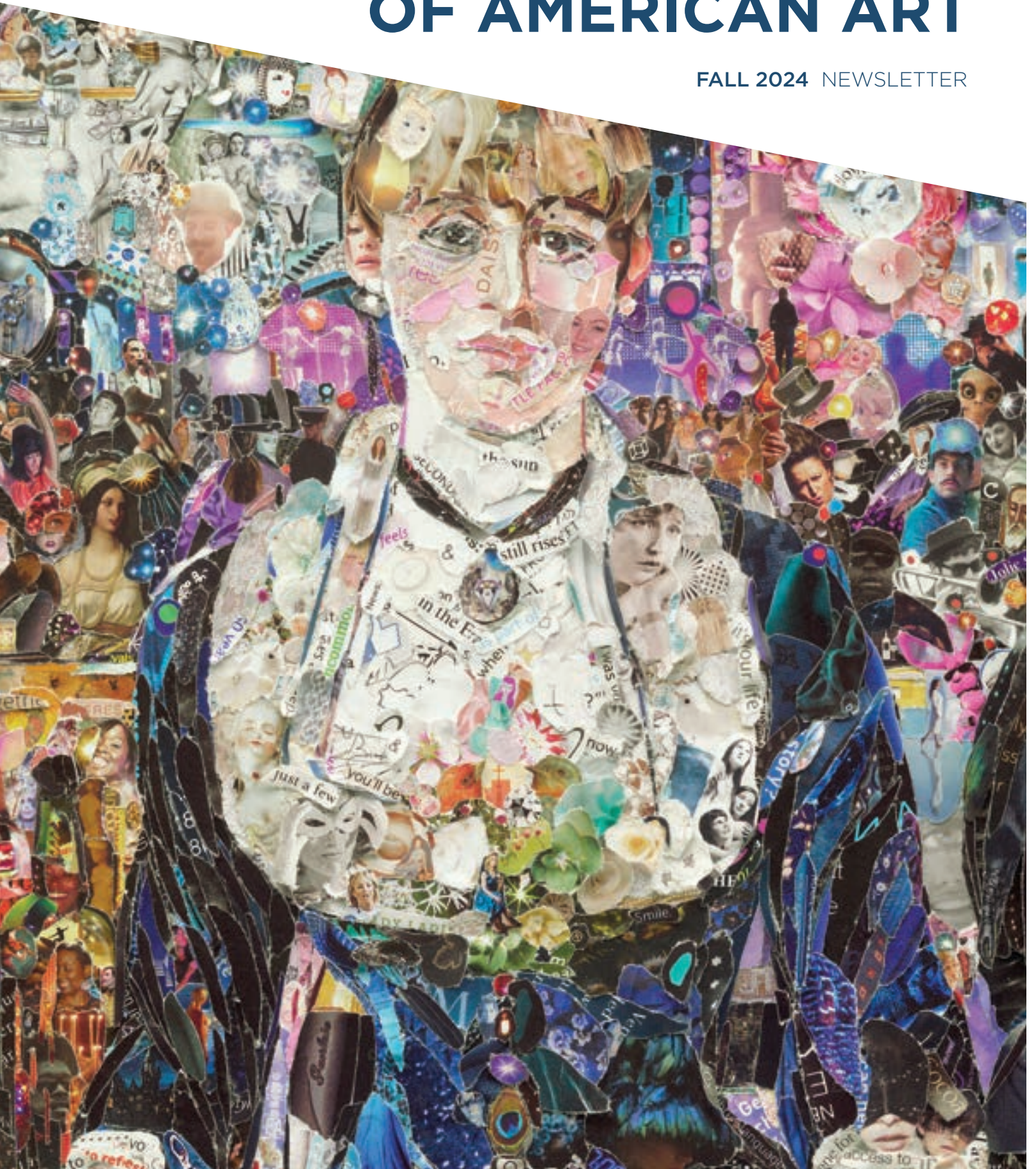


NEW BRITAIN MUSEUM OF AMERICAN ART

FALL 2024 NEWSLETTER





IN THIS ISSUE

- 4 Exhibitions
- 14 Learning & Engagement
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EXHIBITION SUPPORT

Vik Muniz has been co-organized by the Foundation for the Exhibition of Photography, Minneapolis/Paris/Lausanne, and the High Museum of Art, Atlanta in association with the New Britain Museum of Art.

At the NBMAA, this exhibition is made possible by Kenneth L. Boudreau and Judith W. Boudreau; The Saunders Foundation; Jay Bombara and Allison Reilly-Bombara; The Gong-Graham Family; and The O'Neil Family – Baltimore, MD. Additional support provided by Dr. Timothy P. McLaughlin & Dr. Marian Kellner.

In-kind support provided by Thomas Mach Interiors, Inc.

Works in Modern Women: Visionary Artists are generously lent by Whitney Museum of American Art and Art Bridges as part of Art Bridges' Partner Loan Network. The installation is supported by The Aeroflex Foundation.

David Hockney & James Sellars: Haploomatics is made possible by the generosity of The Robert Black Foundation Trust. This exhibition has been generously supported by The Saunders Foundation.

