

NBMAA

2021 Winter Newsletter



Dear Friends,



For many, January is a time for reflection on the past year. Rather than dwell on the tumultuous events of 2020, however, I am inspired to celebrate a bright future made possible by the unwavering determination of this institution and its people to overcome the unprecedented challenges we have faced. There is no doubt in my mind that the groundwork we have laid out over this past year will pave the way to a more equitable and inclusive Museum than ever before.

Exactly 100 years after women gained the right to vote, the 2020/20+ Women @ NBMAA initiative presented six standout exhibitions in 2020 featuring groundbreaking, visionary artists, the majority of whom have never been shown at the NBMAA. Although 2020 has ended, the initiative continues with two more vibrant exhibitions. Opening this February, *Helen Frankenthaler: Late Works, 1990–2003* will be the first museum presentation dedicated to the late works of Helen Frankenthaler, one of the most influential artists of the 20th century. In May, we open the forthcoming *NEW/NOW* exhibition, *Jennifer Wen Ma: An Inward Sea*, an immersive installation that will reflect upon the events of the last year through the stories of New Britain residents.

As part of our commitment to supporting women artists of diverse backgrounds, and thanks to the generosity of donors to our acquisitions endowment, the NBMAA is thrilled to announce recent acquisitions by acclaimed artists Anni Albers, Shantell Martin, Faith Ringgold, Betye Saar, Carrie Mae Weems, and others, that we look forward to bringing to our galleries for the benefit and enjoyment of generations to come.

Beyond the incredible shows we were able to bring to our gallery walls in 2020, perhaps even more significant was the impact of our Museum on the community as a whole. It is no coincidence that in the year of 2020/20+ Women @ NBMAA we were able to forge some of our strongest and most diverse community partnerships thus far. Most recently, we dedicated not just one day, but an entire week of programming and activities celebrating the life and legacy of Dr. Martin Luther King, Jr.

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I would be remiss not to mention our incredible team here, who truly represent all that we stand for as an institution. It is only through their tireless hard work and dedication that what started as a vision for 2020 came together in such a tangible, successful reality. I look forward to yet another year with the NBMAA as we continue reflect and amplify all perspectives, through American art and through all we do.

I wish you all the happiest and healthiest New Year,

Min Jung Kim
Director & CEO

MUSEUM NEWS

IN MEMORIAM

James Aufman, former member
Shepard W. Baker, John Butler
Talcott Society member
Evelyn Berg, former member
and donor
Bruce E. Bidwell, longtime
member and donor
Janice L. Bonner, longtime
member and donor
Arnold Cantor, former member
Sue S. Carpenter, longtime
member

Blair Childs, American Art Circle
member
Paula Collier, longtime member
Thomas E. Desmond, longtime
member
Phillip R. Douville, former
member
Gladys Feigenbaum, longtime
member and donor
Mark Fioravanti, former
member
Ed Kelley, former member

Carol Korotkin, longtime
member and donor
Mary Meskill, longtime member
George A. Moser, former
member
Lois P. O'Brien, former
members
Tom M. Reed, longtime
member
Edward G. Russo, longtime
member
Joseph Saccio, artist and
longtime member

Robert A. Scalise, Sr., former
member
Lieschen Seabeck, longtime
member and donor
Albert C. Shuckra, former
member
Marilyn S. Slater, longtime
member
Vincent J. Smith, former
member
Bernard Staib, former member

Robert Thesing, former
American Art Circle member
and husband of former
Director of Development
Claudia Thesing
Phyllis J. Visnauskas, longtime
member and volunteer
Ruth E. Woodcock, longtime
member and former docent
Daniel P. Young, longtime
member and donor

NEW BRITAIN MUSEUM OF AMERICAN ART

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EXHIBITION SUPPORT

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

Helen Frankenthaler: Late Works, 1990–2003 and *NEW/NOW: Jennifer Wen Ma* are part of 2020/20+ Women @ NBMAA presented by Stanley Black and Decker with additional support provided by Bank of America.

Helen Frankenthaler is made possible by the generosity of the Special Exhibition Fund donors, including John N. Howard, Sylvia Bonney, and The Aeroflex Foundation. We also gratefully acknowledge the funding of Carolyn and Elliot Joseph.

Helen Frankenthaler is also made possible by The Chase Family Foundations and the Bailey Fund for Special Exhibitions.

In-kind support has been provided by the Helen Frankenthaler Foundation.

NEW/NOW: Jennifer Wen Ma is made possible by the support of The Benzhor Group and the Howard Fromson Endowment for Emerging Artists.

Front cover: Helen Frankenthaler working on *Untitled* (1991) in her studio, Saddle Rock Road, Shippan Point, Stamford, CT, July 1991. Helen Frankenthaler Foundation Archives, New York. Photograph by Vincent Dion. Artwork © 2021 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York.

