



NBMAA
2022 Spring Newsletter



Greetings,

I am thrilled to arrive during such an exciting time for the NBMAA. As evident in a spike in visitation and the unwavering support of our Members and donors, you clearly recognize and embrace this Museum as a point of refuge. In fact, the NBMAA is seeing its second highest visitation and Museum Store sales since 2016.

Immediately, I noticed the generosity of a dedicated group of Museum supporters and Members. From my office window, I can see the brand-new Theresa and Mark Bonney Plein Air Arbor. The pergola will enhance the recent Landers House renovation by activating the terrace, providing a space for museum-goers and event attendees to gather while overlooking the stunning view of Walnut Hill Park.

In the coming months, I look forward to meeting as many Members and supporters as possible and sharing

with you my optimism for continuing the Museum's ongoing effort to best represent the evolving narrative of American Art. I also hope to build on our existing community relationships and further strengthen the Museum's connections to our neighbors and beyond.

Upon arrival, I was welcomed with an exquisite landscape exhibition, *The Poetry of Nature*. Isn't that fitting, since one of my favorite aspects of the Museum is its location at the edge of the historic Walnut Hill Park? I see great potential in utilizing the Museum's location to cultivate a space where art can seamlessly flow into our surrounding neighborhoods. In addition to the vast array of works on view, I am inspired by the volume of educational offerings. These programs help provide relevant context to the Museum's exhibitions and inspire art-making within the local community.

I am excited to unveil an extraordinary lineup of future special exhibitions and permanent collection installations that amplify a variety of American voices and truly reflect the expanding definition of American Art. The installation of *Mildred Thompson's vitreographs*, coming from our permanent collection, is the first time this group of works has been shown at the NBMAA. Opening in June, it is our profound honor to present the special exhibition *30 Americans*, drawn from the collection of the Rubell Museum. This will be its very first presentation in the Northeast. Additionally, the NBMAA had the opportunity to work with a team of excellent guest curators to showcase these significant works within a distinctive experience.

This is my first chance to thank you all for your incredible support of this Museum. I know there will be many more opportunities to express my gratitude and appreciation in the future.

Brett Abbott
Director and CEO

IN MEMORIAM

Dan M. Arnold, longtime member
Diane Barile, former member
Carlos Benavides, former member
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Marvin Lapuk, longtime member
Jim Link, longtime member
Ruth Berman Mellion, longtime member, former docent and volunteer

Barbara F. Morkan, former member
Carolyn Newell, former member and volunteer
Angela Orsene, docent, American Art Circle member, longtime member and donor
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Jack Petersen, longtime member
Wayne D. Pokorny, longtime member

Phyllis Schloss, former member and volunteer
Tom Sturges, Lead Security Guard

NEW BRITAIN MUSEUM OF AMERICAN ART

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EXHIBITION SUPPORT

30 Americans is organized by the Rubell Museum.

Support for *30 Americans* is provided by Edward C. & Ann T. Roberts Foundation and the Bristle Cone Pine Foundation/Milliken/Rogers.

Support for the exhibition's curatorial team is provided by Susan and John Rathgeber, Claudia I. Thesing and Linda Cheverton-Wick and Walter Wick.

30 Americans programming is made possible by Jay and Allison Bombara, Dona and Michael Cassella, Bradford Korder, Nancy Stuart, and Neal Freuden.

Front Cover: Kehinde Wiley, *Equestrian Portrait of the Count Duke Olivares*, 2005, Oil on canvas, 108 x 108 in. (274.3 x 274.3 cm), Courtesy Rubell Museum, Miami

Our thanks to the following NBMAA supporters:



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Get to know NBMAA Director and CEO Brett Abbott with his recent Q&A for *Artscope Magazine*

Q. How do you want to shape NBMAA content development and institutional holdings moving forward?

One of the most exciting parts of a long-range vision for this institution is seeing a museum that has taken fuller advantage of being incredibly well positioned on a beautiful Olmsted-designed park. I can imagine the possibility of extending the excellence of our galleries into the outdoor spaces surrounding the buildings. It's a space ready for the encouragement of inspired leisure, lingering, and life making. And it's a space where the Museum could engage in place making, using its special relationship with artists to craft environments that are unique and unlike anything you can find anywhere else in the vicinity. I could see a series of outdoor commissions punctuating the exterior, perhaps blending seamlessly into the park as a sort of outdoor gallery space that activates and energizes the area and serves as a beacon, drawing audiences from around the region and into the Museum itself.

That pairing of art and nature is already in the DNA of the building itself with its windows on the park and in the DNA of the collection with its impressive Hudson River School paintings. And it could be great fun.

Beyond that, I love what the Museum has done with its partnership at the Delamar West Hartford and the loans it has installed around the region. I think we could do more in the realm of public art. Perhaps even right here in downtown New Britain. Committing deeply to bringing art to life, literally and figuratively, is a notion that could be a part of this museum's growth and a valuable contribution to the community at large.

Inside our walls, one area of potential development and opportunity for the NBMAA might be in the realm of photography, which is my own curatorial specialty. I think the stellar collection of paintings and sculpture here could pair wonderfully with a focused selection of historical and contemporary works from that medium, allowing for a broader appreciation of the aesthetic and intellectual developments of the arts in America.

Q. What do you consider to be the most important issues of today?

A: I would say, first and foremost, that museums aspire to be relevant. They aspire to be impactful and to be diverse. To be places that people want to visit; places where people are enriched; places that contribute to healthier and more fulfilling lives, and that support the economic development of a region. They aspire to be places that explore and preserve the artistic legacy of the past in order to enlighten the present and inspire the future. They should be places for bringing people together rather than dividing; places for welcoming rather than excluding. And ultimately, places that serve as a center of a community's cultural life.

Within that context, social responsibility and its relationship to the art world is an important topic today. Clearly our field has a lot of work to do in its representation of the full spectrum of American creativity. Issues of diversity are rightly top of mind for many collecting institutions around the nation, and the NBMAA is absolutely committed to addressing them in its work going forward.

Environmental issues, too, are ones that I think will be increasingly important to focus on, not only through content but also in finding more sustainable ways for museums to conduct their work and reduce waste. The NBMAA's strong collection of Hudson River School paintings gives it a perfect platform on which to foreground and explore that issue.

“[Museums] should be places for bringing people together rather than dividing; places for welcoming rather than excluding. And ultimately, places that serve as a center of a community's cultural life.”

– BRETT ABBOTT

Q. What do you see as the Museum's role creating discourse to explore these issues?

A: I think it's incumbent upon museums to diversify their collections and address omissions of the past. I would like to see works by women and artists of color increasingly present and increasingly highlighted in the exhibition spaces, resulting from thoughtfully balanced collecting initiatives undertaken over long periods of time. Ultimately, we must aspire to a collection that showcases the plurality of America as an essential part of our collective strength and distinction as a nation. In that vein, I would also like to see a special exhibitions program that staff and Board are proud of for reflecting the demographics of our nation in the artists that are championed.

Q. What are your thoughts on continuing to position NBMAA as a destination for audiences beyond New Britain?

A: When you think about it, there are a lot of general museums out there and it's easy to get lost in the crowd when you are a smaller operation. But there are not that many museums with a special focus on the American scene. NBMAA can be known nationally for being a small but seriously focused contributor to studies of American creativity. That is, a focused stand-alone museum devoted to plumbing the power and significance of that field, past and present, all the time. NBMAA has a distinct opportunity to shine brightly in that realm.