Blue Grass, Green Skies: American Impressionism and Realism from the Los Angeles County Museum of Art was organized by the Los Angeles County Museum of Art. Generous support for this project provided by Art Bridges.

Access for All Community Days: Generous support provided by Art Bridges Foundation's Access for All program.

FRONT COVER: Vik Muniz, *A Bar at the Folies-Bergère after Edouard Manet, Pictures of Magazines 2, 2021* (detail), Digital C print, Frame size: 71 x 98.1 x 2 in. **ABOVE:** Vik Muniz, *Marat (Sebastião), Pictures of Garbage* (detail), 2008-11, Digital C print, Frame size 37 x 31 in.

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Virginia Williamson / Longtime Member and Donor

Jean P. Young / Heritage Society Member, Longtime Member and Donor, Former Volunteer

Our thanks to the following NBMAA supporters



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Dear Friends,

As autumn and winter approach, the shift from summer's heat to cooler, vibrant days invites us to embrace change and new experiences. In New England, this transition is marked by the stunning fall foliage. It's a time to reflect, reorient, and see the world around us with fresh eyes.

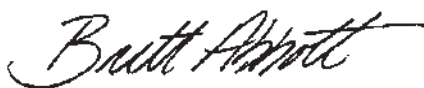
One artist who deftly embodies this concept of shifting perspectives is Vik Muniz. His work is celebrated for its ability to transform familiar materials into something entirely new and thought-provoking. Muniz's reimagining of classic images—like the *Mona Lisa* crafted in peanut butter and jelly, or a sandcastle etched onto the surface of a single grain of sand—challenges our traditional viewpoints and evokes a range of emotions, from amusement to awe and introspection.

This notion of perspective is also a core part of what makes art museums, like the NBMAA, so valuable. They offer us a chance to view the world through different lenses, encouraging us to explore the myriad ways in which human experiences are expressed and perceived, ultimately leading to a greater sense of understanding, empathy, and unity.

Fall also marks a time of gatherings and celebrations, and this year our very own Art Party of the Year, inspired by Vik Muniz, promises to be the swanky event of the season. Included with your VIP Experience ticket, Muniz will lead a private tour of his special exhibition, providing a unique opportunity to engage with his transformative work up close. Whether you attend the event in person on October 5 or participate through the auction at artpartyoftheyear.org, you'll be supporting a cause that promotes the power of art to shift perspectives and enrich our lives.

We're excited to welcome both returning guests and new faces to the Museum this season. Let's celebrate the beauty of diverse perspectives and the role of art in broadening our understanding of the world. Together.

Warm Regards,



BRETT ABBOTT

Director and CEO

SUBSCRIBE TO WEEKLY E-NEWS

Even if you're already receiving our Member emails, consider subscribing to our weekly e-newsletter for even more exclusive content and updates. Submit your email address at the bottom of our homepage NBMAA.ORG.

Vik Muniz

EXTRA-ORDINARY

OCTOBER 5, 2024-FEBRUARY 23, 2025

Robert & Dorothy Vance Gallery and
Stitzer Family Gallery





Vik Muniz (Brazilian-American, born 1961) is distinguished as one of the most innovative and creative artists of our time. Endlessly playful and inventive in his approach, Muniz harnesses a remarkable virtuosity in creating his renowned “photographic delusions.”

Working with a dizzying array of unconventional materials—including sugar, tomato sauce, diamonds, magazine clippings, chocolate syrup, dust, and junk—Muniz painstakingly builds tableaux before recording them with his camera. From a distance, the subject of each resulting photograph is discernible; up close, the work reveals a complex and surprising matrix through which it was assembled. That revelatory moment when one thing transforms into another is of deep interest to the artist.

Muniz’s work often quotes iconic images from popular culture and art history, drawing on our sense of collective memory while defying easy classification and mischievously engaging a viewer’s process of perception. His more recent work incorporates electron microscopes and manipulates microorganisms to explore issues of scale while unveiling both the familiar and the strange in spaces that are typically inaccessible to the human eye.

This major mid-career retrospective canvasses more than twenty-five years of Muniz’s work to transform the ordinary into the extraordinary, reminding us of the power of art to surprise, delight, and transform our perceptions of the world.

Visit nbmaa.org to see a full list of related programming.

LEFT: Vik Muniz, *Valentine, The Fastest, Sugar Children*, 1996, Gelatin silver print; Vik Muniz, *Double Mona Lisa (Peanut butter and Jelly), After Warhol*, 1999, Digital C Print, Frame size: 49.6 x 61.4 x 1.9”

ABOVE: Vik Muniz, *Jerusalem, Pictures of Nowhere*, 2015, Digital C print

MODERN WOMEN

Visionary Artists

**NOW THROUGH
AUGUST 3, 2025**

Mary & George Cheney Gallery and
The Hartford Steam Boiler Inspection
& Insurance Company Gallery



In the late 1940s, a new style of painting emerged that would change the course of modern art. A group of artists, working mainly in New York City, began to reject realism in favor of abstraction. In the tumult and malaise of the post-World War II years, their focus turned inward. Known as the Abstract Expressionists, their art launched a rebellion. Their work appeared spontaneous, idiosyncratic, and emotionally charged. They dripped and threw paint, used unconventional materials, rejected and recreated the rules of artmaking.

