeo  
Dianne Therrien  
Anna Tufankjian  
Dianne Veale  
Sue Venberg  
John Wadhams  
Lynn Wadham  
Kathy Wadsworth  
Susan Walkama  
Liz Wells  
Mary Wilde  
Rosemary Winady  
Natalie Wing  
Roberta Woronow  
Mary Ziomek
FINANCES

Despite facing a number of challenges brought on by the COVID-19 pandemic, we reopened to the public in July 2020 with limited capacity and ended the year in an overall favorable position, with a net increase in assets of $4.6M.

The condensed financial information shown at the end of this Annual Report does not reflect a complete set of financial statements as the Museum’s FY21 financial statements are currently undergoing an audit. Once complete, copies of the audited financial statements will be available from the Director of Finance upon request.

CONDENSED STATEMENT OF FINANCIAL POSITION

The NBMAA continues to maintain a strong position. Total Assets increased by 10%, driven mainly by an increase in investments at market value. We had $1.2M of liabilities compared to $30.7M in assets, excluding the net book value of our land, building, and equipment at June 30, 2021. Our investments are managed with the assistance of experienced investment advisors, and performance is closely monitored by the investment committee of the Board of Trustees. The Museum’s endowment portfolio (after draws for operating support and FY21 acquisitions) increased by $4.6M and now totals $27.6M. Most of the increase in market value was due to market returns as well as the significant bequest from the Estate of Robert Lesser. As of June 30, 2021, the value of the endowment was $27.6M. Of that, $19.3M was restricted for operations and $8.3M was restricted for acquisitions.

Andrew W. Mellon Foundation grant for operations contributed to the year over year positive increase. Earned revenues were down 34% from FY20, due to very limited onsite paid programming, however, general Museum admission continues to grow since reopening. Programming expenses include the historic FY21 purchases of art, which accounts for the 32% increase in overall program expenses.

Non-program expenses were about 22% lower than in FY20 mainly because of limited overhead expenses due to COVID-19. 17% of our expense decreases were seen in facilities costs; much of this is attributed to the HVAC and LED replacement projects resulting in lower energy and maintenance expenses.

CONDENSED STATEMENT OF ACTIVITIES

Contributed revenues were 112% higher than in the previous year. Of the $1.8M increase, $331K was due to the PPP Loan forgiveness. Increases in foundation and corporate sponsorships for the 2020/20+ Women @ NBMAA exhibitions as well as the
## CONDENSED FINANCIAL STATEMENTS AS OF JUNE 30, 2021
(unaudited, in thousands)

### Condensed Statement of Financial Position

<table>
<thead>
<tr>
<th></th>
<th>FY21</th>
<th>FY20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash &amp; equivalents</td>
<td>$612</td>
<td>$802</td>
</tr>
<tr>
<td>Receivables</td>
<td>867</td>
<td>1,020</td>
</tr>
<tr>
<td>Prepaid Expenses</td>
<td>105</td>
<td>116</td>
</tr>
<tr>
<td>Inventory</td>
<td>139</td>
<td>118</td>
</tr>
<tr>
<td>Investments at market value</td>
<td>27,585</td>
<td>22,938</td>
</tr>
<tr>
<td>Beneficial interest in perpetual trusts</td>
<td>1,389</td>
<td>1,120</td>
</tr>
<tr>
<td>Land, property &amp; equipment (net)</td>
<td>23,015</td>
<td>22,581</td>
</tr>
<tr>
<td><strong>Total Assets</strong></td>
<td>$53,712</td>
<td>$48,695</td>
</tr>
</tbody>
</table>

|                      |       |       |
| **Liabilities & Net Assets** |       |       |
| Liabilities          | 1,206 | 826   |
| Net Assets           | 52,506 | 47,869 |
| **Total Liabilities & Net Assets** | $53,712 | $48,695 |

### Condensed Statement of Activities

<table>
<thead>
<tr>
<th></th>
<th>FY21</th>
<th>FY20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Revenue</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions - gifts, grants, sponsorships</td>
<td>$3,322</td>
<td>$1,565</td>
</tr>
<tr>
<td>Earned revenue - memberships, programs, admission, other</td>
<td>383</td>
<td>584</td>
</tr>
<tr>
<td>Special events</td>
<td>29</td>
<td>-</td>
</tr>
<tr>
<td>Investment Income for Operations</td>
<td>972</td>
<td>1,182</td>
</tr>
<tr>
<td><strong>Total Operating Revenue</strong></td>
<td>$4,706</td>
<td>$3,331</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>FY21</th>
<th>FY20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Operating Expenses</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Program Expenses</td>
<td>$2,509</td>
<td>$2,414</td>
</tr>
<tr>
<td>Development &amp; Fundraising</td>
<td>277</td>
<td>355</td>
</tr>
<tr>
<td>General &amp; Administrative</td>
<td>494</td>
<td>633</td>
</tr>
<tr>
<td><strong>Total Operating Expenses</strong></td>
<td>$3,280</td>
<td>$3,402</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>FY21</th>
<th>FY20</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Net change in assets from operations</strong></td>
<td>$1,426</td>
<td>$(71)</td>
</tr>
<tr>
<td>Income (loss) from Investments, net of draw from operations</td>
<td>3,907</td>
<td>(1,091)</td>
</tr>
<tr>
<td>Non-operating Contributions - gifts, grants</td>
<td>819</td>
<td>1,817</td>
</tr>
<tr>
<td>Deaccessioned art work</td>
<td>4</td>
<td>305</td>
</tr>
<tr>
<td>Depreciation</td>
<td>(782)</td>
<td>(761)</td>
</tr>
<tr>
<td>Acquisitions of Art</td>
<td>(729)</td>
<td>(40)</td>
</tr>
<tr>
<td>Other Non-operating expenses</td>
<td>(8)</td>
<td>(13)</td>
</tr>
<tr>
<td><strong>Net change in assets</strong></td>
<td>$4,637</td>
<td>$146</td>
</tr>
</tbody>
</table>
BASIC INFO

MUSEUM & MUSEUM STORE HOURS
Monday: CLOSED
Tuesday: CLOSED
Wednesday-Sunday: 10 A.M.–5 P.M.
Thursday: 10 A.M.–8 P.M.

ADMISSION
$15 adults
$12 for Seniors
Children under 18 free
Members FREE
Thursday admission is $5 after 5 every week.

Saturday admission from 10 A.M. TO NOON is free thanks to support from the American Savings Foundation.

MUSEUM CAFÉ
Wednesday-Sunday
9:30 A.M-2 P.M.

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.

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facebook.com/nbmaa
twitter.com/nbmaa
instagram.com/nbmaa56