NEW BRITAIN MUSEUM OF AMERICAN ART

Annual Report

Fiscal Year 2023–2024



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OST-WAR TO CONTEMPORARY MASTERWORKS

lowing World War II, America fitional modes of pictorial styles, techniques, and m of art in society. Nearly a coinues to encompass diveressing social, political, and ning the 1940s to the vworks traces k set Expression ollectively, ing Robert I , Andy Wa Te Bailey, ble evolut years.

egan to challenge on by embracing y questioning the merican creativity approaches while tal issues of our time. Yar to Contemporary ovements, including and Contemporary o American art, Kay Sage, Sol to-See Smith, rs, reflect the ision over the

COVER: Anna Valdez, *Pheasant* (detail), 2023, Oil and acrylic on canvas, 60 × 50 in. (152.4 × 127 cm), Gift of Natasha Dillon and Samantha Dareff, in honor of Elizabeth Wells, 2023.7

ON THE COVER →

Anna Valdez's *Pheasant* Connects Four Generations of Women in the Wells Family at the NBMAA

Pheasant was gifted to the Museum by Natasha Dillon and Samantha Dareff, in honor of Natasha's grandmother, Elizabeth Wells.

"It was also important to my wife and me to support a queer woman of color artist, and we really loved that we were supporting her while also supporting the Museum," Natasha says. "We were able to make this gift in honor of my grandmother, who is 100% dedicated and loves being there."



Our thanks to the following NBMAA supporters











Dear Friends,

We have seen great advances for the Museum this past year. It has been astonishing to witness all we have been able to accomplish together as a small staff and a committed community of supporters. We set particularly ambitious goals for ourselves over the past 12 months. As a result, we have pushed and tested this institution's capacity for growth and excellence, and we have succeeded in achieving historic levels of accomplishment. This success is a testament to everyone's hard work.

At a programmatic level, that took shape as a dynamic series of exhibitions and social programs that appealed to a broad audience and succeeded in attracting substantial investment in contributed income. In fact, the Museum doubled its FY23 special exhibition income, surpassing even our aspirational FY24 goal on that line. Income as a whole for FY24 set a new high for the institution, exceeding even the most popular year on record during which we presented the O'Keeffe show. While our content was a driver in this success, the achievement is also due to thoughtful repositioning of our activities across the board to better meet market conditions and a bold spirit of aspiration embraced by staff at all levels in the conduct of their work.

The year of exhibitions began with *From the Vault*, a presentation of our own impressive collection of contemporary art, showcasing works rarely seen, and a continuation of family-friendly blockbuster *Walter Wick: Hidden Wonders*! Soon after, all were captivated by Ellen Carey's stunning work in *Struck* by Light. Mesmerized visitors captured selfies and practiced yoga beneath Anila Agha's monumental light installation, Intersections. And history enthusiasts traveled from far and wide to explore Women Reframe American Landscape, highlighting Susie Barstow and her contemporaries.

Most recently, we celebrated Indigenous heritage and contemporary vision in the landmark exhibition *The Land Carries Our Ancestors: Contemporary Art by Native Americans*, in partnership with the National Gallery. Justin Favela's playful murals and response pieces beautifully connected American art history with his Latin American roots. Through a planned series of three exhibitions, we also explored the exquisite Shaker craftsmanship from the past 175 years, learning about the Shakers' aesthetic influence on generations of designers. This included an introduction to artist Barbara Prey and her monumental watercolors.

By all measures, this exhibition program has been a great success: Memberships have remained strong despite our cessation of a concerted membership campaign; general admission holds steady at pre-pandemic figures; and programming attendance has been steadily increasing.

As we move into FY25, partnerships forged this past year will continue to yield dividends, with important works coming on loan to activate our permanent collection galleries from the Whitney Museum of American Art, the Museum of Modern Art, and National Gallery of Art.

The Museum's acquisition program has likewise advanced significantly over the last 12 months. This includes a major Helen Frankenthaler painting that marks one of the most significant gifts that the Museum has ever received, and a major group of Walter Wick prints, establishing the Museum as the nation's premiere repository of his incredibly popular creative legacy. We were equally fortunate to usher in key additions to our leadership team this year: Debra Holcomb as our new Director of Development, Stephanie Heydt as Director of Collections and Exhibitions, and Emily Dunnack as Director of Learning & Engagement.

Our Museum also established a successful rhythm with new monthly Access for All community days. Thanks to a generous three-year \$400,000 Art Bridges Access for All grant, we've been able to offer themed engagement opportunities. Since January 2024, we've welcomed more than 4,000 visitors to these free admission days. Be sure to subscribe to our weekly emails on our website and follow us on social media for announcements about upcoming Access for All events.

In an unexpected twist, our 21st Annual Art Party of the Year transformed into the Mini Art Party, honoring Trustee Emeritus David Polk. This celebration recognized 120 years of art collecting at the Museum, beginning with John Butler Talcott's seminal gift, and drew inspiration from *Ellen Carey: Struck by Light*. The event was a joyful gathering that generated important funds for the Museum.

A standout moment of the year was the launching of a master planning process to establish a Campus Vision Plan for our future, which outlines our ambitious vision for the Museum's campus over the next 15 years. Thank you to everyone who contributed to this important dialogue during the surveying stage. We're thrilled with the resulting design proposals, which aim to enhance the visitor experience and elevate the Museum's national reputation.