Although most often associated with such names as Jackson Pollock, Willem de Kooning, and others

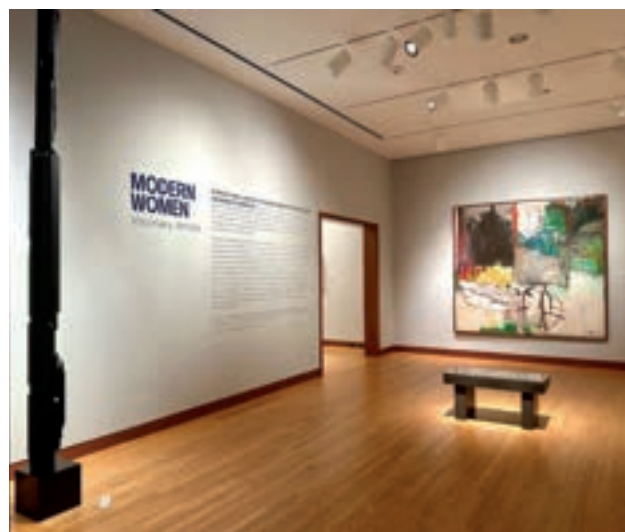
of their male cohort, recent attention has turned to the women artists who helped pioneer the movement. This installation features seven women whose participation in the Abstract Expressionist movement contributed to the advance of modern art. At a time when social norms hindered professional advancement for most women, artists such as Joan Brown, Helen Frankenthaler, Grace Hartigan, Lee Krasner, Joan Mitchell, and Louise Nevelson expanded the conceptual scope and technical possibilities of what art could be. Their innovations extended into Post-War and Conceptual art, in which artists including Jenny Holzer continued to redefine artistic expression, paving the way for future generations of artists to



explore new dimensions of creativity and meaning. *Modern Women: Visionary Artists* celebrates the enduring legacies of artists who not only transformed the creative landscape of their time but also continue to inspire and influence art today.

Works in this exhibition are from the collections of the Whitney Museum of American Art and Art Bridges as part of Art Bridges' Partner Loan Network program. This installation is the first in a series of long-term loans coming to the New Britain Museum of American Art from American art collections across the country.

Left: Grace Hartigan, *Sweden*, 1959, Oil on linen, 83 7/8 × 87 7/8 in. (213 × 223.2 cm). Whitney Museum of American Art, New York; gift of Mr. and Mrs. Guy A. Weill 64.66. © Rex R. Stevens

