

NEW BRITAIN

MUSEUM OF AMERICAN ART

WINTER 2026–27

Member Newsletter



Dear Friends,

There are seasons at a museum when everything seems to come together: great art, talented people, generous supporters, and the opportunity to share something meaningful with our community. This fall and winter will be one of those seasons for us. As we prepare to welcome two extraordinary exhibitions, we are also celebrating the curatorial work, scholarship, and investment that make it possible to discover—and rediscover—stories within American art.

Beginning in November, we will have the pleasure of presenting two beloved names in American art simultaneously: Mary Cassatt and the Wyeth family. Following the remarkable response to last year's Norman Rockwell exhibition, we are excited to welcome audiences back for another season of artists whose popular appeal and images are deeply familiar, while offering new opportunities to look more closely and see something we may not have noticed before.

Among Friends: Mary Cassatt and Her Circle invites us beyond the familiar image of Cassatt as a painter of mothers and children to discover the remarkable woman and artist behind it. Her independence, experimentation, friendships, and determination to succeed as a professional artist were groundbreaking. I am especially proud that the exhibition was drawn substantially from our Museum's own deep collection and organized by Elizabeth Levie, Polly Thayer Starr Charitable Trust Curatorial Fellow, with support from the Museum's new Hamm Family Curatorial Fellow, Lydia Holleck—representing an investment not only in research, but in developing the next generation of curatorial leaders.

Indeed, the Hamm Family Curatorial Fellowship program, established through the generosity of Charlie, Irene, and Liza Hamm, is leading the Museum's new spirit of discovery around our own stellar collection. Lydia Holleck, our inaugural fellow, has the opportunity to devote time to studying works deep in our vault—asking new questions and uncovering stories and connections that might otherwise remain hidden. With more than 10,000 works in the collection, and many never before displayed, we have an incredible opportunity for rediscovering valuable stories in American art and advancing visitor engagement with dynamic rotations. There is something especially meaningful about a Museum supporter investing in the study of our own collection and in the professional development of the people doing that work. Lydia's discoveries will deepen our understanding of the collection and help us share it with audiences in new ways. Be sure to read more about the Fellowship, Lydia, and her work in this issue.

Then, *The Wyeths: Three Generations* brings together more than sixty works spanning a century of artistic achievement. Organized and sponsored by Bank of America and drawn from the Bank of America Collection, the exhibition offers a rare opportunity to experience N. C., Andrew, and Jamie Wyeth and reflect on the remarkable artistic legacy they share. This partnership is also a model for how museums and corporations can work together to make ambitious exhibitions possible and help sustain them into the future.

Exhibitions like these do more than fill our galleries. They bring people through our doors—longtime Members, dedicated art lovers, and, importantly, first-time visitors who may be drawn by something deeply familiar but consistently leave inspired through the discovery of something unexpected. They inspire learning and conversation while generating lifelong engagement with art and all the benefits that cultural enrichment brings to life.

Most importantly, they remind us why we are here: to connect people with American art—and, through art, with one another.

I hope you will join us this season.

Warm Regards,

Brett Abbott

BRETT ABBOTT
Executive Director and CEO

IN MEMORIAM

Rosemary K. Curran / Longtime Member and Donor

Lisa S. Erol / Former Member and Donor

Nancy Jo Hoffman / Former Member and Donor

Lois Ann Huot / Former Member

Herb Issacson / Longtime Member and Donor

Richard L. Judd / Trustee Emeritus, Heritage Society, Longtime Premier Member and Donor

Judith Lawes / Former Member and Donor

Barbara L. Lewis / Former Member, Donor, Docent, and Volunteer

Cornelius Lynch / Former Member and Donor

Mary Lou Mayo / Former Donor

Sharon Pacyna / Former Member

Steven J. Schack / Longtime Member and Donor

Alan J. Smally / Former Member and Donor

Gail Sohn / Former Member

Margaret Storrs / Former Member and Donor

Myron Sturm / Longtime Member

Gerald J. Tullai / Longtime Member and Donor

May Young / Former Donor

ON THE COVER: N. C. Wyeth, *Young Maine Fisherman* (detail), 1933, Oil on canvas, 53 ⅜ x 48 ⅛ in., Bank of America Collection

Our thanks to the following New Britain Museum of American Art supporters

StanleyBlack&Decker
Jay and Lorraine Breummer Memorial Fund
American Savings Foundation
Community Foundation of Greater New Britain
Connecticut Department of Economic and Community Development Office Of The Arts
wshu Public Radio





THE WYETHS Three Generations

Works from the Bank of America Collection

NOVEMBER 20, 2026–MARCH 21, 2027

Robert & Dorothy Vance Gallery and Stitzer Family Gallery

For three generations, the Wyeth family has created art that enraptures the imagination.

The Wyeths: Three Generations presents more than sixty paintings, drawings, and illustrations by N. C. Wyeth, his son Andrew and his grandson Jamie, along with works by N. C.'s daughter Henriette and her husband Peter Hurd. The works—from the early 1900s to the early 2000s—reveal the breadth of the Wyeths' creative output and illuminate the artists' distinctive styles, stories, and subjects, as well as shared themes across their careers.