In summary, the year was full of extraordinary achievements that will lay a path for our vibrant future. Achievements that in many cases are

landmark moments: from the largest programmatic grant in our history, to the acquisition of a masterwork painting, a show from the National Gallery, the establishment of a curatorial director, the highest total incomes on record for the institution, and a master plan for our campus that will serve as a roadmap for our long-range future. To have achieved any one of these in a year would represent a leap forward; to have achieved all of them in a 12-month period is a sign of an exceptionally healthy and ambitious Museum with a bright future.

We look forward to our continued success together as we forge an exciting future for this great organization.

Warm regards,

BRETT ABBOTT Executive Director & CEO

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PETER YU, MD Chair of the Board of Trustees





Year in Review 2023-24

ELLEN CAREY: STRUCK BY LIGHT **↑**

Since the early 1990s, acclaimed Hartford-based artist Ellen Carey has created experimental and abstract works that defy photographic conventions. *Ellen Carey: Struck by Light* represented the largest retrospective of Carey's innovative photo-objects and lens-based artworks in a decade.



NBMAA STAFF SKATEBOARD SHOW

Museum staff created original artworks using wooden skateboard forms. All staff members were invited to submit original artwork for the show using any medium of their choice. The finished skateboards were displayed in the Museum Café, where visitors could vote for their favorite.



ELIZABETH GOURLAY: COLOR, CHORDS, AND THREADS

Throughout its history, the New Britain Museum of American Art has celebrated regional artists who contribute invaluably to the creative ecosystem of our community and beyond. The NBMAA was proud to present Chester-based artist Elizabeth Gourlay as the subject of the Delamar West Hartford's exhibition *Elizabeth Gourlay: Color, Chords, and Threads*, which featured over a decade of work by the artist.

MASTERWORKS OF SHAKER DESIGN: MOUNT LEBANON, NY

Masterworks of Shaker Design: Mount Lebanon, NY, was the second in a planned series of exhibitions at the NBMAA designed to highlight examples of the finest Shaker craftsmanship from the past 175 years. The Shaker community of Mount Lebanon, NY, was the first Shaker community to be "gathered into order." Curated by M. Stephen Miller, this exhibition explored the first fully organized village dedicated to the principles of Shakerism and the exceptional furniture, woodenware, and objects they produced.

COMMUNITY EXHIBITION: CCARC

The NBMAA was honored to present artwork in the Museum Café created by members of the CCARC community. Founded in 1952 as a not-for-profit organization, CCARC INC. has been dedicated to providing an array of adult day, employment support, and residential services within the community to support individuals with intellectual and developmental disabilities (IDD).

NOR'EASTER: THE 53RD ANNUAL JURIED MEMBERS EXHIBITION

Nor'Easter is the NBMAA's opportunity to showcase contemporary visual arts from the region. This prominent show highlights the exceptional work of emerging artists in all media. In 2023, the juror was Fritz Horstman; Fritz is a curator, educator, and artist based on Bethany, CT, where he is also Education Director at the Josef and Anni Albers Foundation.

MODERN TIMES: 1920s-1950s

Two distinct styles dominated American art in the first half of the 20th century: Modernist abstraction, which emphasized the dynamism of line, color, and form; and American Scene Painting, which favored naturalistic depictions of people and places. Drawn from the NBMAA's permanent collection, *Modern Times: 1920s-1950s* explored the art and artists associated with these unique styles.











NEW/NOW ANILA QUAYYUM AGHA: ILLUMINATIONS ↑

This dazzling, immersive *NEW/NOW* exhibition featured the work of Anila Quayyum Agha, an internationally celebrated artist who explores the complexities and contradictions of her experience as a Pakistani immigrant to the United States through monumental installations and intimate paintings and drawings. This exhibition featured her iconic light sculpture Intersections in concert with new paintings and works on paper.



WOMEN REFRAME AMERICAN LANDSCAPE

Illuminating the contributions and perspectives of women artists, *Women Reframe American Landscape* included the first retrospective of the nineteenth-century American artist Susie M. Barstow (1836-1923) and a presentation of works by contemporary artists. Organized by the Thomas Cole National Historic Site in partnership with the NBMAA, this exhibition recentered women in the canon of American art and expanded how we think about land and landscape.



RICHARD CLAUDE ZIEMANN: IN NATURE

Atmospheric and evocative, Richard Claude Ziemann's works on paper and paintings draw inspiration from the natural environments of Connecticut and beyond. For nearly seven decades, Ziemann has captured the texture and sensations of forests, fields, and waterways with delicate devotion. The New Britain Museum of American Art celebrated the artist's tremendous artistic accomplishments in a survey exhibition entitled *Richard Claude Ziemann: In Nature*, featuring etchings, drawings, and paintings spanning over 50 years.

GLASS IMPRESSIONS: VITREOGRAPHS AND STUDIO GLASS FROM THE COLLECTION

Glass Impressions celebrates the dynamic sculptural and pictorial dimensions of glass. Drawn largely from the permanent collection, the exhibition pairs vitreographs prints produced with a glass plate—with contemporary studio glass. Dazzling in color and dynamic in composition, these vibrant works demonstrate the experimental and cuttingedge approaches that contemporary artists and glassmakers have applied to this timeless material in recent decades.





JUSTIN FAVELA: DO YOU SEE WHAT I SEE? ↑

Brilliant colors, tissue paper, cardboard, and untold stories converge in *Do You See What I See?* featuring works by Las Vegas-based artist Justin Favela. Nestled throughout the galleries, this exhibition is an exploration of the artist's quest to see himself and the vibrant Latinx community represented within the Museum's esteemed collection.