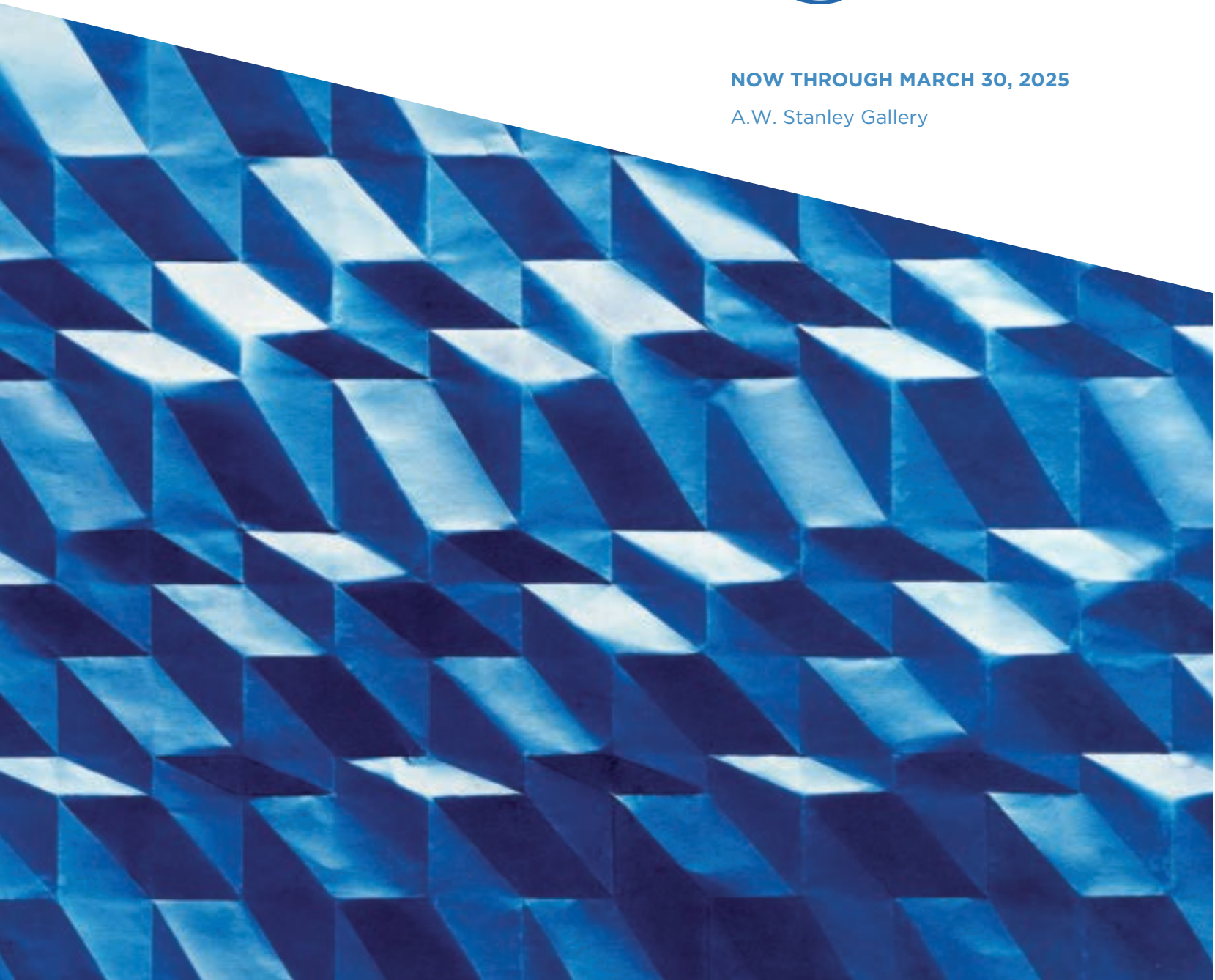


FRITZ HORSTMAN

Valleys & Blue Light

NOW THROUGH MARCH 30, 2025

A.W. Stanley Gallery





Light and shadows, landscapes, voids, and reversals; the subjects of Fritz Horstman's exhibition are simultaneously very much of the everyday world and also something less easily defined. His *Folded Cyanotypes* are a series of two-dimensional objects, which carry the memory of light, three-dimensional space, and manual manipulation, and which stem from his interest in natural structure. They are at once sculptures, prints, and drawings, which also fit comfortably into the history of cameraless photography. Made by exposing folded cyanotype-coated paper to sunlight, then flattening it, what was touched by light in the process turns blue when developed, and what was not remains white.

Horstman's U-Shaped Valley sculptures began in 2016 while looking at glaciers in Svalbard, north of the Arctic Circle. Instead of recreating glaciers, he began making sculptures that took on the shape of the land below the glaciers, which was of course a valley. Using a wide range of materials, the work elegantly conflates layers of culture and geology.

The sculptures range in size from a few inches across up to six feet long. Craft and process draw connections between the landscapes we inhabit and the materials with which we surround ourselves.

Materials and the processes used to manipulate them transform objects of the everyday world in ways that are both apparent and mystifying. The physical and figurative space of a valley becomes a container for ideas about the landscape and how humans fit into it, change it, and use it. The deceptive depth of the *Folded Cyanotypes* slips back and forth in dimensionality, reading as flat paper, as the memory of when they were folded, and as a depiction of shapes suspended in an indeterminate space. Both bodies of work conflate the subjective and objective, overlap form and void, and dance between flatness and three-dimensionality. The viewer is asked to position themselves in the spaces between and to bridge these dichotomies.

Left: Fritz Horstman, *Folded Cyanotype 243*, 2023, Cyanotype fluid on paper, 11 1/4 x 21 in., Courtesy of the Artist; **Above left:** Fritz Horstman, *Pink Mason Line Valley*, 2024, Ash, vinyl mason line, 23 x 23 x 68 in. (58.4 x 58.4 x 172.7 cm), Courtesy of the artist

COMING SOON



David Hockney
& James Sellars
HAPLOMATICS

DECEMBER 12, 2024–OCTOBER 5, 2025

The Helen T. and Philip B. Stanley Gallery

***Haplomatics* explores the wild realm of pseudo-scientific fantasy in the visual, textual, and musical collaboration between the artist David Hockney and the composer James Sellars.**

Their work together in the late 1980s became a synergy of art, technology, and music that resulted in a multi-media masterpiece, the animated film *Haplomatics*. The film introduces a genus of abstract beings called Haplomes, which come to life through Hockney's prints and Sellars's narration and innovative musical score. *Haplomatics*, the exhibition, features Hockney's innovations in printmaking with the thirty-five xerographic prints that were used to create the film's visual effects. Drawn from the collection of the New Britain Museum of American Art, Hockney's xerographs will be displayed alongside the complete film for its first public debut.

The exhibition will be accompanied by a catalogue, *Haplomatics: An Automated Techno-Fantasy by James Sellars and David Hockney* by Thomas Schuttenhelm (Hirmer Publications, forthcoming 2024). The book will serve as a companion to the exhibition and provide insight and access to a rare yet significant work. In addition to reproducing the Hockney Haplomes and the full text of *Haplomatics*, the book will provide a detailed chronicle of the collaboration between Sellars and Hockney and describe the intersectional ties that exist between the text, music, images, and the animated video. The publication can function as an introduction and handbook for *Haplomatics*, an exhibition booklet, and a micro-biography of the era and the artists.