Our thanks to NBMAA supporters



StanleyBlack&Decker

Jay and Lorraine
Breuninger Memorial
Fund





2020/20+ WOMEN @ NBMAA

All Women. All Year.

The New Britain Museum of American Art is proud to present 2020/20+ Women @ NBMAA, a groundbreaking, year-long series of exhibitions and programming featuring works by a diverse group of women artists. The exhibitions, which honor the centenary of women's suffrage in America, provide a twelve-month platform for women artists in the context of this milestone year.

The artists selected represent diversity in race, ethnicity, age, experience, perspectives, cultural backgrounds, career, geography, and medium. Kara Walker, for example, explores race, gender, violence, and identity in representations of the African American experience. Anni Albers is considered the most important textile artist of the 20th century, as well as an influential designer, printmaker, and educator. Shantell Martin's work is unique in her innovative and multidisciplinary output—combining art, commerce, and technology, while Jennifer Wen Ma's

interdisciplinary practice bridges installation, public art, performance, and community engagement. Helen Frankenthaler has long been recognized as one of the great American artists of the 20th century.

The Museum will also present two group thematic exhibitions as part of the 2020 year-long program. One exhibition features rare Shaker "Gift" or "Spirit" drawings created by women between 1843–57. "Gift" or "Spirit" drawings are unique to the Shakers and to American religious culture. The other, which honors 100 years of American suffrage, highlights artists whose work advocates for social change, installed with historic ephemera from the women's suffrage movement. Individually and collectively, the works by these artists challenge and inspire women and people of all genders, races, and ethnicities.

Learn about the exhibitions and programs at nbmaa.org.

EXHIBITION SCHEDULE

JANUARY 24–AUGUST 23, 2020

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

MARCH 19–SEPTEMBER 13, 2020

In Thread and On Paper: Anni Albers in Connecticut

AUGUST 6, 2020–FEBRUARY 21, 2021

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

SEPTEMBER 10, 2020–MARCH 1, 2021

Lights, Camera, Ellen Cary: A Solo Exhibition at The Delamar Presented by the NBMAA

OCTOBER 1, 2020–JANUARY 24, 2021

Some Day is Now: Women, Art & Social Change

OCTOBER 22, 2020–APRIL 18, 2021

NEW/NOW: Shantell Martin

FEBRUARY 11–MAY 23, 2021

Helen Frankenthaler: Late Works, 1990–2003

MAY 6–SEPTEMBER 26, 2021

NEW/NOW: Jennifer Wen Ma



Helen Frankenthaler, *Solar Imp*, 1995, Acrylic on paper, 78 x 59 ³/₄ inches, Collection: Helen Frankenthaler Foundation © 2021 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York. Photograph by Roz Akin, courtesy Helen Frankenthaler Foundation

Helen Frankenthaler

Late Works, 1990–2003

February 11–May 23, 2021

Robert and Dorothy Vance Gallery, Stitzer Family Gallery

Text by Douglas Dreishpoon reprinted, without endnotes, from the exhibition's brochure.

In the winter of 1969, the photojournalist Ernst Haas arrived at Helen Frankenthaler's New York studio with a 35mm Leica and multiple rolls of black and white film. There to document the artist painting a picture, he followed her around her spacious loft at East Eighty-Third Street and Third Avenue, capturing a day in the life of a high profile artist still on the rise. Some of the more candid images of Frankenthaler mixing paints and talking on the phone appear as interstitial grace notes before and after the creative act. The most revealing are shot up close, from down low. These are decidedly filmic, frame to frame, action to action. Frankenthaler obviously felt at ease with Haas as she stepped in her stocking feet onto an expansive, rolled-out bolt of cotton duck, bent over to pour a generous amount of acrylic paint across its unprimed surface, then knelt down with outstretched arms to manipulate the pigment using an array of brushes and sponges. Haas's stop-action sequence makes a rigorous process look effortless.

Awed early on by the unfettered freedom of Abstract Expressionist painters, Frankenthaler gravitated to daredevil brinksmanship when it came to how paintings got made. Having seen Jackson Pollock's galactic canvases firsthand on the pristine white walls of Betty Parsons's midtown gallery and visited his rustic studio barn in The Springs on Long Island during the early 1950s, the fledgling bohemian embraced painting as a full-bodied proposition, a vehicle for self-expression through the spontaneous invention of form—a liberating process adapted at the same historical moment by like-minded poets, musicians, and dancers. From the time she returned from an extended road trip with her romantic partner, the critic Clement Greenberg, through New England and Nova Scotia during the summer of 1952, and that fall composed *Mountains and Sea* in her West Twenty-

Third Street studio, she realized what jazz musicians intuitively understood: that every creative gesture embodies who you are and what you've learned up until that point, and that making a painting, like improvising music, thrives on relational circumstances playing out in real time.