I would imagine that in ten years, we will have done that not by trying to compete on our own with fully independent projects. But rather, by forging strong, strategic relationships with other like-minded institutions around the nation – relationships that can yield the opportunity to bring significant, exciting, and national caliber exhibitions in the field of American art to the region. And along the way, close collaboration with museums and civic structures in our own region can help strengthen the ecosystem of cultural attractions that draw museum-goers from afar, making this a noteworthy part of the country to visit.

Q. Let's talk about your programming perspectives that will basically cause the Museum to breathe with the whole of New Britain as a community.

A: I think the best regional museums strike a balance between the local and the national, serving as an exchange point for regional relevance and national significance. These things are not in conflict, but rather inextricably intertwined and mutually dependent. So yes, the Museum can be a place that brings the best of the nation to New Britain and provides a platform for the best of our region to be shared with the country. Thus, it's important to me that the NBMAA, even as it works increasingly at a national level, makes efforts to tell more stories that are significant to its regional communities. Likewise, I think it's vital that we provide an exhibition program that offers a healthy range of offerings, balancing different media, different centuries, different art historical approaches, and diverse curatorial voices to cater to a whole range of local interests. A program that increasingly appeals to its audience, because the audience is asked what its interests are.

Moreover, I see a museum that has thoughtful, authentic, and sustained relationships with community partners – partners that go beyond typical peer arts organizations and extend more deeply into community life. Organizations like youth enrichment groups, senior centers, community centers, juvenile justice education programs, environmental groups, and beyond. By asking the question “how can we make art a part of life rather than asking life to make time for art,” I believe we can advance the Museum's role in the community.

Q. Typically museum scheduling is developed about two years in advance and so how do you envision your Directorship to show its influence most immediately?

A: In some ways, I hope and expect general visitors won't feel a dramatic shift as I take the helm of the directorship, and that's a good thing. Min did some exceptional projects during her time, as did Douglas before her, and Dona has led with a steady hand in the interim period prior to my arrival. At the end of the day, a museum is much more than its director. The creative forces of so many people contribute to the experience here. The welcoming, accessible, intellectually stimulating opportunity we offer visitors should feel more like a continuum than a shift.

Over time, you will likely see new inflections and priorities emerge. Some of those may come from my own strengths and interests, like in photography or from my contacts in the field around the nation. Others might be ideas the community tells us they want more of. I hope to keep our galleries feeling fresh with frequent rotations from our stellar collection, so people see something new and inspiring every time they visit. And I'm a big proponent of installations that work hard to connect past and present in a dynamic continuum, not only through interpretive tools, but also through carefully chosen interjections of work by living artists in historical galleries. These are some of the near-term inflections you may notice.

And while longer-term directions are percolating, I intend to focus on topics under the hood, so to speak. That is, administrative processes, talent development, and efficiencies that position us for growth, so we are ready to take on transformational challenges and aspire to new levels of ambition in the years ahead. A key part of my work early on will be holding conversations, not just with staff and Board, but also with community, civic leaders, artists, and colleagues near and far about the possibilities for the Museum's growth. While I have ideas of my own, I believe in the importance of collective visioning.

Q. What is the potential of NBMAA in your view?

A: When I look at this Museum I see a very bright future. It strikes me that all the pieces of the puzzle are here to take this Museum to even greater heights in the years ahead and to deepen our impact in ways that will be meaningful to the region. I can see reputational growth opportunity, I can see physical growth opportunity, and I can see programmatic growth opportunities. The future of this Museum is full of potential dynamism and excitement, because it is building on something that is already functioning at a high level of excellence.

Q. What attracted you to the job?

A: The central question that we will all need to grapple with as a part of strategic planning for the Museum is this: What do we or can we do better than anyone else, and why does that matter? In what ways can we excel and have impact? And there shouldn't be just one answer. In fact, it is within the matrix of opportunities that emerge from grappling with that question that we will chart our direction. And I am deeply excited and honored to be a part of guiding that conversation forward.

30 AMERICANS

JUNE 17 — OCTOBER 30, 2022

STITZER FAMILY GALLERY,
ROBERT & DOROTHY VANCE
GALLERY, RICHARD AND VIRGINIA
MCKERNAN GALLERY



The New Britain Museum of American Art is honored to present *30 Americans* from June 17 through October 30, 2022. Drawn from the acclaimed Rubell Museum in Miami, Florida, *30 Americans* showcases works by some of the most significant artists of the last four decades, including Jean-Michel Basquiat, Mickalene Thomas, Kara Walker, Hank Willis Thomas, and Kehinde Wiley.

This ground-breaking exhibition tells the story of Black humanity through the gaze of contemporary Black artists. Dating from the 1970s to the 2000s, the extensive group of paintings, drawings, collages, photography, portraiture, sculptures, installations, and performance artwork addresses over 200 years of American history and considers the powerful influence of artistic legacy and community across generations. The exhibition invites us to confront the complexities of individual and collective self-making; explore the transformative paths of self-determination and self-healing; reclaim dignity and liberation of the Black body and Black sexuality; and reframe the past, present, and future of African-descended people through wonder and imagination.

Curated by scholars Dr. Dann J. Broyld, Nicole Stanton, and Brittney Yancy, the exhibition is a catalyst for community and conversation, and engages active

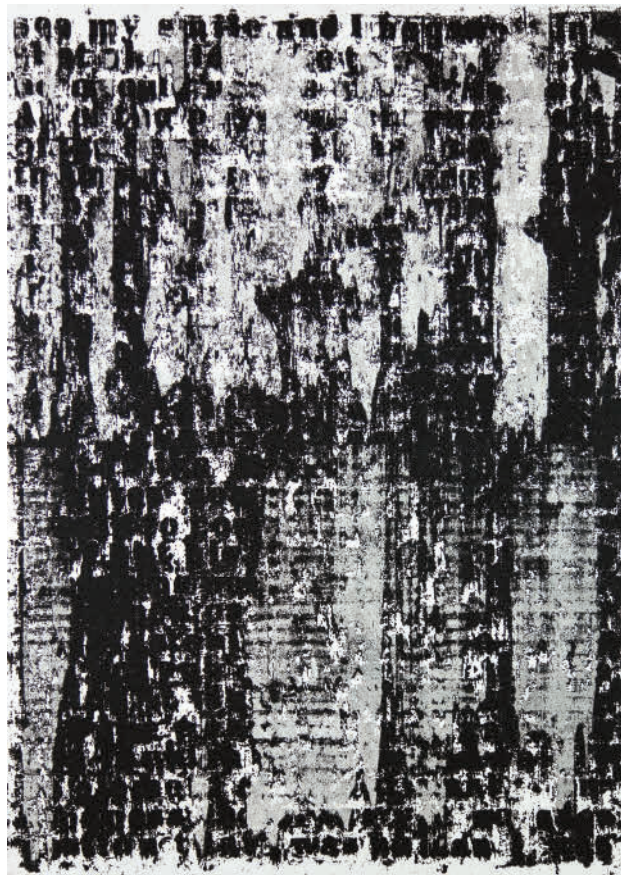
collaboration with Museum staff and a *30 Americans* Community Advisory Group comprised of local community members

30 Americans at the NBMAA:

What does freedom mean? What does it mean to be Black + American? What is Blackness? are questions these 30 African American artists answer through reality, truth, imagination, and wonder. These questions are further explored by guest curators Dr. Dann J. Broyld, Nicole Stanton, and Brittney Yancy, and are interpreted through a series of unifying themes:

BLACK WONDERMENT AND FREEDOM DREAMS: ADORNMENT, IDENTITY & FREEDOM

The practice of wonderment and imagination is embedded in the African diasporic experience. The ancestral spirit of faith, resilience, and imagination is rooted in the African tradition and spans generations across the diaspora. African Americans continue to be spiritual visionaries and freedom dreamers who understand the complex condition, past and present, of African-descended people, while simultaneously imagining a world shaped by liberation, empowerment, and full personhood.