The exhibition will be on view at the NBMAA December 2024 through October 2025.

Left: David Hockney, *Illustration for James Sellars' "Haplomatics,"* 1988, Xerographic print from original drawing on Parsons Linen Ledger paper, Sheet Dimension: 11 × 17 in. (27.9 × 43.2 cm), Gift of Robert Black, Elliott Fredouelle, and Gary Knoble, 2020.17

Reflections from Gary Knoble

Since retiring as Vice President of Data Management at The Hartford Insurance Group in 2006, Gary Knoble has devoted much of his time to his lifelong interest in art. Gary joined the NBMAA Collections Committee in 2014 and the Board of Trustees in 2017. He sees one of his major roles at the Museum as being an advocate for local artists, past and present.

When Gary Knoble retells the origin story of *Haplomatics*, we realize it is actually a love story of companionship, music, language, and laughter—64 years in the making. Gary and James Sellar were life companions from 1960 until his death in 2017. Gary reflected on Sellar's passion for words and the sense of humor he combined to create this project, which began as a spoof on a college lecture.

What does it mean to you to realize this show at the New Britain Museum of American Art?

To finally present this exhibition to the public after all these years is an unbelievable celebration. We are able to give James a gift in recognition of his extremely important work. There's nothing else like it in this world or in the art world.

What do you hope visitors will take away from this show?

Joy! Every time I share the *Haplomatics* film with people, I love to see the look of delight on their faces. It is my hope that people will take with them a little happiness and appreciation for James and the extraordinary art of David Hockney. It's all about words, and people didn't often get excited about words but they do when they listen to this recording. These things that sound like they should make sense but they don't, taking place "a while long ago in the distant future." It's just this very entertaining experience.

Gary reveals there are embedded secrets in the script. Perhaps we will all need to look closely to uncover them. *Be sure to tell Gary if you do!*



HANDLED WITH CARE

Shaker Master Crafts and the Art of Barbara Prey

NOW EXTENDED THROUGH FEBRUARY 9, 2025

M. Stephen and Miriam R. Miller Gallery

M. Stephen Miller, Guest Curator

This year, we celebrate the 250th anniversary of The United Society of Believers, more commonly called Shakers, in America. This current exhibition continues the series of Masterworks of Shaker Design by recognizing a special dimension of the Shakers' work: their finely crafted, and now beautifully preserved, small crafts. Once despised and persecuted for their beliefs of Communal ownership of all goods and property, Confession of sins in private, and Celibacy—the “three C’s”—most people now adore so much about the Shakers. This love certainly extends to their long handcraft tradition.

We also celebrate the achievements of the world-renowned contemporary artist, Barbara Ernst Prey. Barbara accepted a commission from Hancock Shaker Village in Pittsfield, Massachusetts, in 2018–2019, to execute a series of large-scale paintings in watercolor and dry brush of any subject that engaged her attention and admiration. Her subject

turned out to be both as simple and as complex as the interplay of natural light and Hancock's built environment. The results were ten astonishing works, six of which she generously lent to this exhibition. The title of her series is “Borrowed Light.” This references both the presence of natural light within Hancock Shaker Village and, by extension, the Godly illumination with which Shaker life has been imbued for all of those 250 years.

From the start, the Shakers brethren and sisters made most of what was required to live independently: tools, baskets, tubs and pails, sewing boxes and others for storage, cleaning and measuring devices, and a wide variety of goods—both grown and fabricated—for sale to the outside World. This exhibition features nearly 100 varieties of these works, all of which have two attributes in common: all have handles and all have survived in a fine state of preservation. All of the objects on view here were made more than 100 years ago and some twice that long.

BLUE GRASS, GREEN SKIES

American Impressionism from the Los Angeles County Museum of Art

JANUARY 24–MAY 18, 2025

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

“It must not be assumed that American Impressionism and French Impressionism are identical. The American painter accepted the spirit, not the letter of the new doctrine.”

—CHRISTIAN BRINTON, 1916

In 1874, a group of avant-garde French artists, including Edgar Degas, Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir, organized the first exhibition of the “Anonymous Society of Painters, Sculptors, Printmakers, etc.” in Paris. Although working independently, rather than as a unified movement or school, they came to be known as the Impressionists—a term first used to disparage their works as unfinished “impressions.” Defined by their loose brushwork, vibrant color palettes, and attention to capturing the ephemeral effects of light and atmosphere, these artists rejected established academic traditions and developed innovative approaches to depicting modern life.

Impressionism’s influence was felt globally, but perhaps nowhere as profoundly or as long lasting as in the United States. American artists working abroad had opportunities to see and study Impressionist works, but it was not until 1886—when the movement had lost some of its radical edge—that the first large-scale exhibition of French Impressionism was held in the United States. The New York Tribune reported that although



Impressionist pictures were often criticized for their “blue grass, violently green skies, and water with the coloring of a rainbow,” Americans would nevertheless benefit from studying the “vitality and beauty” in these works.

