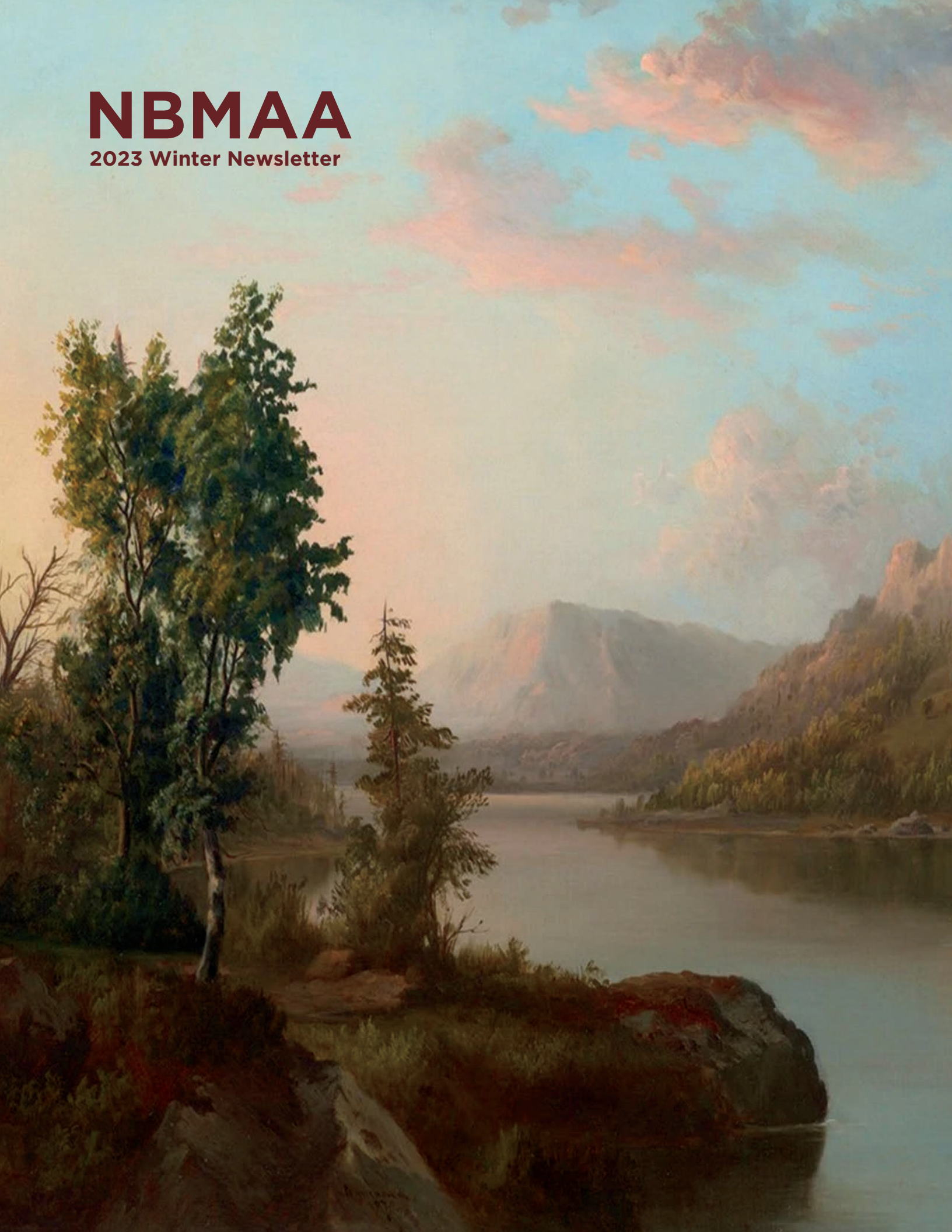


NBMAA

2023 Winter Newsletter





GREETINGS,

As we welcome in the new year, there is so much to celebrate at the NBMAA. I am thrilled to share news that the Museum has recently acquired a major painting: Robert S. Duncanson's *Landscape*, 1870. A master of depicting idyllic pastoral scenes of peaceful rivers and verdant mountains, Duncanson is celebrated for his trailblazing accomplishments. He was successful in garnering international acclaim for his work, despite facing significant adversity as a painter of African American ancestry in the 19th century. You probably recall the NBMAA featured two of the artist's works in recent special exhibition *Poetry of Nature: Hudson River School Landscapes from the New-York Historical Society*. We now have the honor of protecting and presenting *Landscape* for future generations as part of the Museum's permanent collection. We are deeply appreciative of the Robert C. Vance Foundation for making this landmark acquisition possible for our community.