HANDLED WITH CARE: SHAKER MASTER CRAFTS AND THE ART OF BARBARA PREY

A collaboration between Hancock Shaker Village and the New Britain Museum of American Art, *HANDLED WITH CARE* featured six large-scale watercolor paintings by world-renowned contemporary artist Barbara Ernst Prey paired with examples of the Shakers' finely crafted, beautifully preserved small crafts.





THE LAND CARRIES OUR ANCESTORS: CONTEMPORARY ART BY NATIVE AMERICANS **↑**

Organized by National Gallery of Art, Washington, D.C., and curated by artist Jaune Quick-to-See Smith (Citizen of the Confederated Salish and Kootenai Nation), *The Land Carries Our Ancestors* highlighted artworks by nearly 50 living Native artists that powerfully visualize Indigenous culture and knowledge of the land. Brought together by Smith, this multigenerational, diverse group of artists works across the United States and spans a range of artistic practices. Their means of making reflects the diversity of Native expression according to individual, regional, and cultural identities. At the same time, these works share a worldview informed by a reverence and concern for the land.



ARTISTS' SPECTRUM: THE DOCENT ART SHOW

This delightful exhibition highlighted the works of 17 Museum Docents working in a wide spectrum of genres, materials, and styles. NBMAA Docents share a love of American art with visitors from around the world, and this installation allowed them to share their own art with us all.



WONDER STORIES: PULP ART ILLUSTRATION FROM THE NBMAA COLLECTION

The Museum's celebrated collection of Pulp Art illustration was on view at the NBMAA and the Delamar Hotel in West Hartford, in a two-part exhibition highlighting the compelling narrative imagery depicted by artists of this genre. *WONDER STORIES* presented a selection of pulp masterworks from various genres. The imagery featured was a testament to the compelling narrative of the stories, as well as the imaginations of the artists, who transformed words into fantastical images.



ELIZABETH GOURLAY: A TRIBUTE

Spanning nearly fifteen years of creative expression, *Elizabeth Gourlay: A Tribute* commemorated the visionary work and life of Chester, Connecticut-based artist Elizabeth Gourlay (1961–2024). At once delicate and bold, Gourlay's compositions reveal the artist's lifelong exploration into the emotive and abstract qualities of line, color, and form in their myriad permutations. Her highly personal works are meditations on architecture, music, textiles, and Gourlay's experiences in the world and across cultures.



NEW GIFTS

The New Britain Museum of American Art was thrilled to announce works by artists Walter Wick, Thornton Dial, William Glackens have been gifted to the Museum.

A gift from Walter and Linda Wick of **29 pigmented inkjet photographs and 12 models by Walter Wick** join our substantial collection of work by Wick, making the NBMAA the most significant repository of his work.

Two assemblage paintings by Thornton Dial have also been added to the permanent collection. Together, *Stuck in the Mud* (1994, gift of Mr. and Mrs. Baxter P. Jones) and *Auntie* (2012) represent the range of this important Southern self-taught artist's career.

William James Glackens, *The Arbor, Hartford*, has also been recently gifted to the Museum by Stan Dimock.



ENGAGING THE COMMUNITY THROUGH ACCESS FOR ALL

Thanks to generous support provided by Art Bridges Foundation's Access for All program, visitors can now enjoy Free Admission all day once a month. Since the start of the program in January 2024, we have welcomed more than 4,000 visitors during these Access for All Community Days, which feature artmaking, performances from local creatives, and family-friendly activities in the studios and galleries.



SOCIAL PROGRAMS AND RENTALS

The Museum serves as a cultural hub drawing new and wider audiences to enjoy social events and music programs, including First Friday, Museum After Dark, Art Happy Hour, Craft Sippin' in New Britain, and Sunday Music Series. Also, the community has activated the Museum space for private events—such as weddings, memorial services, and private parties—with a total of 62 facility rentals this year that welcomed 3,336 guests to the Museum.



Deepening Community Connections Art Bridges ACCESS Foundation

Access for All Community Days allow visitors to enjoy Free Admission all day once a month, thanks to generous support provided by Art Bridges Foundation's Access for All program. Throughout the year, we have continued to deepen our community connections by collaborating with local artists and engaging our neighbors to present Community Days filled with live music, performances, art activities, and local vendors.

This year, the Museum collaborated with the following local organizations, artists, and vendors:

Organizations

CT Center for Nonviolence Dejavé Dance Queen Anne Nzinga Center Hartford Dance Collective Asian Performing Arts Pekiti Tirsia Kali Elite New Britain Parks and Recs City of New Britain NB Public Library First Group bus NB Democratic Town Committee The Afro Caribbean Cultural Center Asian American and Pacific Islander Studies, CCSU Asian Pacific American Coalition of CT Latin American, Latino, and Caribbean Center Central Connecticut State University YWCA OIC Berlin HS HALS Academy CT Arts for Learning Japan Society of Greater Hartford NB Pride

Performers

Gamalia Moses Ms. Gina LeVon Simpson Adjovi Simpini Goza Brazilian Band Nzinga's Daughter Stephen Long Suhail Yusuf Khan Henry Hodder Alvin Carter Briana Maia DJ MDot Dr Evelyn Phillips June Archer Midnight PoeticSOULdier Rasheem Terry Tang Sauce Ysanne Music Team Tom Lee Art league of new Britain Gallery 66 Tere Luna Sirius Coyote Carlos Boltes



Visual Artists

Shanna T. Melton **Ron Jean-Gilles** Mary F. LaChappelle Meredith Arcari Joan Shackford John Hitchcock Woon Choi Victor Tellez Letty Rodriguez Pallavi Daggumati Pranav Ghatraju **Rob Santos Roxanne Savage** Frankie Baez Joe Tsatsu Michele Fischer Paul Kendall Soliwoda Margaret Wilson James D'Amore Eddie Hall Clinton Deckert Mark Tegtmeier Sarah Grote