Over the next three decades, artists working across the United States adapted Impressionist aesthetics to depict modern American life. While their works embody the optimism and nationalism that then defined American culture, by the turn of the twentieth century, rapid urbanization and industrialization had transformed the nation, giving rise to new artistic tendencies. A group of younger artists, often described as Realists, rejected Impressionism’s colorful palette, instead portraying the grittier side of urban life. However, like their Impressionist contemporaries, they continued to paint the American scene, focusing on life in the city, the country, and the home. Drawn from the collection of the Los Angeles County Museum of Art, the works in this exhibition highlight the evolution of Impressionism’s blue grass and green skies into a distinctly American art.

F. Childe Hassam, *Strawberry Tea Set*, 1912, Oil on canvas, 36 1/16 x 37 1/16 in. (93.19 x 96.36 cm), Mr. and Mrs. William Preston Harrison Collection, Los Angeles County Museum of Art

Community Engagement and Family Programs

This fall, we look forward to seeing you and your family creating and learning in our studios and galleries.

Children's Art Classes

October 26, 2024–June 28, 2025

AGES 3-5

Art Start

Saturdays, 11–11:45 a.m.

AGES 6-8

Art Explorers

Saturdays, 10:30 a.m.–12 p.m.

Access for All Community Days

FREE ADMISSION ALL DAY!

LGBTQ+ History Month

October 19

National Native American Heritage Month

November 16

Holiday Makers Market

December 7

What is better than shopping local for all your holiday gifts? TWO days of shopping, music, art, and food! On Friday, December 6, the Market will be open in the evening during First Friday, and on Saturday, December 7, shop during the day with family-friendly activities and FREE admission!

Martin Luther King Jr. Day

January 20



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



Tours

WALK-IN TOUR

Museum Masterpieces

Saturdays at 1 p.m.

On our Access for All Community Days, these Saturday tours become Family Tours

WALK-IN TOUR

Special Exhibitions Tours

Sundays at 1 p.m.

Docent-Led Slow Art Tour

Wednesday, December 11, 1-2 p.m.

Coming in Winter 2025

More Guided Tour Opportunities!

Starting in January, check out the NBMAA website for more guided Masterpieces and Special Exhibition Tour opportunities included with regular admission. Led by members of the talented NBMAA Docent corps, guided tours are

a great opportunity to explore works on view more deeply and engage in lively discussion.

NEW ADULT TOUR AND ART STUDIO PROGRAM

Modern Masters: Women of Abstract Expressionism

Join us for a new two-hour extended program that pairs a Docent-led tour of the galleries with a hands-on art studio. First, spend an hour with an NBMAA Docent learning about the lives of American women artists from the 19th century through the present. This tour will feature works from the permanent collection and the special exhibition *Modern Women: Visionary Artists*. Your second hour will be spent exploring hands-on art making in the light-filled NBMAA art studios. Try your hand at the “soak stain” technique pioneered by artist Helen Frankenthaler as you create a beautiful work on unprimed canvas. This program is designed for all levels from total beginners to experienced artists.

This program is great for small groups!



Lectures & Gallery Talks

GALLERY TALK

Inspiration, Appropriation, and Conversation with Carol Lacoss

Wednesday, October 9, 1–2 p.m.

Join Docent Carol Lacoss to share in a discussion of the ways contemporary artists Justin Favela, Titus Kaphar, and Valerie Hegarty appropriate works from the permanent collection to explore ideas and issues that are relevant to our lives today. This will be an opportunity to participate in a small group to discuss the way art can be a powerful means to understanding the world we live in.

LECTURE AND UNVEILING

Haunted Island Illustration

Saturday, November 2, 2 p.m.

Join us for a joint program with the Art League of New Britain, featuring Sam Low (son of Sanford B. D. Low, the first director of the NBMAA). This two-part program includes a lecture by Sam Low, followed by an unveiling and reception at the Art League of New Britain.

LECTURE AND WORKSHOP

Interacting with Color: A Practical Guide to Josef Albers's Color Experiments with Fritz Horstman

Sunday, November 24, 2–4 p.m.

Albers Foundation education director and author of *Interacting with Color: A Practical Guide to Josef Albers's Color Experiments*, Fritz Horstman will give a short presentation of his new book, which will be followed by a hands-on workshop. Experimenting with concepts such as color relativity and illusions of transparency, participants will use Color-aid paper to explore lessons that Josef Albers taught at the German Bauhaus, Black Mountain College, and Yale. At the workshop's conclusion, Horstman will take participants through an exhibition of his own artwork, which is currently on view on the Museum's second floor.

GALLERY TALK

The Eight and American Modernisms

Thursday, November 14, 1–2 p.m.

Join Docent Joan Kennedy for a tour of paintings by The Eight from the NBMAA permanent collection. These eight friends and colleagues drew artistic inspiration from each other; nevertheless, each artist's style was unique. All eight of them exhibited together only once, in 1908 at the Macbeth Galleries in New York, where they were a sensation. Why? How did they impact the even more sensational 1913 Armory Show only five years later? How did that show impact The Eight? Come find out!

Wellness

YOGA

An Artful Practice

Thursdays, 6–6:45 p.m.