Black wonderment relies on a universal worldview that allows for self-definition, and *30 Americans* elevates the tradition of adornment and materiality in the self-making process. Works including Nick Cave's *Soundsuit*, Lorna Simpson's *Wig*, Mickalene Thomas's *Whatever You Want*, and David Hammond's *The Holy Bible, Old Testament*, conjure a world where the tradition of fashion and adornment are central to African Americans' pursuit of self-definition and freedom making.

MAKING A WAY OUT OF NO WAY: RADICAL BLACK SELF-MAKING IN CONTEMPORARY ART

"Making a way out of no way" is a phrase that emerges out of Black communities to express the challenges of surviving and

thriving, in the face of economic, aesthetic, cultural, social, and political oppressions experienced in the US. Black artists and scholars grapple with the question of: "how do we self-identify and move towards liberation and a state of wonder in the face of pervasive anti-black racism." The works of Kehinde Wiley, Rashid Johnson, Hank Willis Thomas, and Mickalene Thomas, in particular, grapple with these concerns.

SIGNS AND WONDERS

"Signs and Wonders" is a colloquialism or turn-of-phrase used in the African-American community to describe both spiritual and space-like acts that occur with enchantment. They captivate and awe us into amazement, enlightenment, and illumination. Make us look

Upper left: Mickalene Thomas, *Baby I Am Ready Now*, 2007, Diptych, acrylic, rhinestone and enamel on wooden panel, 72 x 132 in. (182.9 x 335.3 cm) overall; 72 x 60 in. (182.9 x 152.4 cm) left panel; 72 x 72 in. (182.9 x 182.9 cm) right panel, Courtesy Rubell Museum, Miami

Upper right: Glenn Ligon, *Mirror #7*, 2006, Acrylic, coal dust, silkscreen, gesso and oil stick on canvas, 84 x 60 in. (213.4 x 152.4 cm), Courtesy Rubell Museum, Miami
Below: Barkley L. Hendricks, *Noir*, 1978, Oil and acrylic on canvas, 72 x 48 in. (182.9 x 121.9 cm), Courtesy Rubell Museum, Miami



FOR A FULL LISTING OF ARTISTS INCLUDED IN THE SHOW, SEE OUR WEBSITE NBMAA.ORG



Henry Taylor, *The Long Jump by Carl Lewis*, 2010, Acrylic on canvas, 87 1/2 x 77 in. (222.3 x 195.6 cm), Courtesy Rubell Museum, Miami

to the Gods, constellations, and spiritual realm for explanations. They dazzle us with delight and leave us dazed in stardust. They are acts of soul, culture, futurism, and art. They open us to the possibilities and coloration of liberation, self-determination, and the wide world of signals, mirrors, and miracles. Mark Bradford, Jean-Michele Basquiat, and Glenn Ligon are just a few of the artists whose abstract compositions conjure these ideas.

About the Curators:

Dann J. Broyld is an associate professor of African American History at UMass Lowell. He earned his Ph.D. in nineteenth-century United States and African Diaspora history at Howard University. His work focuses on the American-Canadian borderlands and issues of Black identity, migration, and transnational relations as well as oral history, material culture, and museum-community interaction. Broyld was a 2017-18 Fulbright Canada scholar at Brock University and his book *Borderland Blacks: Two Cities in the Niagara Region During the Final Decades of Slavery* (2022) is published with the Louisiana State University Press.

Nicole Stanton is a dance artist, educator, and leadership professional. She is currently Provost and Senior Vice President for Academic Affairs at Wesleyan University, as well as a faculty member in the Department of Dance, Department of African American Studies, and the College of the Environment. Through choreography and performance, she explores the intersections between personal, political, and physical experiences with an eye towards celebrating the complexities of Black cultures and creating platforms that cultivate community. Her artistic practice emphasizes collaboration, including work with historians, scientists, anthropologists, musicians, and media artists. Nicole received her MFA from Ohio State University and her BA from Antioch College.

Brittney Yancy is an Assistant Professor of Humanities at Goodwin University, where she has been a faculty member since 2015. She is the Goodwin University's Content Coordinator for History. Brittney is completing her Ph.D. at the University of Connecticut and completed her undergraduate studies at Hampton University. Her research focuses on 20th Century US social movements, urban radicalism, critical race theory, women's activism, and Black women's political and intellectual history. Professor Yancy has published with Oxford University Press and Greenwood Press, and her research has been supported by the National Endowment for the Humanities, Harvard University's Schlesinger Library Grant, Andrew W. Mellon Foundation, Social Science Research Council, the National Council of Black Studies, and the Connecticut Humanities. Her honors include being selected as one of the 100 Women of Color in Hartford, the UConn Women of Color Award, and a host of awards from the National Council of Black Studies and the University of Connecticut. She is a member of the American Historical Association, the National Council of Black Studies, and the Association for the Study of African American Life and History.

MEET THE CURATORS



Dr. Dann J. Broyld



Nicole Stanton



Brittney Yancy



Jean-Michel Basquiat, *One Million Yen*, 1982, Oil on canvas with wood and jute, 60 x 58 x 3 3/4 in. (152.4 x 147.3 x 9.5 cm), Courtesy Rubell Museum, Miami

RELATED PROGRAMMING

PUBLIC PROGRAMS IN JUNE

Members Opening Reception – Thursday, June 16

Juneteenth – Saturday, June 18

30 Americans Webinar with Juan Valadez, Director of the Rubell Museum – Wednesday, June 22, 1 p.m.

Keynote Lecture with the Curators of 30 Americans – Thursday, June 23, 6 p.m.

THURSDAY, JUNE 30

6 p.m. | Lecture by co-curator Brittney Yancy in conversation with Andre Rochester

5:30-8 p.m. | Art Happy Hour | The Willis Moore Project

VISIT OUR WEBSITE FOR THE FULL ROSTER OF RELATED PROGRAMS



Nick Cave, *Untitled*, 2006,
Fabric, sequins, fiberglass and
metal, 100 x 26 x 13 in. (254 x
66 x 33 cm), Courtesy Rubell
Museum, Miami



NORTH AMERICA DIVIDED

MARCH 31 — JULY 24, 2022

Don and Virginia Davis Gallery

Pairing 19th-century landscapes and genre scenes with works by contemporary artists Neil Jenney and Valerie Hegarty, *North America Divided* explores themes of social and territorial division and transformation in America throughout the 1800s to today.