Newell Convers Wyeth (1882–1945) has long been considered one of the nation's leading artist-illustrators. Andrew Wyeth (1917–2009) remains one of the United States' most popular artists, yet his paintings defy easy categorization, straddling the boundary between mundane and magical. Jamie Wyeth (b. 1946), like his father and grandfather, has painted the ambiguity and strangeness of everyday reality in rural Pennsylvania and the Midcoast of Maine.

Interspersed between the three sections that introduce N. C., Andrew, and Jamie individually are three more sections, which present the Wyeths in conversation. These thematic groupings underscore a common sensibility across generations yet also reveal how the Wyeths produced strikingly different pictorial worlds through their parallel range of artistic processes. In their portraits, through close study and an intimate sense of connection, the Wyeths capture the psychological intensity and individuality of their sitters. In their shared fascination with the ocean and the coastal culture of Maine, they combine careful observation with creative intuition to produce visionary views of seaside life. In images of the actual or imagined past, the Wyeths suggest their place within a history that is continually unfolding and the resolution of which is uncertain.

Across these groupings, we find a world of heightened realism that is simultaneously familiar and distant, approachable and fantastical. Each generation of Wyeth painters seems always mindful of their inheritance, whether artistic, familial, or historical. Their work is visual lore: a collage of knowledge and lingering memory, shared and passed down over time, rooted in places and people, teetering on the threshold of the visible and unseen.

This exhibition has been loaned through the Bank of America Art in our Communities® program

BANK OF AMERICA

FAR LEFT: N. C. Wyeth, ***Tapping Sugar Maples; Harvesting Maple Sap***, 1927, Oil on canvas, 31 ⅞ x 29 ⅝ in., Bank of America Collection

LEFT: N. C. Wyeth, ***Tramp Steamer***, 1923, Oil on canvas board, 21 x 15 in., Bank of America Collection

BELOW: N. C. Wyeth, ***Eight Bells (Clyde Stanley and Andrew Wyeth aboard Eight Bells)*** (detail), 1937, Oil on hardboard, 19 ¼ x 30 in., Bank of America Collection

WYETH DAY

Sunday, March 14, 2027

Spend the day at the Museum to celebrate the special exhibition! Featuring guided tours throughout the day.



Among Friends

MARY CASSATT *and* HER CIRCLE

NOVEMBER 7, 2026–FEBRUARY 14, 2027

Charles & Irene Hamm Gallery
and Dr. Theodore H. Johnson & U.S.
Representative Nancy L. Johnson Gallery

Mary Cassatt (1844–1926) was the only American to exhibit with the French Impressionists, a radical group of artists in Paris who rejected the conventions of the Academic Salon.

She remarked that when the artist Edgar Degas invited her to join the group, "At last, I could work with absolute independence." Cassatt prized her artistic freedom and is renowned today for her pioneering vision. Her treatment of everyday domestic life as a legitimate subject for art, determination to work as a professional woman artist, and daring experimentations across media were groundbreaking for their time.

Yet she did not work in isolation. *Among Friends: Mary Cassatt and Her Circle* explores the relationships at the heart of Cassatt's life and work: much of her art portrays keenly observed interpersonal dynamics, she collaborated closely with fellow artists, and she helped introduce modern French art to audiences in the United States through her friendships with American collectors.

This exhibition draws on collection strengths of the New Britain Museum of American Art, including the 1891 pastel *A Caress*, alongside loans from regional collaborators. Works on paper depicting intimate connection, shown together with prints by her friends Degas and Berthe Morisot, illuminate the centrality of personal relationships to Cassatt's practice. Adjacent galleries present work by American artists in her broader circle who likewise traveled between the United States and Europe, and who contributed to the flourishing of Impressionism on this side of the Atlantic—including here in Connecticut.

Among Friends: Mary Cassatt and Her Circle is made possible by support from the Polly Thayer Starr Charitable Trust, the Bailey Family Fund for Special Exhibitions, and the Hamm Family Fund for Collection Activation.

Research and planning support was provided by Bank of America.

LEFT: Mary Stevenson Cassatt (1844-1926), ***A Caress*** (detail), 1891, Pastel on paper, 29 ¼ x 23 ¾ in. (74.3 x 60.3 cm), Harriet Russell Stanley Fund, 1948.14

Mary Cassatt; Modeste Leroy, ***The Bath***, Harvard Art Museums/Fogg Museum, Gift of Dr. Ernest G. Stillman, Class of 1907, by exchange, Photo © President and Fellows of Harvard College, 2006.24.1

Childe Hassam (1859-1935), ***Le Jour du Grand Prix***, 1887, Oil on canvas, 37 × 49 ¼ in. (94 × 125.1 cm), Grace Judd Landers Fund, 1943.14





CASSATT DAY

Sunday, November 29, 2026

Spend the day at the Museum to celebrate the special exhibition! Featuring guided tours throughout the day.

CANTERBURY SHAKER MASTERWORKS and the art of DOUGLAS DEVENY

JANUARY 15–DECEMBER 15, 2027

M. Stephen and Miriam R. Miller Gallery







For this 13th rotation in the ongoing series in the Shaker Gallery, we again are pairing a group of classic Shaker made and Shaker used objects with the art of a contemporary artist.