Vendors

Russel's Grab & Go Refresh Food & Drink 2 Gurlz Inc Mad Tents Seaside Creamery **Bigalow** Catering Creative Cards by Vicki Royal Lifestyle clothing African Attire African Adornments Black Vintage Pop-Up & Black HisTory Shirts Tafika Arts Cecilia Imports Kyra Morris Beauty Aspenne's library Sandy's Bead Collection Jodi Cup of Health, LLC A Bar for Your Thoughts

Engagement by the Numbers

ARATE

23,109

Visitors attended programs at the Museum



202,000

ELLEN CAREY STRUCK BY LIGHT

Website users



Social reach **1.8M** people

49,147

Total number of visitors (general admission, programs, and social)

SCHOOL SERVICES AND ADULT PROGRAMS

1,875

Participants in adult programs, including lectures, gallery talks, wellness programs, and studio classes





College student and adult groups on guided and self-guided tours of the Museum 9,499

Elementary and high school students on guided and self-guided tours of the Museum

COMMUNITY AND FAMILY PROGRAMS

14,330

Visitors joined us for Access for All Community Days

700+

Children and families attended children's classes

166

Educators participated in Teacher Professional Development days



JUNE 14, 2024 Director's Dinner

Trustees and Staff

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Lisa Hayes Williams, Curator and Head of Exhibitions

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Our Dedicated Staff

AS OF JULY 1, 2024

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Marianne Orzechowski Executive Assistant to the Director

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Lisa Williams Curator and Head of Exhibitions

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Keith Gervase Collections Manager

Michael Mindera Associate Preparator

Erica San Soucie Associate Registrar

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Amanda Shuman-Bisson Associate Director of Development

Jenna Lucas Development and Membership Coordinator

Amy Morgan # Development Communications and Events Assistant

Alexis Zimmerman + Development Associate

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Elizabeth Lamont Senior Marketing Coordinator

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Kathleen Butler + Interim Director of Education

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Stephanie Strucaly + Curator of Youth Studio and Family Programs

Nicole Hooks Adult Education Programs Manager

Gabrielle Gaulin # Coordinator of Children's and School Services

Jasmine DeJackome + Manager of School Services and Adult Tour Programs

Angel Bleggi # Manager of Art Studio Education

Sommer Byers + Assistant Museum Educator

Meagyn Saffo-Darko * Education Intern

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Leanna Guthrie Event & Hospitality Manager

Daisy Gesualdi Visitor Services Shift Lead and Program Specialist

Michaela Gorski Visitor Services Shift Lead and Resource Specialist

Chelsea Marti Visitor Services Technology Lead

Jordan Alexandre # Visitor Services Sales Associate

Kristine Cropper-Alt Visitor Services Sales Associate

Tess Crystal # Visitor Services Sales Associate

Nelson Rivera Jr. # Visitor Services Sales Associate

Rashmi Talpade Visitor Services Sales Associate

Samuel Farrell + Visitor Services Sales Associate

Barbara Hawes + Visitor Services Sales Associate

CAFÉ

Sarah Nguyen Café Associate

MUSEUM STORE

Laura Van Dine Store Manager Lucinda Armillei

Store Sales Associate

Gabby Butler # Store Sales Associate

Jill Marie Jamgochian Store Sales Associate

Meghan Riedel # Store Sales Associate

Andrea Easton + Store Sales Associate

Jennifer Wong + Store Sales Associate

Joined during FY 2024+ Left during FY 2024

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



Loans and Acquisitions

Outgoing Exhibition Loans

TOTAL WORKS SENT ON LOAN: 12 OBJECTS, 8 BORROWING INSTITUTIONS, 6 STATES, 8 CITIES

Cape Ann Museum, Gloucester, MA Edward Hopper & Cape Ann: Creating an American Landscape

July 22, 2023–October 16, 2023

Edward Hopper (1882–1967) **Abbot's House**, ca. 1926 Watercolor on woven paper 14 x 20 in. Harriet Russell Stanley Fund, 1946.19

Art Institute of Chicago, Chicago, Illinois Georgia O'Keeffe: "My New Yorks"

June 2, 2024–September 22, 2024 Art Institute of Chicago

Georgia O'Keeffe (1887–1986) **East River from the 30th Story of Shelton Hotel**, 1928 Oil on canvas Stephen B. Lawrence Fund, 1958.09

Shelburne Museum, Shelburne, Vermont All Aboard, The Railroad in American Art, 1840–1955

June 22, 2024–October 20, 2024, Shelburne Museum

Kay Sage (1898 – 1963) **Unusual Thursday**, 1951 Oil on canvas Gift of Mrs. Naum Gabo, 1978.90

American Folk Art Museum, New York (Organizer) Unnamed Figures: Black Presence and Absence in Early American Vernacular Art

American Folk Art Museum, New York November 12, 2023–March 24, 2024

Historic Deerfield, Deerfield, Massachusetts March 28,2024–August 30, 2024

Ralph Earl (1751–1801) *Gentleman with Attendant*, c. 1790 Oil on canvas Harriet Russell Stanley Fund, 1948.6 Mattatuck Museum, Waterbury, Connecticut (Re)Work It! Women Artists on Women's Labor

January 21, 2024–May 19, 2024

Jennifer Knaus (b. 1962) *Legs*, 2000 Oil on linen Gift of the Artist, 2001.13

Nina Bentley (b. 1939) **Corporate Executive Wife's Service Award Bracelet**, 1999 sculpture; Assemblage sculpture, plated silver Gift of Jennifer Bentley, 2001.32

Judith Thorpe (b. 1951) **Aphrodite #1**, 2012 Inkjet print on Epson exhibition fiber paper Gift of the artist, 2012.99

Judith O'Rourke (b. 1960) **Puberty**, 1996 Vitreograph print from glass plates Gift of Judith O'Rourke, 2014.10.78

Tatyana Kulida (b. 1981) *Her Gift to the World – Motherhood*, 2013 Oil on linen Gift of the artist, 2015.160

Lyman Allyn Art Museum, New London, Connecticut Beatrice Cuming: Connecticut Precisionist

February 24, 2024–May 26, 2024 The exhibition will be accompanied by a catalogue.