Seeing the process of painting as perpetually in flux enabled Frankenthaler to see the medium of painting as perennially relevant—a mounting challenge as the 1960s rolled into the 1970s and 1980s and a critical mass declared modernism moribund. At times dispirited, she nevertheless continued to defend painting's viability: to younger artists in seminar settings, and, undaunted by others' skepticism, in the sanctity of her own studio, as she rose to the occasion time and time again even after the act of tackling monumental canvases on hands and knees was no longer possible. Painting was essential to her well-being—an act of necessity. Like an aging dancer who invents new ways to move through space, the painter accepted her physical limitations and pressed onward.

There's every reason to be philosophical about growing old. Simone de Beauvoir clearly understood the realism of aging as she crossed the mid-life threshold and wrote *The Coming of Age*. "Like all human situations," she proposes in the book's preface, "[old age] has an existential dimension—it changes the individual's relationship with time and therefore his relationship with the world and with his own history." How does creativity accommodate age? How does one's place in the cycle of life affect what one does and how one does it? How does aging influence one's aesthetic disposition? The dynamics of creativity and aging are as much a philosophical conundrum as they are an aesthetic revelation.

Frankenthaler had always painted on paper, a practice that only increased in the 1990s, when she was in her sixties. This preference was influenced by

EXHIBITION

many factors. Paper's enhanced ability to absorb and bleed appealed to the painter. So did its expansive proportions. Paper provided an alternative to canvas that, depending on the size of the sheet, was easier to manipulate and, if need be, to throw away. "I think I've been on a recent run of paper work (some of it very large) for a number of reasons," the artist told Bonnie Clearwater. "One is that having worked on canvas on such a huge scale for almost half a century I felt I had somewhat exhausted that woof and weave." The transition to larger sheets of paper, some handmade, that could be laid out by her assistant across the floor or on tabletops elevated on sawhorses for easier accessibility, was seamless.

Protean artists are notorious recyclers when it comes to recapitulating earlier ideas with a renewed sense of urgency. "Painting is a constant process of renewal and discovery," Frankenthaler told curator Julia Brown. The continuity between the late work (post-1990) and what came before, in content and execution, is striking: compositions that vary from dense and somber (*Santa Fe III*, 1990; *Lighthouse Series V*, 1998; *Almost Dark*, 2002) to airy and buoyant (*Beginnings*, 1994; *Acrobat* and *Aerie*, both 1995); favored figures and gestures re-envisioned (*Untitled*, 1991; *Solar Imp*, 1995); and the curious commingling of amorphic and geometric configurations (*Cassis*, 1995; *Untitled*, 1996) continue to distinguish the painter's poetic abstractions.

Frankenthaler's late in life arsenal included many of the same materials and tools she had always used: acrylic paint thinned out and applied with various brushes, sponges, and an array of hardware and utensils (windshield wipers, basters, and scrapers), complemented on occasion by charcoal, crayon, pastel, pencil, and ink. Graced with memorable encounters, a vast art historical image bank, and technical prowess, the aging artist moved in whatever direction suited her mood and imagination. Some of the most poignant works, conceived as a minimal horizon of pastel strokes (*Untitled*, 2003), or as trails dissipating into silent space (*Southern Exposure*, 2002), feel like veils of fleeting time.

"Over time, we're left with the best" is how the artist summed up her lifelong rapport with a creative process unencumbered by rules. Painting had always been inseparable from a life fully lived. To peruse Frankenthaler's datebooks from the 1990s and early

2000s is to realize how active she continued to be. By all accounts, her daily regimen remained rigorous, her stamina astonishing. When she wasn't in her studio painting or at Kenneth Tyler's workshop making prints, she was out looking at art, socializing with friends, exploring real estate, teaching and traveling, planning retrospectives of her works on paper and woodcuts, and participating in numerous other shows at galleries and museums. To say she was active would be an understatement. She also made several trips to Santa Fe, New Mexico, as a visiting artist; married Stephen M. DuBrul in June 1994; after thirty-three years with the André Emmerich Gallery transitioned to Knoedler & Company; moved (after twenty-two years) out of her 117 1/2 East Eighty-Third Street studio; built a new studio at 102 Saddle Rock Road in Shippan Point, Stamford, Connecticut, then, after marrying DuBrul, undertook the construction of a new studio and the renovation of a home at 19 Contentment Island Road in Darien, Connecticut; moved out of the townhouse at 173 East Ninety-Fourth Street after four decades; and in the final run acquired a two-bedroom apartment in New York. This constant juggling of multiple projects, all the while collaborating on prints with Universal Limited Art Editions, Pace Editions, and Brand X Editions, sustained her until her final days.