October 3, 10, 17, 24

November 7, 14, 21

Led by certified, experienced instructors from YWCA New Britain. All levels are welcome! Please bring your own mat. Yoga will rotate in the galleries throughout the coming year depending on the current exhibitions.

Adult Studio Classes

Watercolor with Mary Smeallie

Selected Wednesdays from 1–3 p.m.

October 2, 9, 23, 30

November 6, 13, 20

December 4, 11, 18

January 8, 15, 22, 29

Painting with Acrylics with Edith Skiba LaMonica

Fridays, October 4, 11, 18, 25, 2–4 p.m.

Felting with Robin McCahill

Thursdays, November 7, 14, 21, 1–3 p.m.

Paint a Winter Landscape with Mike Berlinski

Thursdays, December 5, 12, 19, 5–7 p.m.

Card Making Workshop with Angel Bleggi

Saturday, December 14, 1–4 p.m.

Learning to Draw with Mike Berlinski

Saturday, January 25, 10 a.m.–2 p.m.

Jean Holden Eminent Visiting Artists Workshop Fund | Fritz Horstman

Saturday, February 8, 10 a.m.–2 p.m.

Join curator, educator, and artist Fritz Horstman for a cyanotype photography workshop to learn the process of this camera-less technique.

Films

The American Buffalo: A Film by Ken Burns

Sunday, November 3, 2–4 p.m.

American Masters: Marian Anderson—The Whole World in Her Hands

Sunday, January 19, 2–3 p.m.

Professional Development

Election Day Professional Development with West Hartford Public Schools

The NBMAA will be piloting a new Teacher Professional Development workshop on Election Day centered on Social and Emotional Learning (SEL) for K-12 teachers in partnership with West Hartford Public Schools. The workshop is centered around how artmaking and conversations around works of art can foster self-reflection, introspection, empathy building, and understanding others' perspectives and experiences.

If you or your school district is interested in a customized Professional Development workshop at the Museum, please contact education@nbmaa.org.

Honoring Anita Arcuni Ferrante & Anthony Ferrante

A LIFETIME OF ARTISTIC PATRONAGE



The highly anticipated 2024 Art Party of the Year celebrates the extraordinary contributions of our beloved friends, Anita Arcuni Ferrante & Anthony Ferrante.

Pillars of the Greater Hartford arts community for more than four decades, Anita and Tony have enriched many prominent cultural organizations, including the Connecticut Opera, The Hartford Ballet, Wadsworth Atheneum Museum of Art, and of course, the New Britain Museum of American Art, through their generous patronage.

Anita's passion for sharing art with others led to a remarkable 40-year career as a docent at the Wadsworth Atheneum, where she also served as a trustee. Her commitment to the arts community continued as she became actively involved with the Greater Hartford Arts Council and later, the New Britain Museum of American Art. Anita played a pivotal role in the Museum's growth and success through her leadership roles as a member of the Board of Trustees from 2012 to 2022, including Chair from 2018 to 2020. In recognition of her exceptional service, she was elected Trustee Emerita in 2022.

Anita and Tony are active Members of the John Butler Talcott Society, generous patrons of the NBMAA's exhibitions, and frequent attendees of Sunday Music Series and Chopin Society concerts. As Members of the Heritage Society, the Ferrantes have committed beloved works of art to the Museum both now and as a future bequest. In fact, Frank Stella's *Cantahar from Imaginary Places III*, recently on view in the Richard and Virginia McKernan Gallery, was a gift from them. Their unwavering support and leadership have made an immeasurable impact on the arts community, inspiring generations to appreciate and engage with the arts. We look forward to raising a glass to celebrate their remarkable generosity and commitment at this year's *Art Party*!



Frank Stella, *Cantahar from Imaginary Places III*, 1998, Lithograph, screenprint, relief etching, engraving, and aquatint on handmade paper, Image Size: 52 ½ × 52 ½ in. (133.4 × 133.4 cm), Gift of Anita Arcuni Ferrante, 2018.6.5



UPGRADE TO THE **John Butler Talcott Society**

Leaders in philanthropy, members of the John Butler Talcott Society are part of an exclusive community of passionate art enthusiasts. Their support is the backbone that allows the NBMAA to bring extraordinary exhibitions and provide outstanding experiences.

Elevate your Membership to the John Butler Talcott Society and become a leader in the American art world and network with other art-loving insiders who share your passion. Upgrade today and add to the power of the American art community.

Call us at (860) 229-0257
x231 or visit [nbmaa.org/
premier-level-membership](https://nbmaa.org/premier-level-membership).





Estate Planning for Smooth Sailing

Join the NBMAA and the Community Foundation of Greater New Britain on January 16, 2025, to hear from estate planning experts. Email Debra Holcomb at holcombd@nbmaa.org for more details.

Let us help guide you on your way to expertly navigating the estate planning journey. Estate planning serves as a compass for your loved ones. It helps them:

- **Avoid getting lost:** Clearly outline your wishes.
- **Weather the storm:** Prepare for unexpected events and provide direction for turbulent times.
- **Ensure your treasures reach the right destinations:** Specify who you want to receive what. Otherwise, the government will decide for you.
- **Prevent a mutiny:** Create a harmonious family legacy by avoiding confusion and conflict.