In the early 19th century, romanticized landscape paintings glorified the American wilderness and helped to promote Manifest Destiny, a belief that American settlers were destined to expand westward and unite its people into one federal Union. Despite its lofty idealism, the rapid territorial expansion – which spanned from the Mississippi River to Texas, California, and Oregon – was not without conflict, but contributed to the displacement of thousands of Native Americans and the outbreak of both the Mexican-American War (1846-1848) and Civil War (1861-1865).

By mid-1800s, artists began to capture the transformative impact of expansion and war and its effects on the American psyche. In contrast to the serene landscapes of Frederic Church and Asher B. Durand in the previous gallery, the paintings of John F. Kensett, Jervis McEntee, and Annette Parmentier Moran convey a palpable sense of unease. Richard Caton Woodville's *War News From Mexico* and Winslow Homer's *Skirmish in the Wilderness* depict territorial conflict, while Ralph Blakelock's *The Encampment* depicts a nostalgic view of Native Americans that no longer existed after the 1830 Indian Removal Act forced indigenous peoples to relinquish their homes.

While paying homage to 19th-century painters, contemporary artists Valerie Hegarty and Neil Jenney

offer cautionary tales about manifest destiny and the cost of human progress. Although their landscape scenes appear under the threat of destruction, both convey optimism: branches appear to re-grow from Hegarty's frame, while a small seedling pushes upward in Jenney's painting, suggesting hope for the future in a divided land

Above: Neil Jenney, *North America Divided*, 1992-1999, Oil on wood panel with painted wood frame, 39 1/4 x 152 1/2 x 3 3/4 in., Collection of the artist, 2019.10LTL

Below: Valerie Hegarty, *West Rock with Branches*, 2012, Wood, wire, epoxy, archival print on canvas, acrylic paint, gel mediums, sand, glue, hardware, 65 x 48 x 11 in., Paul W. Zimmerman Purchase Fund, 2011.104





Left: Tom Lovell, *Pop Egan Drinks with Death*, From *Detective Tales*, March, 1937, Oil on canvas, 46 1/2 x 31 1/2 in., The Robert Lesser Collection of Pulp Art, 2009.22.191LIC

Right: Frederick Blakeslee, *Black Buzzards*, From *Dare Devil Aces*: October 1933, Oil on canvas, 29 1/2 x 20 1/2 in. Framed Dimensions: 43 x 25 1/2 in., The Robert Lesser Collection of Pulp Art, 2009.22.223LIC

COWBOYS, DETECTIVES, AND DAREDEVILS: PULP ART AT THE NBMAA

JANUARY 28 — AUGUST 7, 2022

Robert & Dorothy Vance Gallery and Stitzer Family Gallery

From the Great Depression through the era of World War II, Americans turned to inexpensive novels referred to as “pulp-fiction” as a form of entertainment and a way to escape their woes. These gripping stories, conceived before the age of television by writers including Dashiell Hammett, Raymond Chandler, and Ray Bradbury, were suffused with adventure and mystery. Often produced as series, pulp-fiction gave rise to iconic characters, such as Buck Rogers, Doc Savage, and The Phantom Detective, who many consider the forefathers of today’s comic book superheroes.

Printed on low-grade wood-pulp paper, to which the term “pulp” refers, these books featured sensational, eye-catching illustrations. Buyers were immediately attracted to their cover art: the situations depicted were fraught with drama, their narratives simple and direct, and their colors vibrant. Although pulp-fiction publications were small, the original oil paintings that were created for reproduction as cover images often measured over 2 x 3 feet. Over the decades, almost all the original artwork commissioned by publishing houses from the leading illustrators of the day, including N. C. Wyeth, Frank R. Paul, and George Rozen, has

been lost, as the paintings were only intended for one-time use and were then invariably discarded.

In the 1970s, collector Robert Lesser became one of the first people to recognize the relevance of such covers, not only aesthetically, but also as an important reflection of our material culture. He began to acquire what few examples he could find across the U.S., uniting the original texts with the illustrations produced for them. In 2013, he gifted his extraordinary collection of 200 pulp art illustrations to the New Britain Museum of American Art, which is recognized as one of the first American museums to collect examples by prominent 19th- and 20th-century American illustrators. In 2020, following Lesser's passing, the Museum received another 11 pulp paintings from his estate. Today, the Robert Lesser

Collection represents the greatest assemblage of pulp art in this country, preserving the history of this exclusively American art form.

Cowboys, Detectives, and Dare-Devs: Pulp Art at the New Britain Museum of American Art presents a selection of 17 of the finest and most compelling examples of pulp art from various genres, including crime & detective, western, science fiction, adventure, and aviation stories. The imagery featured is a testament to the compelling narrative of the stories, as well as the imaginations of the artists, who transformed words into fantastical images.

Left: Frank R. Paul, *Science Wonder Stories*, August 1929, 1929, Color gouache, 24 x 18 in., The Robert Lesser Collection of Pulp Art, 2009.22.149LIC

Right: Howard Brown, *Interplanetary Graveyard*, *From Future Fiction*: March 1942, 1942, Oil on canvas, 29 x 20 1/4 in., The Robert Lesser Collection of Pulp Art, 2009.22.117 LIC



EARLY MODERN AMERICA: 1910s TO 1950s

APRIL 7 — JULY 24, 2022

William & Bette Batchelor Gallery, Alix W. Stanley Gallery



Drawn from the NBMAA's permanent collection, this installation traces the development of two distinct veins of art in the early 20th century: geometric abstraction and American Scene Painting depicting everyday life and people in America. Artists include Stuart Davis, Alexander Calder, Jackson Pollock, Thomas Hart Benton, Georgia O'Keeffe, among others.

Left: Georgia O'Keeffe, *East River from the 30th Story of Shelton Hotel*, 1928, Oil on canvas, 30 x 48 1/8 in. (33 3/4 x 51 7/8 x 2 in. framed), Stephen B. Lawrence Fund, 1958.09

Below: Milton Avery, *Child's Supper*, 1945, Oil on canvas, 36 x 48 in. (43 3/4 x 55 3/4 x 2 in. framed), Oil Painting, Gift of Roy R. Neuberger, 1954.32





MILDRED THOMPSON COSMIC FLOW

MAY 19 — NOVEMBER 27, 2022

Richard and Virginia McKernan Gallery

Left: Mildred Thompson, *Wave Function I*, 1993, Vitreograph print from glass plates, 20 x 16 in. (image) 30 x 22 1/2 in. (sheet), Gift of Judith O'Rourke, 2012.50.76
Right: Mildred Thompson, *Helio-Centric III*, 1993, Vitreograph print from glass plates, 30 x 24 in. (image) 40 x 30 in. (sheet), Gift of Judith O'Rourke, 2012.50.80

Mildred Thompson (1936-2003) was fascinated by micro- and macro cosmic worlds of particles, energy waves, stars, and planets. Inspired by physics, mathematics, music, and astronomy, she sought to represent natural phenomena through a distinctly unique language of abstraction. Her dynamic mark-making, color, and compositions visualize the force of unseen energy and forms in the universe, as reflected in this suite of 14 prints, on view at the NBMAA for the first time ever.