All the objects were made and used at the site in New Hampshire called Canterbury Shaker Village. All are generous loans from private collections. The art was made in the last two years by a Connecticut artist named Douglas Deveny and are on loan from him.

Canterbury Shaker Village is located some fifteen miles north of the State Capitol in Concord. It was founded in 1792, when several adjacent farms were joined by their owners into a self-contained Shaker Community. There, a handful of men and women gathered to dedicate their lives to what we today call "The Three C's": Communal ownership of all goods and property, the private Confession of sins to an elected Village Elder, and—most controversial of all—Celibacy. All growth would come from conversions.

By 1840, the number of converts there had grown to 240 men, women, and children. They also had developed a host of communal industries: Dried medicinal herbs and medicines; packaged garden seeds; crafts such as cooperage, brooms, women's wool cloaks and men's wool sweaters; and a variety of dairy goods. After the Civil War, their numbers gradually declined until their last member, Sister Ethel Hudson, passed away in 1992.

Douglas Deveny lives close to the Connecticut River and paints in a small studio at the top of his house. His paintings were chosen because they represent for us a vital element of Shaker life: the quiet, contemplative side. Previous exhibits here have represented other physical aspects of this life: their use of light and shadow, the surface textures of objects, and the colors of walls, floors, and objects. Introspection is a key element of Shaker life and is present in prayer services and in quiet moments of silence that precede all their meals.

M. STEPHEN MILLER, GUEST CURATOR

LEFT: Douglas Deveny, ***Untitled***, Courtesy of the Artist
ABOVE: Loans courtesy of Don Wartella



From the Vault to the Gallery

INTRODUCING THE HAMM FAMILY CURATORIAL FELLOWSHIP

The Museum is thrilled to have Lydia Holleck as the inaugural Hamm Family Curatorial Fellow, a newly established, full-time fellowship designed to advance collections-based research, exhibition development, and public engagement. The establishment of the Hamm Family Curatorial Fellowship marks an important strategic investment in the Museum's permanent collection—one of the most distinguished holdings of American art in the country. By dedicating focused scholarly attention to works in storage, the Fellowship ensures that exceptional and often under-exhibited objects are thoughtfully researched, contextualized within the American story, and brought into public view.

Going forward in the months ahead, visitors to the Museum can look forward to regular rotation of rarely seen Museum treasures in the Hamm gallery, through a series of thoughtfully curated installations. In November, the gallery will host works never before exhibited by Mary Cassatt. And in the spring, it will feature the Museum's massive collection of works by Thomas Hart Benton. Keep returning as the dynamic initiative evolves. And in the meantime, take note of the Fellowship's immediate impact across all the galleries, where newly unearthed works from the vault are enriching existing narratives, from the 19th century to the contemporary period.

This fellowship has been made possible by a generous contribution from the Hamm Family—Charles, Irene, and Liza Hamm—who have established a fund for collections activation as part of their commitment to innovation and to the Museum's advancement as a leader in the field. It is designed to provide emerging curatorial professionals with substantive experience in scholarship, exhibition development, and public engagement while enriching the Museum's presentation of American art.

What stories are waiting to be discovered in the Museum's permanent collection? Let's check in with Lydia Holleck, inaugural Hamm Family Curatorial Fellow, as she explores some of the remarkable photographs that have been part of the Museum's collection for more than 20 years—and shares the fascinating discoveries that are bringing these works out of storage and into public view for the first time.

COLLECTION CORNER



BY LYDIA HOLLECK, HAMM FAMILY CURATORIAL FELLOW

One of the most exciting projects I have worked on has been exploring the Museum's collection of 19th-century photographs. Over 50 ambrotypes, daguerreotypes, and tintypes entered the Museum's collection in 2005 but remained behind the scenes in storage and were never exhibited until now. These early forms of photography transformed portraiture by making personal photographs more widely available.

As part of cataloging the collection, I have been creating high-quality digital scans, documenting condition, and researching the people depicted in each photograph. While many of the sitters remain unidentified, one family has emerged from the collection in remarkable detail!

I identified several photographs of Isaac Amzi Stanley, whose family had deep roots in New Britain. Although Isaac spent much of his life in Indiana, his father, Amzi Stanley, was born and raised in New Britain, and his first cousins once removed, Frederick Trent Stanley and William Stanley, founded Stanley Works (now Stanley Black & Decker), creating a strong connection between these photographs, local history, and major currents in American innovation. In the earliest image, a daguerreotype from 1851, Isaac appears as an infant in the arms of his parents, Amzi and Esther Hughes Stanley. In another daguerreotype, he appears a few years later with his mother and younger brother, Cyrus Thomas Stanley. Additional photographs document Isaac at several stages of life, allowing us to watch one individual grow from infancy into adulthood while tracing the evolution of photography itself as an artistic medium flourishing in the United States during the 19th century. While the earliest photographs remain unattributed, later portraits can be connected to photographers through studio imprints and other clues preserved on the photographs themselves. Photography, as a democratizing medium, allowed for individual expression like never before. For the first time, portraits of everyday people, not just the aristocracy, took hold as a popular force in visual culture, echoing American ideals of freedom, self-expression, entrepreneurship, and the individual.