RELATED EVENTS

Virtual Opening Celebration

February 11, 4 p.m. via Zoom

For details, visit bit.ly/HF-Reception

Virtual Gallery Talks | Helen Frankenthaler

February 24 & April 14, 1-1:45 p.m.

Studio Classes, Family Programs, Lectures, and more

For more information about our exhibition-related programs please visit us at nbmaa.org. To view our calendar and register for events, visit nbmaa.org/events.

"ColorFields"

In partnership with the Judy Dworin Performance Project and the Helen Frankenthaler Foundation, the NBMAA will present *ColorFields*, inspired by the late work of Helen Frankenthaler.

Currently a work in progress, *ColorFields* embodies JDPP's signature artistry, interpreting visual image and spoken word through the vocabulary of dance and movement. *ColorFields* is an exploration into Helen Frankenthaler's work and process to bring her inspirations and creative choices to life for audiences to ponder. Visit us at nbmaa.org/colorfields.



Helen Frankenthaler, *Contentment Island*, 2002, acrylic on paper, 74 1/8 x 60 1/8 inches, Collection: Helen Frankenthaler Foundation © 2021 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York. Photograph by Roz Akin, courtesy Helen Frankenthaler Foundation



NEW/NOW: JENNIFER WEN MA

May 6–September 26, 2021

William L. and Bette Batchelor Gallery

As part of the NBMAA's *NEW/NOW* exhibition series featuring emerging and established contemporary artists, the Museum will present *Jennifer Wen Ma: An Inward Sea*, opening May 6. In recent years, Ma (b. 1973, Beijing) has explored themes of utopia, dystopia, and the human condition in immersive and participatory installations. *An Inward Sea* continues this exploration, while reflecting deeply on the events of the last year—including the COVID-19 pandemic, extensive shut downs, and subsequent racial justice uprising in the U.S.—and how they have impacted the lives of residents of New Britain and beyond.

The exhibition comprises an installation invoking a moon hovering above a vast sea. In this case, the “sea” is made from black cut-paper waves tipped in gold, that span much of the gallery floor. The waves are reminiscent of traditional Chinese landscape painting and serve as metaphors for the difficult terrain we are navigating through. Above the waves, two pendulums swing freely over the sea.

Their kinetic motions create a release and tension that invigorate the physical gallery space and psychological landscape in the mind of the viewer. A projected moon reigns over the glistening seascape, featuring profiles of New Britain residents, accompanied by audio recordings of their individual stories of isolation and otherness, community and togetherness, and other experiences of the pandemic and beyond. The moon sets a poetic stage upon which the narratives of everyday individuals can unfold in response to the momentous events of our time and broad concerns about the human condition.

Jennifer Wen Ma is a multidisciplinary artist whose practice includes installation, painting, drawing, video, public art, design, performance, and theater. She frequently creates site-specific works that respond to the institutional or community contexts in which they are viewed. She has exhibited worldwide with international institutions, including Guggenheim Bilbao, The Metropolitan Museum of Art, Lincoln Center Festival, Ullens Center For Contemporary Art, Beijing, among others.



Above: Esphyr Slobodkina (1914–2002), *Abstraction with Red Circle*, 1938, Oil on canvas, 28 x 12 in., Olga H. Knoepke Fund, 1994.02

Right: Jennifer Wen Ma, *Rendering of An Inward Sea*, 2020

Esphyr Slobodkina *Abstraction with Red Circle*

Award-winning artist, author, and illustrator Esphyr Slobodkina (1908–2002) is perhaps best known for her children's books, including her most famous, *Caps for Sale*, alongside 24 other notable titles. Nevertheless, with a rich and varied career spanning 70 years and encompassing a diverse body of work, Slobodkina's impact on the world of abstract art cannot be understated.

Born in Siberia in 1908, Slobodkina was raised in a family which encouraged her to appreciate and pursue her artistic talent. However, due to the Russian Revolution, she spent most of her early life moving from place to place, studying in Manchuria, China before eventually immigrating alone to the United States in the late 1920s. There, she enrolled in the National Academy of Design. Feeling constrained by the academy, Slobodkina became one of the founding members of the American Abstract Artists group in the 1930s, for which she had served as the organization's president, secretary, treasure, and bibliographer. The group served as support for abstract artists in a time where this newly emerging style was often overlooked.

Like many other Russian modernists, Slobodkina was inspired by the traditional crafts of her home country, incorporating stylized forms and rich colors into her work. However, as her style progressed, she would incorporate her other passions of architecture and mechanics into her work, creating assemblages of wood, wire, and everyday objects. Throughout her career, she also created murals and designed clothes, jewelry, and even buildings.