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

Heritage Museums & Gardens, Sandwich, Massachusetts Impressionist New England: Four Seasons of Color and Light

April 20–October 20, 2024

Willard Metcalf (1858–1925) **November Mosaic**, 1922 Oil on canvas John Butler Talcott Fund, 1925.01

Childe Hassam (1859–1935) **Rigger's Shop, Provincetown, MA**, 1900 Oil on canvas Gift of Mr. and Mrs. J. Lawrence Pond, 1976.98

Acquisitions



AMANDA MEANS (b. 1952) *Light Bulb 00032C*, 2001 Polaroid 26 × 30 ¾ in. (66 × 78.1 cm) Gift of Ellen Carey, 2023.12.1

JOE FIG (b. 1968) **Ellen Carey: May 19, 2014**, 2014 Mixed media $17 \times 17 \times 9$ ³/₄ in. (43.2 × 43.2 × 24.8 cm) Gift of Ellen Carey, 2023.12.2

ELLEN CAREY (b. 1952) **Dings & Shadows**, 2013 20 Color positive c print photograms Overall: 96 × 100 in. (243.8 × 254 cm) William and Bette Batchelor Memorial Acquisition Fund, 2023.12.3 ELLEN CAREY (b. 1952) Pull & Rollback, 2002 Polaroid color print Frame: $64 \frac{1}{2} \times 25 \frac{1}{2}$ in. (163.8×64.8 cm) Gift of Linda Cheverton Wick and Walter Wick, 2023.13

BROTHER PHILEMON STEWART (1833–1864)

A Holy, Sacred and Divine Roll and Book; From the Lord in Heaven, 1843 Shaker printed book $8\frac{1}{2} \times 5 \times 1\frac{1}{2}$ in. (21.6 × 12.7 × 3.8 cm) Gift of Rev. Dr. Davida Foy Crabtree, 2023.14 HELEN FRANKENTHALER(1928-2011)Estuary, 1981Acrylic on canvas57 $^{3}4 \times 54$ $^{1/2}$ in. (146.7 × 138.4 cm)Gift of the Helen FrankenthalerFoundation, 2023.15

JOHN WESLEY JARVIS (1780-1839) Lewis Hotchkiss, 1807 Graphite and watercolor $3\frac{1}{2} \times 2\frac{1}{2}$ in. (8.9×6.4 cm) Gift of Frances English Reynolds, 2023.16.1

JOHN WESLEY JARVIS (1780–1839) Possibly Hannah Lewis Hotchkiss, 1807 Graphite and watercolor 3 ¹/₂× 2 ¹/₂ in. (8.9 × 6.4 cm) Gift of Frances English Reynolds, 2023.16.2

JOHN WESLEY JARVIS (1780-1839) Hannah Frances Hotchkiss, 1807Graphite and watercolor $3\frac{1}{2} \times 2\frac{1}{2}$ in. (8.9×6.4 cm) Gift of Frances English Reynolds, 2023.16.3

JOHN WESLEY JARVIS (1780-1839) Possibly Dr. Obadiah Hotchkiss, 1807 Graphite and Watercolor $3\frac{1}{2} \times 2\frac{1}{2}$ in. (8.9×6.4 cm) Gift of Frances English Reynolds, 2023.16.4

JOHN WESLEY JARVIS (1780-1839) Silas Hotchkiss, 1807 Graphite and watercolor Sheet: $3 \frac{1}{2} \times 2 \frac{1}{2}$ in. (8.9×6.4 cm) Gift of Frances English Reynolds, 2023.16.5

JOHN FALCONER (1820-1903) Negro Huts, Wilmington, N.C., 1880Etching $8 \frac{1}{2} \times 12$ in. (21.6×30.5 cm) Gift of Alice and Douglas Hyland, 2023.17.1

PETER MORAN (1841–1914) Noonday Rest, 1877 Etching 8×11 in. (20.3 \times 27.9 cm) Gift of Alice and Douglas Hyland, in honor of Keith Gervase, 2023.17.2

STEPHEN J FERRIS (1835-1915) Devil's Way, Algiers, 1879Etching $12 \times 8 \frac{1}{2}$ in. (30.5×21.6 cm) Gift of Alice and Douglas Hyland, 2023.17.3

JOSEPH FOXCROFT COLE (1837–1892) Village Street in France, 1866

Etching 8 $\frac{1}{2}$ × 12 in. (21.6 × 30.5 cm) Gift of Alice and Douglas Hyland, 2023.17.4

ALBERT FITCH BELLOWS (1829–1883) Mill Pond at Windsor, Conn., 1879 Etching

 $8\frac{1}{2} \times 12$ in. (21.6 × 30.5 cm) Gift of Alice and Douglas Hyland, in honor of Chris Shivery, 2023.17.5