Several photographs from the collection are now on view in the Museum's 19th century installations for the first time and will be rotated periodically to support their long-term preservation. The story of Isaac Stanley is only one of many still waiting to be uncovered. As cataloging continues, we are working to refine dates, learn more about the photographers and case makers who produced them, and identify additional family members and sitters represented in the collection. Each new clue helps transform these images from anonymous portraits by unknown makers into the stories of real people worthy of understanding and celebration as part of America's rich visual and cultural past. We hope you will visit the Museum to see these remarkable photographs and the histories they reveal!





Amzi and Esther H. Stanley with their son Isaac, 1851, Photography; daguerreotype on silvered copper plate in leather covered case with gilt mat, red velvet pad, 4 ½ × 3 ½ in., Image Size: 3 ⅝ × 2 ¾ in., Gift of Charles Goss, 2005.127

Issac Amzi Stanley, 1855–1865, Photography; tintype on lacquered iron plate, 3 ½ x 2 ½ in., Gift of Charles Goss, 2005.123

A SERENDIPITOUS MUSEUM VISIT

Connecting Generations Through One Work of Art

In July 2026, Linda Dohanos stopped by the Museum to see her grandfather's painting. What began as a simple, unplanned Museum visit became a wonderful opportunity for a granddaughter to witness the ways the community learns and is inspired by her grandfather's art.

Linda's grandfather, Stevan Dohanos, was among the most successful illustrators of the twentieth century, and his painting *Rained in Vacationers* served as a popular *Saturday Evening Post* cover in 1948. On the same day Linda visited, there happened to be two school groups doing a studio activity based on that specific painting and other works by the artist in the Museum collection. The Museum's Learning & Engagement team invited Linda to sit down with the school children to share her first-hand connection with the artist they were learning about, providing them with an unforgettable opportunity to connect a real person with the artwork hanging in the gallery.

Linda then joined in on the art project and drew a lovely tribute to her grandfather—a perfect way to end this serendipitous visit.

LEFT: Stevan Dohanos (1907-1994), ***Rained in Vacationers***, The Saturday Evening Post, July 31, 1948, Oil on canvas, Bequest of Helen Vibberts, 2005.196 LIC

About the painting:

This painting served as a popular *Saturday Evening Post* cover, one of many invented by Dohanos, who was among the most successful illustrators of the twentieth century. The scene depicts an actual event that took place on Martha's Vineyard on a rainy summer day when members of New Britain's Hart-Low-Vibberts family and their friends were vacationing at the Victorian Cottage of Sandy and Virginia Low. The most illustrious family member was William H. Hart who served as president of New Britain's Stanley Works for over fifty years. Virginia Hart Low, wife of the New Britain Museum of American Art's founding director, Sanford Low, sits to the left of the card table and her young son, Sam Low, sits on the steps. The teenager behind is the artist's son, Paul. Low and his wife were both artists. After Low's untimely death in 1964, his many friends established the Museum's collection of illustrations in his name.





New Britain Museum of American Art Welcomes Its Third Artists of Color Accelerate Fellow



The New Britain Museum of American Art is proud to serve as a host organization for the Artists of Color Accelerate (AOCA) Fellowship for the third consecutive year.

AOCA is a regional initiative that supports artists of color through cultural ambassadorship, collaboration, and community engagement while working to build a more equitable arts landscape.

This year, the Museum is delighted to welcome **Saedi McLaughlin** as our 2026 AOCA Fellow. A multidisciplinary mixed media artist based in Windsor, Connecticut, McLaughlin explores themes of spirituality, ancestry, healing, and the complexity of the human experience. Working with acrylic paint, coffee, found materials, film, and immersive storytelling, she creates transformative experiences that invite audiences to reflect on identity, purpose, and connection.

Beyond her artistic practice, McLaughlin is an active community leader and student advocate at CT State Manchester Community College. Her award-winning short film, *Chapter 28*, has received both state and local recognition, and her visual artwork has been featured in multiple group exhibitions, establishing her as an emerging creative voice in Connecticut.

At the heart of McLaughlin's work is the belief that art can be a powerful catalyst for healing, transformation, and community. Throughout her fellowship, she will collaborate with Museum staff to develop a public-facing project that reflects her artistic vision while creating meaningful opportunities for visitors to engage with her work and creative process.



RISING FROM THE ASHES OF OUR SORROW

A Poetic Uprising

On Saturday, June 6, 2026, the Museum welcomed participants for an inspiring interactive workshop led by poet, playwright, and cultural worker Magdalena Gómez.

Through poetry, storytelling, intentional movement, deep listening, and shared reflection, participants explored creativity as a source of courage, healing, connection, and joy. The program created a warm and engaging space for creative risk-taking, laughter, and meaningful community-building, making it a truly memorable and uplifting experience.