In 1938, Slobodkina painted *Abstraction with Red Circle*, pictured. Here, Slobodkina's use of carefully placed diagonal lines, overlapping shapes, and contrasting colors creates the illusion of space. This, coupled with the neutral background, gives a sense of movement, as if the shapes are floating in the space.



Elizabeth Catlett, *There is a Woman in Every Color*

ACQUISITIONS AND GIFTS

2020/20+ Women @ NBMAA: Acquisitions and Gifts

2020 marked the 112th anniversary of the New Britain Museum of American Art's first art acquisitions. While the Museum traces its roots to the New Britain Institute and Library Association, which was formed in 1853, it wasn't until 1908 that our fledgling institution was able to make its first art acquisitions, thanks to a transformative gift of \$20,000 in gold bonds given in 1903 by former New Britain mayor John Butler Talcott. From 1908 to 1937, 23 paintings by American artists were purchased from the Talcott fund. Since then, the permanent collection has grown to nearly 8,900 artworks, through generous gifts to the Museum, as well as through the donation of acquisition endowments like Talcott's, which are intended solely for the purchase of artwork.

This past year, the 2020/20+ Women @ NBMAA initiative celebrated the invaluable contributions of women to the arts, while also bringing attention to their disproportionately low representation in art museums nationwide: on average, women artists represent only 27% of solo exhibitions and roughly 13% of permanent collections. As part of the NBMAA's commitment to increasing representation of women artists, the 2020/20+ Women @ NBMAA initiative has encompassed special exhibitions and permanent collection gallery reinstallations dedicated to female-identifying artists, while also focusing on acquisitions of work by women artists from diverse historical periods and cultural backgrounds.

Over the past year, and in the context of our 2020 initiative, the NBMAA is thrilled to announce the purchase of 18 iconic works by 12 widely celebrated women artists, made possible through the application of NBMAA acquisition funds. Through these acquisitions, which include work by artists Betye Saar, Faith Ringgold, Elizabeth Catlett, Anni Albers, Ana Mendieta, among others, the NBMAA has doubled the number of Black and African American women artists, increased the number of Asian American women artists, and tripled the number of Latin American women artists in our permanent collection. Additionally, several important works by women artists were gifted to the Museum this year. These remarkable works by lauded artists enhance the NBMAA's collection immeasurably, and bring greater diversity to our galleries, for the benefit and enjoyment of visitors for generations to come.

Recent acquisitions include:**The Guerrilla Girls (established 1985)**

Portfolio Compleat 1985-2016
1985-2016
Printed posters
Dimensions variable
William F. Brooks Fund

Betye Saar (b. 1933)

Migration: Africa to America II, 2006
Mixed media assemblage
11 ³/₄ x 9 ³/₄ x 9 ¹/₄ inches
Stephen B. Lawrence Fund

Carrie Mae Weems (b. 1953)

Not Manet's Type, 2010
Pigment print
Five panels: 41 ¹/₄ x 21 inches each
Jane and Victor Darnell Fund
Members Purchase Fund

Cauleen Smith (b. 1967)

Light Up My Life (For Sandra Bland)
2020
Neon, MDF, paint, faceted hematite
and aluminum chain
48 x 42 inches
General Purchase Fund

Shantell Martin (b. 1980)

Transparency 1-4, 2020
Four ink on canvas works
Dimensions variable
Members Purchase Fund

Faith Ringgold (b. 1930)

*Declaration of Freedom and
Independence*, 2009
Silkscreen, 21/35
15 x 22 inches
Paul W. Zimmerman Purchase Fund

Ellen Carey (b. 1952)

Pull XL, 2004
Polaroid
80 x 40 inches
Jane and Victor Darnell Fund

Ana Mendieta (1948-1985)

Untitled: Silueta Series, Iowa From
Silueta Works in Iowa
1976-1978, 1978 / 1991
Color photograph
20 x 16 inches
Paul W. Zimmerman Purchase Fund

Stephanie Syjuco (b. 1974)

ChromaKey Aftermath
(Standard Bearers), 2019
Archival pigment print
40 x 30 inches
Jane and Victor Darnell Fund

Color Checker (Pile-up), 2019
Photograph
30 x 40 inches
Jane and Victor Darnell Fund

Total Transparency Filter
(Portrait of N), 2017
Archival pigment inkjet, 40 x 30 inches
Jane and Victor Darnell Fund

Martine Gutierrez (b. 1989)

*Neo-Indeo, Cakchiquel Calor, p34 from
Indigenous Woman*, 2018
C-print mounted on Sintra
54 x 36 inches
Jane and Victor Darnell Fund

Elizabeth Catlett (1915-2012)