ALFRED BRENNAN (1853–1921) **Divination in Tea Leaves**, 1879 Etching

 $12 \times 8 \frac{1}{2}$ in. (30.5 × 21.6 cm) Gift of Alice and Douglas Hyland, 2023.17.6

SAMUEL COLMAN (1832–1920) Durham, England, 1880

Etching $8\frac{1}{2} \times 12$ in. (21.6 \times 30.5 cm) Gift of Alice and Douglas Hyland, in honor of Russell Burke, 2023.17.7

R. SWAIN GIFFORD (1840–1905) Coal Pockets at New Bedford, Mass., 1879 Etching $12 \times 8 \frac{1}{2}$ in. (30.5 × 21.6 cm) Gift of Alice and Douglas Hyland, in

honor of David Polk, 2023.17.8

IGNATZ MARCEL GAUGENGIGL

(1855–1932) **Untitled (Woman Putting on Gloves)**, 1879 Etching $12 \times 8 \frac{1}{2}$ in. (30.5 × 21.6 cm) Gift of Alice and Douglas Hyland, 2023.17.9

RICHARD BENSON (1943–2017) Photographs from the Collection of the Gilman Paper Company, 1985 200 photo offset lithographs printed on white wove paper, bound in book $18 7/8 \times 16 5/16 \times 3 5/16$ in. (47.9 × 41.4 × 10 cm) Gift of William R. Peelle Jr., 2024.1

UNKNOWN SHAKER ARTIST

Round Cheese Box, Enfield Connecticut, 1885 1895 Maple, pine, iron, copper Diameter: 6.34×11.42 in. (17.1 × 29.2 cm)

Diameter: 6 34×11 $\frac{1}{2}$ in. (17.1 \times 29.2 cm) Gift of Dennis Paustenbach, 2024.2

THORNTON DIAL SR. (1928–2016) Stuck in the Mud, 1994

Mixed media [oil paint, metal, wood, plastic, twig, fabric, carpet fragments] $36\frac{1}{4} \times 42\frac{1}{2}$ in. (92.1 × 108 cm) Gift of Mr. and Mrs. Baxter P. Jones, 2024.3

THORNTON DIAL SR. (1928–2016) **Auntie**, 2012

Mixed media [paint, plastic flowers petals, denim, quilt and fabric fragments, branches and sticks, metal sheets] 36×60 in. (91.4 × 152.4 cm) Museum purchase with Member's Purchase and Luda S. Piecka Funds, 2024.4

♥ WALTER WICK (b. 1953) Space Station Impossible from Can You See What I See? Hidden Wonders, 2021 Pigmented inkjet photograph Frame: 39 × 58 ½ in. (99.1 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.1

WALTER WICK (b. 1953) Wacky Workshop from Can You See What I See? Hidden Wonders, 2021 Pigmented inkjet photograph Frame: 39 × 58 ½ in. (99.1 × 148.6 cm)

Gift of Walter Wick and Linda Cheverton Wick, 2024.5.2

WALTER WICK (b. 1953) Flatland from Can You See What I See? Hidden Wonders, 2021

Pigmented inkjet photograph Frame: $39 \times 58 \frac{1}{2}$ in. (99.1 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.3

WALTER WICK (b. 1953)

Junk Robot from Hey, Seymour!, 2015 Pigmented inkjet photograph Image: 23 × 50 in. (58.4 × 127 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.4

WALTER WICK (b. 1953)

Treehouse from Hey, Seymour!, 2015 Pigmented inkjet photograph Image: 50 × 23 in. (127 × 58.4 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.5

WALTER WICK (b. 1953) Early Morning from Can You See What I See? Out of This World, 2013 Pigmented inkjet photograph Frame: 39 × 58 ½ in. (99.1 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.6

WALTER WICK (b. 1953) Marble Math from New York Times, 2016 Pigmented inkjet photograph

Pigmented inkjet photograph Image: $45 \frac{11}{16} \times 25 \frac{1}{2}$ in. (116.1 × 64.8 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.7





WALTER WICK (b. 1953)Whirling Wonders from Can You SeeWhat I See? Hidden Wonders, 2021Pigmented inkjet photographFrame: 39×58 ½ in. (99.1 × 148.6 cm)Gift of Walter Wick and LindaCheverton Wick, 2024.5.8

WALTER WICK (b. 1953) Balloon Launcher from Hey, Seymour!, 2015

Pigmented inkjet photograph Image: $31 \frac{5}{8} \times 51 \frac{5}{8}$ in. (80.3×131.1 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.9

WALTER WICK (b. 1953) Balancing Trick from Hey, Seymour!, 2015

Pigmented inkjet photograph Image: $51\frac{1}{2} \times 26\frac{5}{8}$ in. (130.8 × 67.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.10

WALTER WICK (b. 1953) A Ray of Light: A Book of Science and Wonder, 2019

Pigmented inkjet photograph Frame: 44×36 $\frac{1}{2}$ in. (111.8 \times 92.7 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.11

WALTER WICK (b. 1953) A Ray of Light: A Book of Science and Wonder, 2019 Pigmented inkjet photograph Frame: $44 \times 36 \frac{1}{2}$ in. (111.8 \times 92.7 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.12

WALTER WICK (b. 1953) A Ray of Light: A Book of Science and Wonder, 2019

Pigmented inkjet photograph Frame: 34 $\frac{5}{8} \times 43 \frac{1}{2}$ in. (87.9 × 110.5 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.13

WALTER WICK (b. 1953) A Ray of Light: A Book of Science and Wonder, 2019

Pigmented inkjet photograph Frame: $44 \times 36^{\frac{1}{2}}$ in. (111.8 \times 92.7 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.14