> *"I thank the Museum Staff, Administrators, and Board Members who have demonstrated such kindness and generous support in making my work at the Museum possible. I am excited to work with them again in the future. The passion and fullness of presence of the workshop participants have left an indelibly joyous memory in my being, and a desire to work with all of them again. They were fully committed to the exploration of new ways to approach their writing through a whole body, right-brain stimulating experience. This work is intentionally designed to release tension, shed stress, and provide tools of self-healing from grief, disconnection from self and others, and embrace the power of Creativity to unite and heal us. 'I am not creative' is a learned response. Creativity takes many forms and is accessible to all people, regardless of education or ability. Duende, or creative fire within, lives within everyone. Even the thought of an ember will ignite it. This is work I wish to expand and continue with the Museum communities, and all those who represent the diversity of the Greater New Britain area."*
>
> —MAGDALENA GÓMEZ
> International Award-Winning Author; Poet; Keynote and Master Teaching Artist. latinapoet.com

To read the poems created by participants in this workshop, please visit nbmaa.org/poetry-workshop.

Community Engagement and Family Programs

For more information on pricing and to register for programs, please visit our website

We encourage you to register in advance for all lectures and gallery talks. These programs can sell out before the day of the event.

Lectures & Gallery Talks

REGISTRATION REQUIRED

GALLERY TALK

"How Do Portraits Help Create Public Memory and Public History?" with Lydia Holleck

Wednesday, November 4, 1–2 p.m.

Join Hamm Family Curatorial Fellow Lydia Holleck for a Gallery Talk that addresses how portraiture could play a role in creating public memories and histories.

LECTURE & BOOK SIGNING

"Glorious Country: How the Artist Frederic Church Brought the World to America and America to the World" with Victoria Johnson

Saturday, November 7, 2–3 p.m.

Pulitzer Prize and National Book Award finalist Victoria Johnson shares the dramatic and consequential life of Hartford-born artist Frederic Church.

MUSEUM MASTERS

Art History Class with Professor Olivia Scarpa

Sundays, November 8, 15, 22, 2–3:30 p.m.

Join art history professor Olivia Scarpa for a three-part workshop series exploring key concepts of Native relationships between humans and the land by looking at artworks in the Museum's collection, including works by Jaune Quick-to-See Smith and John Hitchcock.

GALLERY TALK

"In Pursuit of Justice: Voice in the American Story" with Kathleen Butler

Wednesday, November 11, 1–2 p.m.

Join Docent Kathy Butler for an in-depth look at Faith Ringgold's work, *Declaration of Freedom and Independence*, 2009. Then explore the collection with her to see how Ringgold's themes have been carried out over the past 250 years by diverse artists.

GALLERY TALK

"Mary Cassatt and Her Circle" with Elizabeth Levie

Saturday, December 5, 2–3 p.m.

Join Polly Thayer Starr Charitable Trust Curatorial Fellow Elizabeth Levie for a Gallery Talk on the exhibition *Among Friends: Mary Cassatt and Her Circle*.

DISTINGUISHED LECTURE

Laura Corey on Mary Cassatt

Date TBD—Check our website for more information

SUPPORTED BY THE SULLIVAN LECTURE FUND

GALLERY TALK

"A Tribute to George Washington and Abraham Lincoln" with Carol Lacoss

Wednesday, February 17, 1 p.m.

Join Docent Carol Lacoss to learn the ways artist Rembrandt Peale, sculptor Jo Davidson, and poets and writers Phillis Wheatley, Walt Whitman, and Mark Twain created enduring portraits of the nation's greatest presidents.

WYETH LECTURE SERIES

The Wyeths: Three Generations has been loaned through the Bank of America Art in our Communities® program

BANK OF AMERICA

"The Worlds of the Wyeths" with William Coleman

Saturday, January 16, 2–3 p.m.

Join William Coleman, Phd., Director of the Wyeth Study Center and Curator of the Wyeth Foundation Center, for a presentation surveying the landscapes, cultures, and structures that have inspired and shaped countless iconic paintings.

"The Wonders of Wyeth: Materials, Techniques, and Conservation Issues Through Generations" with Dr. Kristin de Ghetaldi and Professor Brian Baade

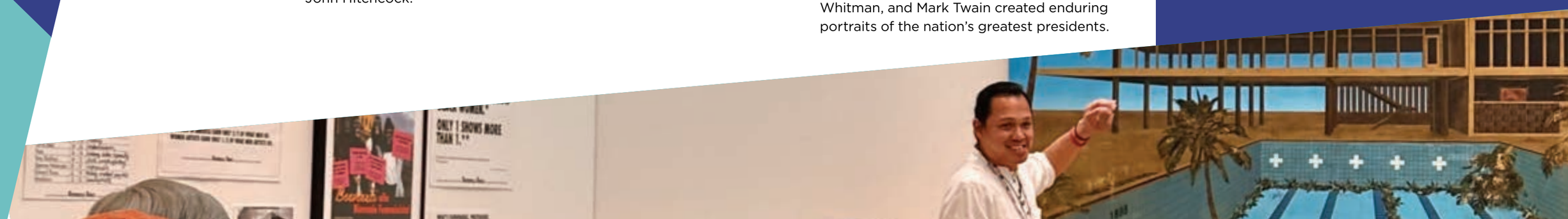
Sunday, February 21, 2–3 p.m.

Learn how each generation of the Wyeth family embraced a unique blend of materials and techniques, ranging from traditional oil colors to the ancient medium egg tempera.

Wanda Corn in Conversation

Friday, March 19, 5:30–6:30 p.m.