There is a Woman in Every Color,
1975/2004
Color linoleum cut, screenprint, and
woodcut on Arches paper
21.25 x 30 inches
Paul W. Zimmerman Purchase Fund

Links Together, 1996
Lithograph, 24.25 x 27.5 inches
Paul W. Zimmerman Purchase Fund

Negro Es Bello, 1969/2001
Lithograph
33.5 x 25.25 inches
Paul W. Zimmerman Purchase Fund

All The People, 1992
Lithograph
23 x 19 inches
Paul W. Zimmerman Purchase Fund

Anni Albers (1899-1994)

Camino Real, 1969
Screenprint
23 x 22 inches
William F. Brooks Fund

Fox I, 1972
Photo offset
24 x 20 inches
William F. Brooks Fund

Cauleen Smith, *Light Up My Life (For Sandra Bland)*



THE NBMAA HAS DOUBLED THE NUMBER
OF BLACK AND AFRICAN AMERICAN
WOMEN ARTISTS, INCREASED THE
NUMBER OF ASIAN AMERICAN WOMEN
ARTISTS, AND TRIPLED THE NUMBER OF
LATIN AMERICAN WOMEN ARTISTS IN OUR
PERMANENT COLLECTION.

EDUCATION

The NBMAA delivers a menu of enriching programs, lectures, classes and digital resources to every segment of our community. From student and family art lessons to adult studio classes and community celebrations, NBMAA is a cultural hub for local and global audiences alike. Find what speaks to you at nbmaa.org.

FEBRUARY IS BLACK HISTORY MONTH @ NBMAA

The NBMAA is honored to present a series of virtual events throughout February highlighting the stories of local and national African Americans.

Robert Lehman Distinguished Lecture | Black Grassroots Graffiti and Memorial Transforming from Informal to Formal Museum Spaces

Thursday, February 4, 6:30-7:30 p.m.

Virtual Event | #ShopBlack

Wednesday, February 10, 6:30-7:30 p.m.

An opportunity to support New Britain's Black-owned businesses.

Virtual Gallery Talk | Black Artists in the NBMAA Permanent Collection

Thursday, February 18, 1-2 p.m.

Live Reading & Character Workshop by Children's Author Akintunde Sogunro

Thursday, February 18, 3:30-4:30 p.m.

Virtual Jazz Performance | The Willis Moore Project

Thursday, February 25, 6:30-7:30 p.m.

MARCH IS WOMEN'S HISTORY MONTH @ NBMAA

The NBMAA is pleased to present a series of virtual events celebrating the lives and achievements of women throughout history. During the month of March, the Museum will host a roster of programs and lectures, including free admission for all on March 21.

ADULT STUDIO ART

Virtual Studio Workshop | Editing Your Pictures in Photoshop's Adobe Camera Raw Peter Glass

Two-day workshop, February 9 & 16, 1-4 p.m.

Members All Access FREE; non-Members \$120



DIGITAL MUSEUM OFFERINGS

Looking for more ways to engage with the NBMAA from home? We are pleased to continue to support the community through the development of digital and virtual programming geared towards a wide range of audiences. In a time when fostering a sense of togetherness has been more vital than ever, we have worked tirelessly to continue to develop new online lessons in video and pdf format, all available to the public for free at nbmaa.org/online.

WELLNESS

Virtual Slow Art | Where Art Meets Mindfulness

Tuesdays, February 9 & March 9, 4-4:30 p.m.

Yoga from the Museum

Thursdays, March 11 & 25, 5:45-6:45 p.m.

Dann J. Broyld is assistant professor of Public History & African American History at CCSU | Newly opened New Britain boutique, Saints by S.J. LLC, will be featured in February's Virtual Shop Black Event | Adrian Goodwin is Co-Owner of Jeweled Hair Lounge and Beauty Supply and will present alongside her mother and sister during the Virtual Shop Black Event | Hit children's author and New Britain local, Akin "Tunde" Sogunro, will lead a youth storytelling workshop.

VIRTUAL SPRING CONCERT SERIES

Presented free of charge, the New Britain Museum of American Art has partnered with the Fryderyk Chopin Society of Connecticut to bring classical music performances from world-renowned pianists directly to the comfort of your homes.

**Fryderyk Chopin Society presents
Lindsay Garritson**

Sunday, March 28, 3-4 p.m.

**Fryderyk Chopin Society presents
Martin Hughes**

Sunday, April 25, 3-4 p.m.

**Fryderyk Chopin Society presents
The Chopin Trio**

Sunday, May 23, 3-4 p.m.

Featuring Anton Miller (violin), Mihai Tetel (cello), and Angelina Gadeliya (piano).

VALENTINE'S DAY WEEKEND**Date Night at the Museum**

Thursday, February 11, 5-8 p.m.