WALTER WICK (b. 1953) A Ray of Light: A Book of Science and Wonder, 2019

Pigmented inkjet photograph Frame: $44 \times 36 \frac{1}{2}$ in. (111.8 \times 92.7 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.15

WALTER WICK (b. 1953) Into the Woods from I SPY Fantasy, 1994 Pigmented inkjet photograph Frame: $39 \times 58 \frac{1}{2}$ in. (99.1 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.16

WALTER WICK (b. 1953)Entrance from Can You See What I See?Hidden Wonders, 2021Pigmented inkjet photographFrame: $35 \frac{1}{8} \times 58 \frac{1}{2}$ in. (89.2 × 148.6 cm)Gift of Walter Wick and LindaCheverton Wick, 2024.5.17

WALTER WICK (b. 1953) The Marionettes from Can You See What I See? Hidden Wonders, 2021

Pigmented inkjet photograph Frame: $35 \frac{1}{8} \times 58 \frac{1}{2}$ in. (89.2×148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.18

WALTER WICK (b. 1953)Bins and Boxes from Can You See What ISee? Hidden Wonders, 2021Pigmented inkjet photographFrame: $35 \frac{1}{8} \times 58 \frac{1}{2}$ in. $(89.2 \times 148.6 \text{ cm})$ Gift of Walter Wick and LindaCheverton Wick, 2024.5.19

WALTER WICK (b. 1953) Pearl Chest from Can You See What I See? Hidden Wonders, 2021

Pigmented inkjet photograph Frame: $35 \frac{1}{8} \times 58 \frac{1}{2}$ in. (89.2×148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.20

WALTER WICK (b. 1953) Under the Stairs from Can You See What I See? Hidden Wonders, 2021

Pigmented inkjet photograph Frame: $35 \frac{1}{8} \times 58 \frac{1}{2}$ in. (89.2 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.21

 $\label{eq:WalterWick (b. 1953)} Flights of Fancy from Can You See What I See? Hidden Wonders, 2021 Pigmented inkjet photograph Frame: 35 <math display="inline">1/8 \times 58$ 1/2 in. (89.2 \times 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.22

WALTER WICK (b. 1953) Wind up Toys from Can You See What I See? Hidden Wonders, 2021 Pigmented inkjet photograph Frame: 3 ¹/₈ × 58 ¹/₂ in. (89.2 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.2

★ WALTER WICK (b. 1953) Glass in the Window from Can You See What I See? Hidden Wonders, 2021 Pigmented inkjet photograph Frame: 35 ¹/8 × 58 ¹/2 in. (89.2 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.24

WALTER WICK (b. 1953) Upstairs from Can You See What I See? Hidden Wonders, 2021 Pigmented inkjet photograph Frame: 35 ¹/8 × 58 ¹/2 in. (89.2 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.25

WALTER WICK (b. 1953)Space Station Impossible Model, 2021Wood, cardboard, miniatureLED lights, aluminum, toys $52 \times 28 \times 28$ in. (132.1 \times 71.1 \times 71.1 cm)Gift of Walter Wick and LindaCheverton Wick, 2024.5.26

WALTER WICK (b. 1953) Curiosity Shop Model, 2021 Polyurethane, foam, paint, toys $27 \times 25 \times 28$ in. $(68.6 \times 63.5 \times 71.1 \text{ cm})$ Gift of Walter Wick and Linda Cheverton Wick, 2024.5.27

WALTER WICK (b. 1953) Clouds from I SPY Fantasy, 2021 Pigmented inkjet photograph Frame: 39 × 58 ½ in. (99.1 × 148.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.28

WALTER WICK (b. 1953) City buildings from Can You See What I See? Dream Machine, 2003 Wood, cardboard, miniature LED lights, aluminum, toys $24 \times 96 \times 12$ in. ($61 \times 243.8 \times 30.5$ cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.29

WALTER WICK (b. 1953) Castle model from Can You See What I See? Once Upon a Time, 2006 Polyurethane foam, paint, plaster, plexi glass, model trees, found objects, toys $36 \times 108 \times 72$ in. (91.4 \times 274.3 \times 182.9 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.30

WALTER WICK (b. 1953) Scary Street Set from Can You See What I See? On A Scary Scary Night, 2008 Polyurethane foam, paint, toys $72 \times 48 \times 72$ in. (182.9 \times 121.9 \times 182.9 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.31

WALTER WICK (b. 1953) Seymour Display Model, 2014 Polyurethane resin, aluminum, auto paint $48 \times 8 \times 8$ in. (121.9 \times 20.3 \times 20.3 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.32

WALTER WICK (b. 1953) 1, 2, 3 ... from I SPY School Days, 1995 Pigmented inkjet photograph Frame: 30 × 50 in. (76.2 × 127 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.33

WALTER WICK (b. 1953) Bed Time from Can You See What I See? Dream Machine, 2003 Pigmented inkjet print Frame: 30 × 50 in. (76.2 × 127 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.34

WALTER WICK (b. 1953) Scary Castle (Red Room) Set from Can You See What I See? On A Scary Scary Night, 2007

Polyurethane, foam, paint, toys $41 \times 49^{\frac{1}{2}} \times 64$ in. (104.1 \times 125.7 \times 162.6 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.35 WALTER WICK (b. 1953) Entertaining the Guest Set from Can You See What I See? Out of This World, 2013 Polyurethane, foam, paint, toys

Polyurethane, foam, paint, toys $25\frac{1}{2} \times 45\frac{1}{2} \times 42$ in. (64.8 × 115.6 × 106.7 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.36