Join renowned art historian Wanda Corn, in conversation with the Museum's Director of Collections and Exhibitions Stephanie Mayer Heydt, to discuss the art and stories showcased in the *The Wyeths* exhibition.



Guided Gallery Conversations

WALK-IN TOUR

American Canvas

Saturdays at 1 p.m.

WALK-IN TOUR

Among Friends: Mary Cassatt and Her Circle

Saturdays at 11 a.m.
November 28–February 13

WALK-IN TOUR

The Wyeths: Three Generations

Thursdays and Sundays at 1 p.m.
December 6–March 21

Private Guided Gallery Conversations

Experience the beauty and wonder of the Museum together! One of our Docents will lead your group through engaging conversations on works of art throughout the Museum. We invite you to browse our menu of themes to align with your group's interests. You can also pair a Docent-led tour with a hands-on art studio activity. No art experience required!

REGISTRATION REQUIRED. Visit our website to book your own private gallery conversation: https://nbmaa.org/adult-university-tours

These experiences are available for a minimum of 8 participants and must be booked at least two weeks in advance, as our schedule fills rapidly and ample time is needed to schedule Docent volunteers.



Adult Studio Programs

REGISTRATION REQUIRED

ADULT STUDIO

Experimenting with Watercolor

Selected Wednesdays, 1–3 p.m.

November 4, 11, 18

December 2, 9, 16

January 6, 13, 20, 27

February 3, 10, 17, 24

Do you pale at the sight of a clean sheet of watercolor paper? This class will demystify the somewhat intimidating medium of watercolor.

ADULT STUDIO

Intro to Stained Glass

Tuesdays, November 10, 17, 24, 1:30–3:30 p.m.

Discover the beauty of stained glass in this beginner-friendly three-part class designed for absolute newcomers.

ADULT STUDIO WORKSHOP

Soft Pastels with Mary Beth Sasso

Sunday, December 6, 11 a.m.–3 p.m.

Inspired by the Mary Cassatt exhibition, discover the vibrant world of soft pastels in this hands-on workshop. Step away from the digital world and engage with pure pigment and texture in a supportive, low-pressure environment.

ADULT STUDIO

Holiday Stained Glass Workshop

Saturday, December 12, 11:30–2:30 p.m.

Explore the beauty of stained glass in this beginner-friendly workshop inspired by holiday imagery.

ADULT STUDIO CLASS

Take Great Photos with Your Smartphone with Peter Glass

Saturdays, January 23 and 30, 12–3 p.m.

In this engrossing, hands-on class, students will learn how to take more creative and visually exciting photos with their smartphone cameras.

ARTIST TALK AND DEMO

Artist Talk and Demo with Allison Bianco

Saturday, January 9, 11 a.m.

Join us as artist Allison Bianco discusses her work and process, along with a copper plate printmaking demonstration from her recent project centering around The Great New England Hurricane of 1938. This program is presented in conjunction with *Among Friends: Mary Cassatt and Her Circle*—to gain insight on how Cassatt's printmaking techniques pushed the medium.

ADULT STUDIO CLASS

Beginner 35mm Digital Photography

Saturdays, March 6 and 13, 12–3 p.m.

Learn the basics of 35mm Digital Photography with Peter Glass.



Children's Art Classes & Programs

AGES 3–5

Art Start

Saturdays, 11–11:45 a.m., through April 24

This program helps caregivers and young children discover art together in the Museum.

AGES 6–8

Art Explorers

Saturdays, 10:30 a.m.–12 p.m., through April 24

Students learn to express their creativity using varied art methods and materials to create personal works of art inspired by Museum pieces.

AGES 9–12

NEW! Junior Artists

First Friday of every month, 5:30–7 p.m.

Step into our Studio Makerspace for an evening of guided hands-on creation led by an expert art educator. The program runs alongside our First Friday event so parents can enjoy a night of music at the Museum while children get to explore their creative side!

Homeschool Offerings

AGES 8–14

Homeschool Intermediate Classes

Wednesdays, January 6, 13, 20, 27
1:30–3:30 p.m.

AGES 7–16

Homeschool Intermediate & Advanced Classes

Thursdays, December 3, 10, 17
11 a.m.-1 p.m.



For more information on education and community programs, visit our website



Access for All Community Days

Free Admission all day!
WALK-INS WELCOME

Generous support provided by Art Bridges Foundation's Access for All programs. Additional support provided by New Britain Commission on the Arts; Arbella Insurance Foundation; and Murphy Charitable Contributions Committee, Legrand/Wiremold.

Juniper + Pine Indigenous Collective Social

Sunday, November 15

Join us for a day celebrating Native American Heritage Month with Juniper + Pine Indigenous Collective. This special event will showcase the art, food, and culture of Northeastern Native communities.

Celebrating the Holidays

Saturday, December 19

Celebrate the holiday season with your friends and family at the Museum! This Community Day will feature drop-in card making from 10:30 a.m.-1:30 p.m., activity handouts to explore the galleries, a performance by the School of Rock, and more.

Martin Luther King Day

Monday, January 18

In commemoration of Dr. King's birthday, the Museum is continuing its partnership with the CT Center for Nonviolence (CTCN) to present an afternoon of art-making, music, community-building, and interactive learning. Join us for a series of programs throughout the day that explore Dr. King's thoughts on humanity through topics including Beloved Community, Race, Kindness, Boldness, Speaking Up, Giving, and Acts of Service.