The NBMAA has extended its hours of operation for this romantic Valentine's day evening! The first 30 couples to register will receive a mini bottle of prosecco to go, chocolates, and a 10% discount for a room reservation at the Delamar West Hartford during the month of February.

Family Day

Saturday, February 13, 10 a.m.-5 p.m.

Families can explore our galleries and pick up a special Valentine's Day themed take-and-make art activity created by Museum Educators. Free admission 10 a.m.-noon thanks to support from the American Savings Foundation.

Valentine's Day Stroll

Sunday, February 14, 10 a.m.-5 p.m.

Enjoy a relaxing Valentine's Day Stroll at the NBMAA! The first 30 couples to register will receive a mini bottle of prosecco to go, chocolates, and a 10% discount for a room reservation at the Delamar West Hartford during the month of February.



Anna Whelan Betts (1873-1959), *Girl with Valentine*, 1903, Oil on canvas, 21 1/8 x 13 1/8 in., Gift of the Famous Artists School, 1970.34LIC



ANNUAL MEETING RECAP
Wednesday, October 21, 2020

Board of Trustees

Chair Anita A. Ferrante welcomed guests to the meeting via Zoom

Elected to the Board of Trustees Class of 2023*

John C. Bombara
Kenneth Boudreau
Gail Byeff
Kenneth J. Carifa
Kay Knight Clarke
Gary Knoble
Michele Parrotta
Nancy Stuart

Elected to the Board of Trustees Class of 2022

Susan Rathgeber

Slate of Officers

Dona V. Cassella,
Chair
Kay Knight Clarke,
Vice-Chair
Kenneth Carifa,
Secretary
John C. Bombara,
Treasurer
Kenneth Boudreau,
At Large
David Jepson,
At Large
Gary Knoble,
At Large
Dr. Peter Yu,
At Large
Anita A. Ferrante,
Immediate Past Chair

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Cynthia Cooper
John Downes
David Jepson
David Polk
René Rosado
Melinda Sullivan

Class of 2022

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Anita Ferrante
Neal Freuden
John N. Howard
Kelly Jarvis
John M. Jezowski
Tania Pichardo Weiss
Thomas Soyster
Albert Tomasso
Dr. Susan Austin Warner

Dr. Peter Yu
René Rosado
Melinda Sullivan

Rotating off the Board of Trustees and appointed Trustee Emeritus

Dr. Peter Byeff
William Chase
Thomas C. Flanigan
John R. Rathgeber
Todd Stitzer

Director & CEO Min Jung Kim presented the Director's Annual Report: State of the Museum

*Following the Annual Meeting, Logan Milliken has joined the Board of Trustees Class of 2023.

WELCOME TO OUR NEW TRUSTEES



SUSAN RATHGEBER

My engagement with the New Britain Museum began in the late 1980s, volunteering in the dank basement of the Landers house. The Museum was a far, far different place, and it was clear then that major changes were needed. In the 30 short years since, it has become among the great small museums in the United States. Critical decisions at opportune times have enabled it to grow and evolve.

I've made many friends during these years, sharing all the Museum has to offer by enjoying social and educational events and working together to support it. My involvement to date has been primarily with development, encouraging donations from our Members who are the Museum's lifeblood. I know that love of the Museum runs deep and personal and financial support are key to its future.



NANCY STUART

Nancy Stuart has served as dean of the Hartford Art School (HAS) at the University of Hartford since 2012 where she works closely with the faculty and staff on strategic planning, program development, student recruitment, and fund raising.

Prior to her work at the HAS she served as the Executive Vice President and Provost of the Cleveland Institute of Art; taught photography at Lansing Community College; and served as Associate Director of the School of Photographic Arts and Sciences at Rochester Institute of Technology (RIT).

Nancy earned her BA from Michigan State University, a MS from RIT and a PhD from SUNY Buffalo Graduate School of Education. Her photographic work is in the collection of The George Eastman House International Museum of Photography and she has had numerous solo and group exhibitions during her career.

Today, she lives in West Hartford with her husband David, a Portuguese Water Dog named Harriet and their black cat Sid.



GAIL BYEFF

What is your first or favorite memory of the NBMAA?

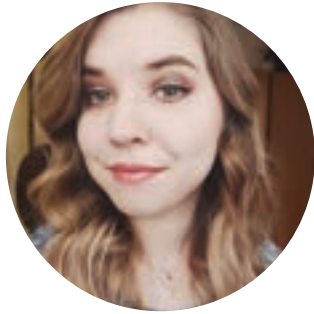
My husband Peter and I were introduced to the NBMAA when we were newlyweds almost 39 years ago. We visited the Audubon Exhibit and fell in love with the charm of the Museum. We have both volunteered in different capacities and are inspired to support this wonderful museum over the years. To see the artistic growth and expansion of the Museum and its importance and place in the art world now is thrilling.