Thompson's career spanned half a century, from the 1950s to the early 2000s, during which she developed her visionary and expressive style in a large body of paintings, drawings, prints, and sculptures. Born in Jacksonville, Florida, and educated at Howard University in Washington, D.C. (1953-57), she spent much of her adult life teaching, traveling, and exhibiting in Germany and France. In 1985, Thompson returned to the U.S. and spent the last 15 years of her life in Atlanta, Georgia, where she taught at several colleges, served as the associate editor of ART PAPERS magazine, and produced accomplished bodies of fine art and music.

These captivating prints were produced in 1993 during an artist's residency at Littleton Studios, North Carolina, where Thompson experimented with vitreography, a process that uses a glass plate to produce a printed image. Through forms and colors that convey velocity, density, energy, and dynamism, Thompson depicted her personal interpretation of scientific phenomenon and systems—or as she described, “what goes on beneath the earth and things of the atmosphere.”

These works, as well as more than 700 additional vitreographs, were donated to the NBMAA by Judith O'Rourke, an associate at Littleton Studios for seventeen years and an important artist in her own right.



THE GREAT THOMAS HART BENTON ART HEIST

Written by Sam Low for *Martha's Vineyard Arts & Ideas* blog

Thomas Hart Benton, *The Arts of Life in America: Arts of the West*, 1932, Egg tempera and oil glaze on linen, 93 3/4 x 159 1/2 in., Harriet Russell Stanley Fund, 1953.21

On a frigid day in December 1953, five very large crates, 16 by 24 by 3 feet, were hoisted out of a skylight at 10 West 8th St. in the heart of Greenwich Village, quickly loaded into a van and driven across state lines to a modest brick mansion in New Britain, Conn. In the crates were murals painted by one of the greatest of American artists, Thomas Hart Benton. When news spread among cognoscenti, it would be called “The Great Benton Art Heist.” But the murals were not literally stolen, they were acquired from New York’s famous Whitney Museum by the much smaller New Britain Museum of American Art for the ludicrous sum of \$100 each. Today it would be difficult to assign a price to them. How this happened is a remarkable story that began with a meeting of three men — Sandy Low, Denys Wortman, and the artist Tom Benton, on Martha’s Vineyard.

The story begins with food.

“Indian Arts”

Denys Wortman was a nationally syndicated cartoonist and painter. Sandy Low, my father, was director of the New Britain Museum, and a talented watercolorist. The two men were drawn to each other by their love of both art and cooking — and they concocted great feasts long before the word “gourmet” had made its transatlantic

crossing. Among other gustatory delights, they created an unusual horseshoe crab bisque — which was a failure — and put on a traditional Hawaiian luau (my father being part Hawaiian) — which was a great success.

One summer day in 1950, Denys invited Sandy to accompany him to visit Tom Benton at his summer studio in Chilmark, overlooking Menemsha Pond and Vineyard Sound. My father was nervous about the meeting because Benton held museums in very low esteem, having once said, “I would rather exhibit my pictures in whorehouses and saloons, where normal people can see them.” The occasion for Dad’s visit was to see a portrait of Denys that Benton was painting. To relax Denys while he posed, Benton had arranged for an easel to be set up and he encouraged Wortman to paint a portrait of him. The two portraits were so stunning that my father wanted to acquire them both for his museum. (See ‘The Battle of Beetlebung Corner’)

“I had some misgivings about the encounter,” my father wrote in his memoirs. “I had long known of Mr. Benton’s vitriolic attitude toward museums, and especially museum directors. He had crossed horns many times with well-known museum officials from all over the country, and because of his profane verbosity, colorful phraseology, and newsworthy statements, there was

always at hand a ready and willing press. There were many who were downright afraid of this little Caesar, and others who considered him a braggart, a publicity hound, and they did their best to minimize his sincerity by misleading and direct falsehoods concerning the integrity of his art. All this was but fuel to the fire. So I was prepared to meet a formidable person, and I was not disappointed.”

Benton and my father hit it off immediately, and in the later years of their long friendship, when Benton would visit our summer home in Harthaven, it was obvious to me that the two men loved to be in each other’s company, cooking great feasts with Denys, imbibing cocktails, talking art, and telling stories.

In the 1930s, during the heart of the Depression, Mr. Benton’s art — especially his murals — had captured the nation. He was the leader of a small group of artists called “regionalists,” who eschewed the popular European modernist/abstract style of painting to focus on representational scenes from the American heartland. Benton was the first artist to ever appear, in 1934, on the cover of *Time* magazine. But when Sandy and Tom first met in Chilmark, Benton’s star had declined precipitously. Abstract art, particularly the work of New York School artists like Jackson Pollock (interestingly enough, one of Benton’s former students) were in vogue. Representational, especially narrative, art like Benton’s, was considered passé.

“They took his paintings off the walls of just about every museum in the country,” Benton’s daughter, Jessie, remembered in an interview I conducted with her many years ago. “Daddy was no longer fashionable. Representational art — what they considered American representational regional art — was no longer popular, and they literally got rid of it.”

The Whitney Museum, once a staunch Benton supporter, was deaccessioning his murals, so Benton arranged their transfer to my father’s museum, and the rest is history.

“Arts of the South”

But why were the murals so cheap? In 1953, the Whitney Museum was preparing to move uptown from its home in Greenwich Village, and the murals were no longer wanted. There had been a misunderstanding between Mr. Benton and the museum staff (about their price, I think, when they were acquired in 1930), so the

museum’s director, Hermon More, was eager to comply with Benton’s wishes that they go for a very modest price to a museum. Serendipitously, a previous inquiry from the University of Kansas City had fallen through, and the murals were up for grabs. My father wrote Benton immediately, and on Nov. 18, 1953, Benton responded: “Dear Sandy: Nothing would please me more than your acquisition of the Whitney Museum murals. If you can swing the deal with your trustees and the Whitney people it is O.K., all the way, with me ... So, assert your claim. After you have done so it will be proper for me to rack you up, and I will write More that I approve of your claim.”

The deal was done.

The particular murals under discussion are titled “The Arts of Life in America.” Beholding them is to enter a now bygone world of daily life all across America at a time when our frontier was still fresh, when men toiled in honest labor and congregations gathered in revival meetings to find their Lord. Benton shows preachers thumping their pulpits, sweating men drawing steel from fiery blast furnaces, cowboys busting broncos, hillbillies assessing their cards in tawdry saloons, a locomotive hurtling across the tracks, ballerinas swirling, boxers slugging it out.

We are drawn deep into his paintings by an almost voyeuristic urge to inhabit the stories he weaves — to sit down at that card table, dance to that fiddle, tame that horse. Our ears prick to jazz bands, gospel singers, the clack of that racing train. And the composition enhances this blast of sound with a flow of bodies spiraling to the center. All these scenes are choreographed in a complex composition of intersecting panels. In every one there is riveting action, vivid color, and an almost musical composition.

About the act of creating murals such as these, Benton wrote in his book, “An Artist in America”: “The very thought of the large spaces puts me in an exalted state of mind, strings up my energies, and heightens the color of the world. After I have gone through practical preparations, which are elaborate and occupy the major part of the time spent on any job, a certain kind of thoughtless freedom comes over me. I don’t give a damn about anything. Once on the wall, I paint with downright sensual pleasure. The colors I use make my mouth water. The sweep of my brushes, after I really get started, become precise and somehow or other beyond

error. I get cocksure of mind and temperamentally youthful. I run easily into childish egomania or adolescent emotionalism. When the mural is finished, I have a great letdown.”