Honoring Black History Month

Saturday, February 20

Join us in celebrating and highlighting the lives, works, and contributions of Black artists in our community and those featured in the Museum's collection.



NOR'EASTER Winners

This year's *Nor'Easter: The 56th Annual Juried Members Exhibition* brought an astonishing level of talent to our galleries. Out of 700 submissions from 332 artists, juror Robert Calafiore selected just 61 exceptional works for display.

On view from August 15 through September 13, this incredible showcase of our Members' creativity, talent, and ambition welcomed hundreds of visitors to the Museum—including over 300 guests at the opening reception on Sunday, August 16!

A sincere thank you to Robert Calafiore for lending his time and discernment as this year's juror, and a huge congratulations to our award winners:

First Prize: Nicholas Zalevsky, *Morning at a Nursing Home*

Second Prize: William Butcher, *Iowa farm from above*

Third Prize: Brian McClear, *ICE Picks - Division*

Juror's Choice: Scott McDonald, *Displaced*

Juror's Choice: Jim Whitten, *Untitled (Film)*

Visitor's Choice: Hadley Sikora, *This is not a love letter, this is a way of saying goodbye*



Thank you to everyone who made this year's Art Party of the Year an unforgettable evening!

Together, we celebrated the Museum's accomplishments and raised vital funds to support the Museum's educational programs, exhibitions, and daily operations.

It was a privilege to toast our esteemed honorees—Director Emeritus Douglas Hyland and longtime corporate partner Stanley Black & Decker—whose dedication continues to inspire our entire community.

Our deepest gratitude goes out to our event committees, sponsors, auction donors, volunteers, staff, and every guest who joined us. We couldn't have done it without you!

Stay tuned for a full photo recap and event highlights in our next newsletter issue!

CURATED JOURNEYS

Santa Fe, New Mexico



Mark your calendars for April 29-May 3, 2027, as museum travel takes us to Santa Fe, New Mexico! Travel with Executive Director & CEO Brett Abbott and Director of Collections & Exhibitions Stephanie Mayer Heydt for an insider's look at the city's museums, galleries, and of course, the legacy of Georgia O'Keeffe. Guests will stay at the historic La Fonda on the Plaza, a legendary historic hotel known for its handcrafted art and vibrant Santa Fe hospitality.

Full itinerary, pricing, and registration details are coming soon. If you want to be sure to receive information, please email Naomi Gorero, Development Assistant, at goreron@nbmaa.org

Welcome to our New Trustee



DENNIS LANGE

Vice President of Business Development
Stanley Black & Decker

"I have long admired the New Britain Museum of American Art and am drawn to how the art and its programs connect to the history and evolution of the country, New England, and the New Britain community. Stanley and the Museum have a long legacy, and I am humbled to have the opportunity to carry this connection forward as a Trustee. I am most excited to support Brett and the broader organization as they bring their amazing vision to life."



Your Legacy, Your Choice

Why Estate Planning Matters

If you have a bank account, retirement fund, or home, you have an estate. Creating a simple plan ensures you choose how your hard-earned savings care for loved ones and provide lasting support for the Museum in perpetuity—rather than letting state law decide for you.

When you hear the phrase "estate planning," it is easy to picture thick legal folders or assume it is only for the ultra-wealthy. In truth, an estate simply represents the financial foundation you have built over a lifetime—from checking and savings accounts to retirement funds or a home. If you have any of these assets, you have an estate.

At its heart, creating an estate plan is about making your own choices. After a lifetime of hard work, you deserve the final say in how your savings and financial resources are distributed. Without a will, trust, or beneficiary designation, state law steps in to dictate where your funds go. While state guidelines allocate assets to family members, they may not be the ones you would choose—and state law will never direct your assets to the places, causes, and community resources that match your values.

Taking control of your plan ensures the people you love and places you cherish are cared for and your financial legacy reflects what matters most to you.

Including the Museum in those plans is much simpler than many people realize. You do not need extraordinary wealth to make a lasting difference, and a planned gift will never compromise your current financial comfort. By designating the Museum as a full or partial beneficiary of an IRA, bank account, or through a provision in your will, your generosity provides essential funding that sustains our collections and programs in perpetuity.

Your legacy is a natural extension of what brings you joy. If you would like to explore simple ways to include the Museum in your financial plans—or if you have already done so—I would love to connect. Please reach out to Debra Holcomb, Director of Development, at (860) 515-3363 or holcombd@nbmaa.org.