WALTER WICK (b. 1953) Early Morning Set from Can You See What I See? Out of This World, 2013 Polyurethane, foam, paint, toys Gift of Walter Wick and Linda Cheverton Wick, 2024.5.37

WALTER WICK (b. 1953) Space Ship Set, 2013 Polyurethane, foam, paint, toys Gift of Walter Wick and Linda Cheverton Wick, 2024.5.38

WALTER WICK (b. 1953) Rocket Motors from Can You See What I See? Dream Machine, 2003 Pigmented inkjet print Frame: 30 × 50 in. (76.2 × 127 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.39

WALTER WICK (b. 1953)Island Model from I SPY TreasureHunt, 1999Polyurethane foam, paint, toys,plaster, plexi glass $16 \times 23 \times 23$ in. ($40.6 \times 58.4 \times 58.4$ cm)Gift of Walter Wick and Linda

Cheverton Wick, 2024.5.40

WALTER WICK (b. 1953) House model from Can You See What I See? The Night Before Christmas, 2005 Polyurethane foam, paint, toys, baking powder $14 \times 19 \times 19$ in. (35.6 \times 48.3 \times 48.3 cm) Gift of Walter Wick and Linda Cheverton Wick, 2024.5.41

WILLIAM JAMES GLACKENS

(1870–1938) **The Arbor Hartford**, n.d. Oil on canvas Frame: 14 ³/₄ × 18 in. (37.5 × 45.7 cm) Gift of Stan Dimock, 2024.6

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Development and Membership Events

JULY 20, 2023

Ellen Carey: Struck by Light Members Opening Reception



Masterworks of Shaker Design: Mount Lebanon, NY Members





AUGUST 24, 2023

Opening Reception

OCTOBER 25, 2023 Anila Quayyum Agha: Illuminations Members-Only Preview and Annual Meeting of the Membership

SEPTEMBER 23, 2023 Nor'Easter: The 53rd Annual Juried Members Exhibition Opening Reception



NOVEMBER 14, 2023 Member Shopping Day



DECEMBER 6, 2023 Mini Art Party of the Year

FEBRUARY 29, 2024

Justin Favela: Do See What I See? Members Opening Reception



FEBRUARY 1, 2024

Richard Claude Ziemann: In Nature Private Opening



MARCH 7, 2024 Women Reframe American Landscape Tour with Lisa Williams for Premier Members



THE LAND CARRIES OUR ANCESTORS CONTEMPORARY ART BY NATIVE AMERICANS





MARCH 14, 2024 HANDLED WITH CARE: Shaker Master Crafts and the Art of Barbara Prey Premier Members Opening Reception

APRIL 18, 2024

The Land Carries Our Ancestors: Contemporary Art by Native Americans Members Opening Reception

Premier Membership and Corporate/Institutional Members

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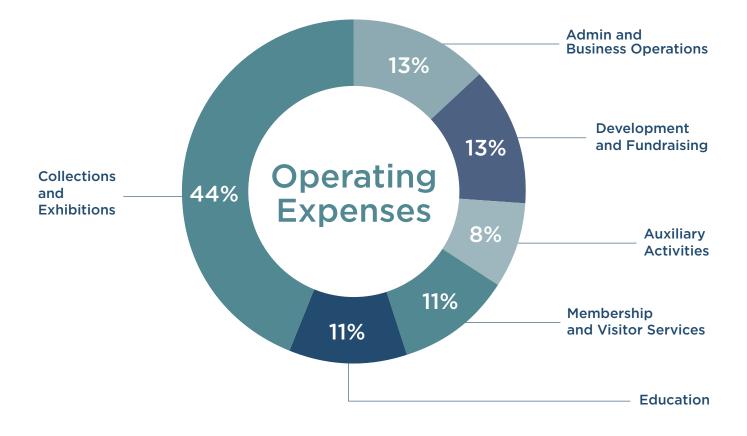
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Financials

CONDENSED FINANCIAL STATEMENTS AS OF JUNE 30, 2024

(unaudited, in thousands)

Condensed Statement of Financial Position	FY24	FY23
ASSETS		
Cash	\$351	\$167
Receivables	61	271
Prepaid expenses	110	122
Inventory	217	200
Investments at market value Beneficial interest in perpetual trusts	23,872 1,370	23,220 1,221
Land, property, and equipment (net)	22,021	21,926
Total assets	\$48,002	\$47,127
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LIABILITIES & NET ASSETS		
Liabilities	1,244	367
Net assets	46,758	46,760
Total liabilities and net assets	\$48,002	\$47,127
Condensed Statement of Activities		
OPERATING REVENUE		
Contributions—gifts, grants, and sponsorships	\$1,536	\$1,061
Earned revenue—memberships, programs, admission, other	1,306	1,147
Special events	208	219
Investment income for operations Net assets released from restrictions	1,608 345	1,357 476
Total operating revenue	\$5,003	\$4,260
OPERATING EXPENSES		
Program expenses	\$3,595	\$3,142
Development and fundraising	630	468
General and administrative	621	561
Total operating expenses	\$4,846	\$4,171
NET CHANGE IN ASSETS FROM OPERATIONS	\$157	\$89
Income (loss) from investments, net of draw from operations	539	826
Non-operating Contributions—gifts and grants	815	436
Deaccessioned art work	-	1
Depreciation	(896)	(870) (054)
Acquisitions of art Other non-operating expenses	(267) (5)	(954) (2)
Net assets released from restrictions	(345)	(476)
Net change in assets	\$(2)	\$(949)
iver enunge in ussers	Ψ(∠)	Ψ(373)



Investment Balances (Market Value)



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