Looking at these murals today, it is difficult to understand how such a brilliant and unique artistic vision could ever have come to be disdained. And sure enough, as my father had always expected, a few decades after the murals were transferred to New Britain, the pendulum of taste began to swing back in Benton’s direction. In 1989, an 85-painting retrospective of Benton’s work opened in Kansas City and went on to museums in Detroit, New York, and Los Angeles, to rave reviews. The centerpiece of the show was the “Arts of Life in America” murals. In 2005, the murals were once again on the walls of the Whitney, on loan from the New Britain Museum of American Art, in an exhibit hailed by the Whitney as a “landmark homecoming,” or, as the New York Times called the sale to my father’s museum, “a landmark

blunder.” The paintings’ value, according to the story, was then a minimum of \$10 million.

Today, these murals would simply be — as is Tom Benton’s contribution to the art world — priceless.



Thomas Hart Benton, *The Arts of Life in America: Arts of the South*, 1932, Egg tempera and oil glaze on linen, 93 3/4 x 157 1/4 in. (238.1 x 399.4 cm), Harriet Russell Stanley Fund, 1953.2_2



EDUCATION AND COMMUNITY

Children, Families, & Community

We were thrilled to reintroduce guided tours and onsite studio art classes. Since ending the pause on in-person classes, our studios have been filled with students of all ages creating their own wonderful works of art. Now, we look forward to presenting a wide array of educational opportunities related to the upcoming special exhibition, *30 Americans*, and continuing to provide all learners with inspiring new experiences.

FAMILY AND COMMUNITY PROGRAMS

ART ADVENTURES | APRIL VACAY DAYS

Looking for something special to do with your family during spring break? Enjoy free admission for all families on the 9th, 12th, and 14th, a NBMAA scavenger hunt, and a fun art activity in the Stanley Black & Decker Makerspace.

Saturday, April 9, 12-2 p.m. | **Kids Gardening Workshop with New Britain ROOTS**

Tuesday, April 12 at 12 p.m. | **Virtual Author Reading with Hudson Talbott**

Thursday, April 14, at 12 p.m. | **Drop-in studio activity with teaching artist Mary Beth Sasso**

Saturday, April 16, 11 a.m.-2 p.m. | **Family Earth & Art Festival**

Free Admission

In honor of Earth Day, the NBMAA is hosting a Family Earth & Art Festival focusing on artists, makers, and businesses whose work brings art and nature together. Visitors can create art inspired by nature with artist Jasmine Ahern, shop from local vendors, dance to live music, and try out yard games on the Museum's grounds.

FOR THE TWEENS:

STUDIO@4

Thursdays, 4-5:30 p.m.

April | Upcycling with Jasmine Ahern

May | Cowboys, Detectives & Daredevils with Lindsay Behrens

June | Plein Air Painting with Christina Corey

FOR THE LITTLES:

ART START

Saturdays, 11-11:45 a.m.
Ages 3-5

ART EXPLORERS

Saturdays, 10:30 a.m.-noon
Ages 6-8

MARK YOUR CALENDARS

COMMUNITY DAY | JUNETEENTH

Saturday, June 18, 11 a.m.-4 p.m.

Come join the NBMAA's 21st Annual Juneteenth Celebration! Spanning the Museum's galleries and grounds, the celebration will include a full schedule of events, with drumming, dance, and poetry performances outdoors. Inside, tour the special exhibition, *30 Americans*, and the Museum's permanent collection and make lasting memories through hands-on art activities and scavenger hunts. Shop from local Black-owned businesses and grab a bite from regional food vendors. Please join us for FREE all-day admission alongside art activities for families.

WELLNESS PROGRAMS

INTERNATIONAL SLOW ART DAY

Saturday, April 2, 11 a.m. & 3 p.m.

Slow down and enjoy time in the galleries carefully looking at a few works of art with an NBMAA docent. Learn to look slowly, think deeply, and see things differently, while making discoveries about works of art. This meditative approach to art uses simple mindfulness techniques that have proven to increase mental wellbeing and promote healthy living.

ART, HEALTH & WELLNESS WITH NEW BRITAIN ROOTS

Free admission

Each event will begin with a ten-minute discussion of an artwork in the permanent collection, followed by a 90-minute presentation by New Britain ROOTS on gardening and food practices that benefit our health and help the environment.

- Gardening 101 | Sunday, March 27, 12-2 p.m.
- Kids Gardening | Saturday, April 9, 12-2 p.m.
- Soil Testing | Thursday, April 21, 6-8 p.m.
- Seed Saving | Thursday, May 5, 6-8 p.m.
- Eat Your Art | Thursday, May 26, 6-8 p.m.
- Propagating from Cuttings, Roots, and Bulbs | Thursday, June 9, 6-8 p.m.

TOURS

DOCENT-LED TOURS

Museum Masterpieces Tour | Saturdays at 1 p.m.

Special Exhibition Tour | Sundays at 1 p.m. through May 22

VIRTUAL TOURS FOR ADULT GROUPS

By request Tuesdays through Fridays

Themes include: Highlights of the Permanent Collection, *The Poetry of Nature* (available through May 22), Women in Art, and African American Art and Artists



ADULT STUDIO

WEEKLY WATERCOLOR CLASS WITH MARY SMEALLIE
Wednesdays 2-4 p.m.

April 6, 20, 27

May 4, 11, 18, 25

June 1, 8, 15

PASTELS WITH MARY BETH SASSO
Fridays, April 1, 8, 22, 29, May 6 and 13, 12-2 p.m.

**THE ART OF BEAUTY | SKINCARE WORKSHOP
WITH JODI**
Saturday, May 7, 12-2 p.m.

**PIECING TOGETHER A NEW BRITAIN STORY: THE
NBMAA CITYSCAPE PROJECT**

All Museum community members and visitors are invited to participate in the creation of a community photo-collage, guided by artist Rashmi Talpade. Submit your photographs of the city of New Britain to education@nbmaa.org. More information and a full schedule of designated drop-in studio sessions can be found at nbmaa.org/events/nbmaa-cityscape-project.

LECTURES, SYMPOSIA, AND GALLERY TALKS

**GALLERY TALK | Poetry in Nature: Hudson River
School Artists and Nineteenth Century American
Writers, with Carol Lacoss**

Wednesday, April 6, 1-2 p.m.

Tuesday, April 26, 1-2 p.m.

Tuesday, May 3, 1-2 p.m.

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

**SYMPOSIUM: THE OLMSTED LEGACY | LAURENCE
COTTON**

Wednesday, April 20, 10 a.m.-2 p.m.

**LECTURE | "LANDSCAPE ART AS SCIENCE" BY LINDA
TOMASSO**

Sunday, May 1, 3-4 p.m.

**GALLERY TALK | CECILIA BEAUX BY ELIZABETH
LAMONT**

Wednesday, May 18, 1-2 p.m.

**GALLERY TALK | COWBOYS, DETECTIVES, AND DARE-
DEVILS: PULP ART WITH LISA WILLIAMS**

Wednesday, June 1, 1-2 p.m.

See more gallery talks on page 9

STUDENT EXHIBITIONS

BERLIN PUBLIC SCHOOLS STUDENT ART SHOW

April 26 - May 1

**NEW BRITAIN PUBLIC AND PAROCHIAL SCHOOLS
STUDENT ART SHOW**

May 10 - May 15



SPECIAL EVENTS WITH COMMUNITY PARTNERS

HARTT SCHOOL COMMUNITY DIVISION PERFORMANCE
Saturday, April 2, 1-2:30 p.m.