Dale Chihuly, ***Blue and Beyond Blue***, 2006, Blown glass, Stephen B. Lawrence Fund and the following donors: Ann and Bruce Bachmann in memory of Rosamond and Sidney LeWitt, Ann Beha Architects, Dr. Gerard E. Bogucki and Mrs. Jayne DePole-Bogucki, Kenneth and Judith Boudreau in memory of Helen P. Warren, The Rhoda and David Chase Family Foundation, Kathryn and Thomas R. Cox, III, Thomas C. Flanigan and Jonathan E. Stone, Karl and Muriel Fleischmann, Robert and Francine Goldfarb, Douglas and Tita Hyland in memory of Patricia and Samuel Hyland and Alice and Keith Merrill, Dr. Richard L. and Nancy F. Judd, The Keeney Manufacturing Co., Judie and Coleman, Levy Henry and Sharon Martin in memory of Matthew Melanie and Bill McCue, Drs. Timothy McLaughlin and Marian Kellner, The Mitchell Family Foundation, Helen Ryan, Patricia Farrell, and Bill Farrell in memory of Helen and Bill Farrell, Charles and Christine Shivery, David and Nancy Staub, Robert and Claudia Thesing, Michael and Florence Timura, Vose Galleries of Boston, Inc., 2007.127



Make a Gift to the Annual Fund

As autumn transforms the New England landscape, we are reminded of the vibrant masterworks gracing our gallery walls.

Paintings by Thomas Cole, Robert S. Duncanson, and Thomas Moran offer a glimpse into New England's iconic fall foliage year-round. These serene depictions provide space for reflection and creative inspiration for students, school visitors, first-time guests, and longtime members alike.

While the dazzling landscape is fleeting, our galleries offer permanent inspiration, thanks to the generosity of donors like you. A gift to the Annual Fund directly sustains the access, preservation, and education programs that bring our collection to life. Even after the leaves fall and winter arrives, these views are always waiting for you in our galleries.

Make your gift at nbmaa.org/donate

SCAN HERE TO GIVE

William Louis Sonntag, ***A View in Vermont***, ca. 1874, Oil on canvas, 27 ⅛ × 40 ⅛ × 1 ⅛ in., Grace Judd Landers Fund, 1946.01



SATURDAY, NOVEMBER 21
11 a.m.–5 p.m.

SUNDAY, NOVEMBER 22
10 a.m.–4 p.m.

Don't miss the Museum's annual holiday cheer event! A weekend of holiday festivities, included with general admission!

Shop local artisans' handmade creations, take a stroll through the galleries, listen to live music, and enjoy special offerings in the Museum Café.

WINTER SOCIALS

Mixology Class Hosted by LITCHFIELD DISTILLERY

FRIDAY, FEBRUARY 12, 6–8 p.m.

Pre-registration is required.

LEARN MORE ABOUT OUR SOCIAL AND MUSIC EVENTS

Sweethearts Stroll

SUNDAY, FEBRUARY 14
2–3 p.m.

Plan the perfect Museum date with a self-guided tour of loved-themed artworks, and enjoy mimosas and chocolate-covered strawberries in Landers House from 2–3 p.m.

Pre-registration is required.





Live Music Schedule

Sunday Music Series

3 p.m., Stanley Works Center

The Museum's longstanding monthly concert series features local & regional performances from a variety of musical genres.

NOVEMBER 8
Randall Kane Quartet

DECEMBER 13
The New Britain Symphony Orchestra

JANUARY 10
The Connecticut Trio

FEBRUARY 14
Natasha Ulyanovsky and Monika Krajewska: "Tell me the truth about Love"

Sponsored by Charles Parker Trust for Public Music Fund, Bank of America, N.A., Trustee and William T. Sloper Trust for Andrew J. Sloper Musical Fund, Bank of America, N.A., Trustee

Fryderyk Chopin Society of Connecticut

3 p.m., Stanley Works Center

NOVEMBER 29
Croatian Artist: Danijel Detoni

FEBRUARY 28
Rachel Schutz, soprano
Angelina Gadeliya, piano

For detailed information, please visit the website of our program partners, the Fryderyk Chopin Society of Connecticut: www.chopinsocietyct.org

First Friday

5:30–8 p.m.

Our signature social event features live music, art, food, spirits, and good friends. New Britain's best Happy Hour, since 1995!

Cash bar available; access to Museum galleries is included with your ticket. Event doors will open at 5:30 pm.

NOVEMBER 6
Out of Orbit

DECEMBER 4
Shaded Soul

JANUARY 8
Mada Xela Nai (featuring. members of One Time Weekend)

FEBRUARY 5
An Evening of Motown with Theresa Wright

Sponsored by The Richard P. Garmany Fund at the Hartford Foundation for Public Giving.

Please Note: The venue has capacity for several hundred with limited seating available and a full dance floor. The rest of the space is dedicated for standing room only. Please arrive early for a better chance of securing chairs.

NEW BRITAIN
MUSEUM OF AMERICAN ART

56 Lexington Street
New Britain, CT 06052
(860) 229-0257 | nbmaa.org

Platinum Transparency 2025
Candid.

Wrap Up Creativity & Inspiration this year!

Give your loved ones a year of creativity and discovery with a Membership to the New Britain Museum of American Art. From free general admission to special events and discounts on activities, a Museum Membership is the gift that keeps on giving for families, teachers, and any art lover in your life.

Order early to ensure delivery before the holidays. We suggest no later than December 7.



@NBMAA
@NBMAA56
@NBMAA56

MUSEUM HOURS
Monday: CLOSED
Tuesday–Sunday:
10 a.m.–5 p.m.
Friday: 10 a.m.–8 p.m.

MUSEUM CAFE
Tuesday–Sunday
10 a.m.–2:30 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.