Provide your loved ones with a map. Make sure their journey is smooth sailing!

James Edward Buttersworth, *New York Yacht Club Race*, 1871, oil on canvas, 12 ¼ × 18 in. (31.1 × 45.7 cm), A. W. Stanley Fund, 1976.26

Unleash your hidden PHILANTHROPIST



You worked hard and saved hard through your entire career, building a life of success and security. Now, during your next chapter, you can make a greater impact than you may have ever imagined. You can direct up to \$100,000 of your RMD per year, tax-free, to the NBMAA. Imagine the compounded impact your generosity could have by creating a multi-year gift. **You wanted to change the world once upon a time. You still can.**

Contact Debra Holcomb at 860-229-0257 ext. 213 to discuss how your gift can benefit American art and leave a legacy that will enrich generations to come. Then, ask your tax professional and financial advisor to model the advantage of making a charitable gift through your IRA today for yourself and for your heirs.

NOR'EASTER VISITOR'S CHOICE

A Chair-Raising Experience!

Nor'Easter: The 54th Annual Juried Exhibition has come to a close, and we're thrilled to announce the winner of the 2024 Visitors' Choice Award.

Chair 03, Amate by Samuel Aguirre and Tony Torres captured your hearts and imaginations. Congratulations to this talented duo!



Spread holiday cheer (and culture) this year by sharing the joy of art with a gift of an NBMAA Membership! It is the perfect gift for everyone on your list: art-loving friends, curious family, inspiring teachers, and cultured colleagues. Avoid the holiday rush and purchase now at nbmaa.org, the Museum Front Desk, or by phone at (860) 229-0257.

Look on the back page for details about this year's Member Shopping Day!

MUSEUM AFTER DARK

HALLOWEEN PARTY

Friday, October 25
8-11 P.M.

Museum After Dark's annual Halloween Bash—Connecticut's hottest Halloween party—returns for its 16th year to haunt the galleries of the NBMAA with spook-tacular dancing, dining, and drinks!

Cash bar will be available with cocktails. Strictly 21+; photo IDs checked upon entry.



Get Tickets
Now! ➔



Tickets

DESIGNATED DRIVER	\$40
MEMBERS	\$40
NON-MEMBERS	\$55
VIP ADD-ON	\$20

Ticket Includes

- Bottomless Beer & Wine
- Cash Bar
- Pizza
- Candy Table
- Dancing (DJ Ortiz)
- Interactive Entertainment
- Photobooth (Giggly's Photo Booth)
- Vendors on Elm Street: The Spectacular Spooky Shopping Experience

VIP Ticket Includes

- Express & Early Check-In
(Skip the line with a separate VIP check-in table and a 7:30 p.m. early arrival)
- Early Access to VIP Lounges
- Light Fare
- Trick or Treat Street (Festive spooky treats)
- CharSPOOKerie platters of savory premium hors d'oeuvres
- Tastings from Litchfield Distillery & Via Carota Craft Cocktails
- Caricature Drawing by Matt Ryan

Please note: No glitter, no balloons, and your costume cannot extend out more than 12 inches (in order to keep the ARTWORK SAFE).



Locomotion

Live Music Schedule

Sunday Music Series

3 p.m., Stanley Works Center

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

OCTOBER 13

Connecticut Virtuosi Chamber Orchestra

"WE THE PEOPLE" Immigrant Stories in Music
Part 9: The Shadows of Our Destiny

NOVEMBER 10

Benjamin Tint

DECEMBER 8

Lizabeth Miller from the HARTT School & The
New Britain Symphony Orchestra

JANUARY 12

Bridget De Moura Castro

*Sponsored by 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

OCTOBER 27

Aljoša Jurinić

NOVEMBER 17

Luigi Carroccia

*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!

NO FIRST FRIDAY ON OCTOBER 4

NOVEMBER 1

Locomotion

DECEMBER 6

Out of Orbit

JANUARY 3

Mass-Conn-Fusion

Cash bar available;
access to Museum
galleries is included
with your ticket.

Event doors will open
at 5:30 p.m.

**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.*

*First Friday is a 21+ event. For the safety of all patrons, the
attendance of children at First Friday is prohibited.*

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



NEW BRITAIN MUSEUM OF AMERICAN ART

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



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MARK YOUR CALENDARS!

Member Shopping Day

Tuesday, November 19, 2024

Be the first to browse beautiful new merchandise perfect for holiday gift giving and enjoy extra savings on top of your Member discount. This popular event is first come, first-served.

To ensure your priority access, pre-register to reserve your spot for either the morning or afternoon session.



GENERAL ADMISSION

Members FREE
Adults \$20
Seniors AGE 62 AND UP \$15
College Students \$10
6-17 years old \$10
5 and under FREE

MUSEUM HOURS

Mondays CLOSED
Tuesdays CLOSED
Wednesdays-Sunday
10 a.m.-5 p.m.
Thursdays 10 a.m.-8 p.m.

SATURDAY ADMISSION

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

MUSEUM CAFE

Wednesday-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.

DIGITAL

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