Come and listen to original musical compositions written by University of Hartford students and performed by musicians from the Hartt School Community Division. Each of these works are based on masterworks from the Museum's collection, which visitors can discover after the performance.

**NO BOUNDARIES YOUTH THEATER PERFORMANCE |
GRIMM FAIRY TALES**

Thursday, May 19th 6:00-6:30 p.m.

Free admission

**15TH ANNUAL GLOBAL ENVIRONMENTAL
SUSTAINABILITY SYMPOSIUM: SUSTAINABLE TOURISM
& HOSPITALITY**

Thursday, April 14, 12:30-6:30 p.m.

NBMAA university partner Central Connecticut State University will present discussions on topics related to Sustainable Tourism and Hospitality. This event will be held at the NBMAA and is open to the general public, students, faculty, as well as researchers and practitioners.

Free admission for CCSU students, faculty, administrators, and Museum Members. Members of the public are required to purchase a ticket to the Museum to attend. A detailed event schedule can be found at nbmaa.org/events/environmental-sustainability-symposium.



DEVELOPMENT

Membership

The coming months at the NBMAA provide many opportunities for involvement and support. This Spring, we will host our second Online Auction, which will be filled with outstanding artwork, and all proceeds will support the Museum's operations.

Have you taken up painting during the pandemic? In the summer months, we will feature NBMAA Member-artists with the annual Nor'Easter juried exhibition, for which all NBMAA Members are welcome to submit their art. And in the Fall, we will resume our beloved fundraising event The Art Party of the Year on October 22.

NOR'EASTER

Nor'Easter: The 52nd Annual Juried Members Exhibition 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.

To ensure you receive information about submissions (to be accepted via www.callforentry.org), please contact **Jenna Lucas** at (860) 229-0257, ext. 231, or lucasj@nbmaa.org.

COMING SOON: NBMAA ONLINE AUCTION!

Support the NBMAA by bidding on exquisite artwork in the Online Auction. Bidding will be through OneCause at **www.artpartyoftheyear.org** from April 27—May 8. Want to see the work in person? Visit the Museum April 26—May 8 to see the works on view in the Low Illustration Gallery. Proceeds will support the NBMAA's exhibitions and programming.

THE ART PARTY OF THE YEAR FUNDRAISING EVENT

Save the Date for the **FALL Art Party of the Year** slated for Saturday, October 22, 2022. Join us as we gather together at our first major fundraising event in over three years for an evening of celebration to support the NBMAA's programs and exhibitions.

MEMBERS ONLY LANDERS HOUSE VIDEO GALLERY TALK | PRICELESS ONE, TWO, THREE: EVOLUTION OF THE NBMAA COLLECTION

Wednesdays: April 13, May 4, June 8

View this fascinating series of three recorded talks while relaxing in the newly renovated Landers House. Each episode moves chronologically through the evolution of the Collection.

Free for Members; Limited to the first 12 registrants.

Grab lunch to go from the Museum Cafe or bring your own. Wine and beer will be available for purchase.



IN MEMORIAM

THE REVEREND LEONARD G. CLOUGH

Planned Giving Pioneer

On August 25, 2021, the New Britain Museum of American Art lost a long-time champion and supporter, the Reverend Leonard G. Clough. He was 101. As a trustee, vice-chair, and trustee emeritus, Len was instrumental in establishing and nurturing the Museum's planned giving program, helped launch its charitable gift annuity offering, and was a charter member of the Heritage Society.

Len began his impressive ministry at The First Church in Cambridge, Congregational in Massachusetts and continued in various positions in the Student Christian Movement at the regional, national, and international levels. Notably, he was present in 1963 at Martin Luther King Jr.'s "I Have a Dream" speech and participated in the Selma to Montgomery Civil Rights March in 1965. His international ecumenical travels enabled him to engage with students all over the world at an exciting time when many peoples were in search of national independence across the globe.

Beginning in the '70s, Len became a highly respected pioneer in a new fundraising discipline now called planned giving. He participated as a trainer, speaker, and author, and helped develop several professional associations. His service as the National Director of Planned Giving for the United Church of Christ brought him to Central Connecticut. Prior to retirement, he established a consulting firm, Planned Giving Specialists, and through the ensuing years, he mentored many development directors and volunteered his services at local non-profit organizations in Connecticut, including the NBMAA.

As a minister and planned giving professional and volunteer, Len believed in the power of giving and knew that planning to give some of one's assets to a cause near and dear was a true blessing to both the giver and the receiver; a win-win. A keen listener, he helped people articulate their interests and make their plans to the perpetual benefit of many an organization.

Len and his second wife, Mona, also an NBMAA volunteer, were fixtures at Museum events through the years. Following Mona's death in 2007, Len and Betty Keirstead were married, and in 2016, Betty honored Len by establishing the Leonard G. Clough Planned Giving Fund at the NBMAA.

Esteemed professional that he was, Len Clough will be mostly remembered as a generous mentor, tireless volunteer, cherished friend, and a true gentleman.

Susan A. Rathgeber and Claudia Thesing Trustees and Len Clough Mentees

Inspired by Len's story? Interested in what planned giving can accomplish? Contact Amanda Shuman-Bisson, Associate Director of Development, at 860. 229.0257, ext. 246 or shuman-bissona@nbmaa.org.

Members of the Heritage Society are invited to join us for a brunch on Saturday, April 30, 2022. **Contact events@nbmaa.org to RSVP.**

TRUSTEE SPOTLIGHT



NEAL B. FREUDEN

My first experience with the Museum took place during the years of 2003-2006 with a major construction project that included the construction of the Chase Building. In order to build what is now the Museum's main structure, demolition of the buildings housing the Cooper and Stanley Galleries, as well as three smaller galleries, had to take place.

My firm, EnviroScience Consultants, Inc. was retained by the then CEO of the NBMAA, Douglas Hyland. We were involved with a number of facets of the construction program, including mandatory asbestos and lead inspections of the buildings that were to be demolished. Since asbestos and lead were found, we wrote the abatement plans to remove the hazards before the demolition could take place. We also were involved with overseeing the removal of an underground storage tank (UST) discovered during the course of the construction and taking the confirmatory soil samples needed to verify that the grave could be closed in accordance with CTDEP regulations.

At the end of the project in 2006, I decided to make a donation to the Museum in a token of thanks for the opportunity to perform our services. Douglas reciprocated by giving my wife and me a membership.

My wife, Andrea Levy, is currently a docent at the Museum. I am in my second term as a trustee. I was nominated to be a trustee by my good friend David Jepson, whom I have known and worked with on numerous projects since 1977. As you know, Dave serves as the chair of the Facilities Committee, and I have been a member of the committee since I became a trustee.

For fun, I enjoy playing golf, tennis, and billiards (pool version), as well as snow snowshoeing and hiking. I love art and have painted in acrylic and watercolor off and on since 1980. I currently serve as a trustee of the Hartford Art School Endowment (HASE), and co-chair the development committee. I am also on the board of directors of the West Hartford Art League (WHAL), where I previously served as president for a three-year term. I currently chair the facilities committee.