Besides visiting museums, what else do you like to do in your spare time?

We visit museums when we are traveling and see exhibits and special works of art we would otherwise not be able to enjoy. We also love to take in the history and architecture of an area we are visiting and if there is an opera available, that is a really special treat!

Veronika Zhikhareva

MARKETING — GRAPHIC DESIGNER



How long have you been at NBMAA and what is your role here?

As of February 2021, I will have worked here 3 years as the Marketing Department's Graphic Designer. I'm responsible for a lot of visual and physical marketing materials, like designing the brochures, the quarterly newsletters (you're reading one right now!), exhibition invites, as well as assets some people might not be aware of, such as the digital slides on our lobby television, and the title vinyls for every exhibition. My goal is to maintain a cohesive brand style that's currently associated with the Museum, but have fun with it where I can.

You are a professional graphic artist working for an art museum. Tell us about your process and from where do you draw inspiration both personally and professionally?

Being a professional graphic artist, or any artist, requires you to steal like an artist. I have a lot of Pinterest boards and a lot of physical materials like booklets, brochures, and invites from other museums. I'm constantly flipping through them looking for new ways to adjust layouts or place images together or set up typography. It's just a lot of looking, compiling, and the pulling what speaks to me and what I think will work for the Museum.

What do you love most about NBMAA and how do you feel you are helping to fulfil its mission?

What I love the most is how dedicated my colleagues are about bringing the museum experience to our visitors, from lectures, to gallery talks, to live music events and parties. 2020 was especially hard considering the pandemic restrictions, but it gave me the opportunity to work with people in ways I haven't before to make our content more accessible for everyone. Hearing that gallery talks are being attended by hundreds of people, some who aren't even in this country, makes me so happy, and I get to extend that accessibility by helping create a variety of digital content that can be accessed by people who don't even have to step into our Museum.

What is your favorite work in the collection and why?

My absolute favorite painting is *Thetis Bringing Armor to Achilles*, by Benjamin West. I have a lot of thoughts and feelings about the myth of Achilles and his representation in the Iliad and his relationship with Patroclus; those don't have much to do with specifically why this painting is my favorite, but it's a pretty big factor. My favorite thing is Achilles' absolute look of teen-like despondency. *No, mother, I will not wear your armor and I will not fight in the war, can't you see I've fallen into an inconsolable depression? No one understands me.*



Benjamin West (1738-1820), *Thetis Bringing Armor to Achilles*, 1806, Oil on canvas, 20 x 27 1/4 in., Charles F. Smith Fund, 1942.1



A



B



C



D



E



A. Tre Brown, Visitor Services Associate, onsite as we celebrated MLK week at the NBMAA. **B.** Families hang their wishes on Yoko Ono's *Wish Tree*, presented as a part of special exhibition *Some Day is Now: Women, Art & Social Change*. **C.** Families take part in Sidewalk Chalk Day inspired by the works of Shantell Martin. **D.** Heather Labbe, YWCA New Britain's Membership & Wellness Director hosts Yoga From the Museum. **E.** As a part of MLK week the NBMAA hosted free nightly Zoom programming for children and families.

NEW BRITAIN MUSEUM OF AMERICAN ART
56 LEXINGTON STREET, NEW BRITAIN, CT
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Yoko Ono's *IMAGINE PEACE* flag installed on Museum grounds

NBMAA Equity Statement

Recognizing the racial tensions that exist in our country today, the NBMAA is compelled to confront the bias and inequity that has long existed in our own community, culture, and institution. The NBMAA is committed to fulfilling its mission to tell the “unfolding story of America through its art and history” by including narratives of underrepresented cultures, viewpoints, and artists in our permanent collection, acquisitions, exhibitions, and educational programming. Through critical review of our board, leadership, staffing and volunteer opportunities, we will strive to be a better reflection of the community we serve.



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GENERAL ADMISSION

Members FREE
\$10 for Everyone
(through June 30)
Children under 12 free

MUSEUM HOURS*

Monday: CLOSED
Tuesday: CLOSED
Wednesday-Sunday
10 a.m.-1 p.m. OPEN
1 p.m.-2 p.m. CLOSED
2 p.m.-5 p.m. OPEN

SATURDAY ADMISSION

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

CAFÉ ON THE PARK

Temporarily closed.

ACCESSIBILITY

Please inquire at the Front
Desk for any assistance
you may require. We are
wheelchair accessible and
have three wheelchairs
available free of charge.

ON THE WEB

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

*Hours subject to change during reopening phases. Check nbmaa.org for updates.