The other thing I am involved in, in addition to performing environmental consulting services in Connecticut and Massachusetts, is SCORE. SCORE is the volunteer arm of the Small Business Administration (SBA). I co-mentor, with a fellow volunteer, small businesses—some of which are start-ups—in an effort to help them become and remain successful.

Upcoming Music Programs

LIVE MUSIC SCHEDULE



Attending Concerts in Stanley Works Center at the NBMAA

Due to reduced capacity during the ongoing pandemic, there are 90 seats available for purchase for all Sunday Music Series or Fryderyk Chopin Society Concerts at the New Britain Museum of American Art.

Attendance restrictions MAY be eased during Spring 2022.

PRICING

- **Museum Members** are always free but must register in advance; special concert presentations may have an additional charge for Museum Members.
- **Chopin Society attendees** receive 50% discount (\$7.50) for the FCS concerts; access to Museum galleries is included with concert ticket purchase.

- **Non-Members** are \$15 for all concerts; access to Museum galleries is included with concert ticket purchase.

PLEASE NOTE

- All concert tickets must be purchased in advance **online at nbmaa.org or call the Museum ticket desk at 860-229-0257, ext. 210.**
- "Walk-ins" on the day of show are no longer permitted. Please arrive early and check in at the Front Desk.
- Due to reduced capacities, tickets are limited. Once sold out, the Museum is not permitted to sell additional tickets.
- Doors to the auditorium open to the public at 2:30 p.m. Concert begins at 3p.m.
- All pre-registered ticketholders must check in at Museum Front Desk to receive an entry voucher.

Franz Liszt Society Annual Concert

Annual gathering of the Franz Liszt Society, with multiple performers presenting the works of Liszt.

3:00-4:30 PM | Sylvia Bonney Halcyon Lounge

06.26.22

Fryderyk Chopin Society of Connecticut

Internationally renowned pianists present the works of Fryderyk Chopin and other musical masters.

3:00 PM | Stanley Works Center

04.24.22
Piotr Alexewicz

05.22.22
Kate Liu

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

Sunday Music Series

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

3:00 PM | Stanley Works Center

We the People: Immigrant Stories, Part I
Sunday, April 10, 3 p.m.

The Connecticut Virtuosi Chamber Orchestra is pleased to announce its new concert series, *We the People*, funded in part by the National Endowment for the Arts. Featuring the music of Italian-American composer Ernesto Ferreri and Jewish-Russian-American composer and Jazz musician Alex Nakhimovsky, the series will explore how music connects cultures, languages, and people.

Women Composers for Flute & Guitar, featuring Melanie Chirignan & Scott Hill
Sunday, May 8, 3 p.m.

We the People: Immigrant Stories, Part II with Alex Nakhimovsky
Sunday, June 12, 3 p.m.

Face coverings are required for all patrons ages two and up, regardless of vaccination status, while inside the venue. Masks may be removed briefly while eating and drinking. Guests will need to show proof of vaccination to attend events serving food and drinks at NBMAA. See website for details.



ART HAPPY HOUR

Enjoy cocktails, live music, and activities on Thursday nights all summer long, with a front row seat to the best view of Walnut Hill Park.

Beginning May 26, live music will be featured most Thursday nights; check nbmaa.org for the full summer schedule.

SAL BASILE
May 26

RAMBLIN' DAN STEVENS
June 16

MARTIN PIGGOT
June 2

THE WILLIS MOORE PROJECT
June 30

JOE GRIECO
June 9

FIRST FRIDAY

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

Attendance is currently limited to 250 guests; pre-registration is highly recommended, and proof of vaccination (+ ID) is required for entry.

*Mask requirements, vaccination requirements, and capacity limits are subject to change in Spring 2022.

Cash bar available. Event doors will open at 5:30 p.m. Access to the Museum galleries is included with your ticket.

Members \$7; non-Members \$12

The 70's Project

Friday, April 1, 5:30-8 p.m.

The Collaboration

Friday, May 6, 5:30-8 p.m.

The Mighty Soul Drivers

Friday, June 3, 5:30-8 p.m.

CRAFT SIPPIN' (& WINE TIPPIN') IN NEW BRITAIN: 2022

Sunday, May 15, 1-4 p.m.

(Rain Date: Sunday, May 29)

Enjoy Connecticut-produced beers (and wine) from your favorite local vendors! This event will be held outdoors this year, and it will also feature live music and the Domino's Pizza Slice Station. Make some new friends and try some new beers. All guests will receive a commemorative tasting glass upon arrival.

Members \$20; non-Members \$25; Designated Driver \$10

FEATURING:

Alvarium Beer Company, New Britain
Five Churches Brewing, New Britain
Elicit Brewing Company, Manchester
We-Ha Brewing & Roasting Company, West Hartford
Black Hog Brewing, Oxford
Back East Brewing, Bloomfield
Great Falls Brewery, Canaan
Firefly Hollow Brewing, Bristol
...and many more!

SPECIAL CONCERT PRESENTATION:

COUNTERPOINT AND LINE IN ART AND MUSIC: SOL LEWITT AND THE INTERPLAY OF FORMS, PART II

Sunday, June 5, 2022, 3 p.m.

Part II of our Sol LeWitt exhibition-themed music events features pianist Neely Bruce, the John Spencer Camp Professor of Music at Wesleyan University, who will present a solo piano performance. Professor Bruce is a scholar of American music and composer of over 800 works.

Members \$10; non-Members \$20

Tickets purchased in advanced to previously scheduled January 9 event will be honored.

Proof of vaccination required (+ID) upon entry. No exceptions. As the COVID situation continues to evolve, the status of all events is subject to change. Please check the nbmaa.org calendar for information.

| MUSEUM SPOTLIGHT



A



B



C



D



E

A. Left to right: Jasmine DeJackome illuminated the work of Radcliffe Bailey during a Black History Month Spotlight Gallery Talk.

B. The Collections staff celebrate the homecoming of Sol LeWitt's *Complex Form #4*.

C. *30 Americans* curators Dr. Dann J. Broyld, Nicole Stanton, and Brittney Yancy work with the exhibition model.

D. Hundreds of people celebrated Martin Luther King Day at the Museum's Community Day in January.

E. Romance was in the air for the Valentine's Day Sweetheart Stroll.

NEW BRITAIN MUSEUM OF AMERICAN ART
56 LEXINGTON STREET, NEW BRITAIN, CT
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COMMUNITY DAY | JUNETEENTH **Saturday, June 18, 11 a.m.-4 p.m.**

Come join the NBMAA's 21st Annual Juneteenth Celebration! Spanning the Museum's galleries and grounds, the celebration will include a full schedule of events, with drumming, dance, and poetry performances outdoors. Inside, tour the special exhibition, *30 Americans*, and the Museum's permanent collection and make lasting memories through hands-on art activities and scavenger hunts. Shop from local Black-owned businesses and grab a bite from regional food vendors. Please join us for FREE all-day admission alongside art activities for families.



GENERAL ADMISSION

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

MUSEUM HOURS

Monday: CLOSED
Tuesday-Sunday
10 a.m. - 5 p.m.
Thursday: 10 a.m.-8 p.m.

SATURDAY ADMISSION

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

MUSEUM CAFE

Tuesday-Sunday
9:30 a.m.-2:30 p.m.
featuring local New Britain
fare.

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

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