This winter and spring, we look forward to sharing a wealth of great American photography in seven of our galleries, featuring works by Ansel Adams, Edward Burtynsky, and Walter Wick. We also plan to invigorate our Hudson River School installation

by including the Duncanson acquisition in the Henry and Sharon Martin Gallery.

We've seen impressive recent activity in giving and Memberships thanks in part to successful partnerships and Membership campaigns. Together with peer institutions Wadsworth Atheneum and Hill-Stead Museum, we surpassed Giving Tuesday fundraising goals to unlock a matching gift of \$15,000 from Jim and Martha Fanelli, Dr. and Mrs. Peter D. Byeff, and an anonymous donor. I extend thanks to these generous donors and to all who participated. Furthermore, our Membership base got a boost on Cyber Monday when 116 Memberships were purchased in just 24 hours.

In addition to growing our Membership, the NBMAA is always devising new ways to honor our current Members—adding value to their investment and giving them infinite reasons to visit and engage with our collection and related programs. You may have been among the masses who participated in Member Shopping Day in November. We hope you take advantage of the many Members-only perks related to upcoming special exhibition *Walter Wick: Hidden Wonders!* this spring and summer, including Members early registration for summer camp. We are also cooking up Members-sit-first at select upcoming musical programs—sure to please so many.

Finally, I wish to thank all who supported and attended the *Art Party of the Year*. Your enthusiastic participation—in the form of ticket sales, sponsorships, donations, and auction bids—helped the NBMAA surpass our \$100K net goal. Thank you, thank you.

With momentum created by the success of our gala, an increase in new Memberships, and the significant Duncanson acquisition, we at the NBMAA are starting off the new year with great optimism. As always, I thank you for your continued support of the Museum, and I wish each of you a Happy New Year.

IN MEMORIAM

John A. Berman, former Member
William M. Large, former Member
Barbara T. Letscher, former Member
John (Jack) Manning, Trustee Emeritus, longtime Premier Member and donor
Khoury J. Mubarek, longtime Member
Joseph Orsene, Premier Member and donor
Albert J. Ravagnani, Jr., former Member
J. David Schnatz, longtime Member and donor
Mary Jane Springman, longtime Member and donor
Richard Tapp, former Member
Nancy Thorne, former Member

Brett Abbott
Director and CEO

NEW BRITAIN MUSEUM OF AMERICAN ART

04 | EXHIBITIONS:

Walter Wick: Hidden Wonders!

*Masterworks of the Sanford B. D. Low
Illustration Collection*

*Ansel Adams and the Legacy of the
American Landscape: Photographs from
the NBMAA*

GIFTS FROM THE O'NEIL COLLECTION

Edward Burtynsky: Earth Observed

*In Focus: Photographs from the
O'Neil Collection*

Robert S. Duncanson (1821-1872),
Landscape, 1870

14 | Education & Community

16 | Development & Membership

19 | Live Music Schedule

EXHIBITION SUPPORT

Edward Burtynsky: Earth Observed: This exhibition is made possible by the Howard Fromson Endowment for Emerging Artists and by the generous support of The O'Neil Family - Baltimore, MD. In-kind support is provided by Thomas Mach Interiors, Inc.

Walter Wick: Hidden Wonders! is made possible by the Bailey Family Fund for Special Exhibitions. Additional support generously provided by Stanley Black & Decker.

Cover: Detail of: Robert S. Duncanson, *Landscape*, 1870, Oil on canvas, 30 x 50 in. (76.2 x 127 cm), Museum Purchase with funds provided by the Robert C. Vance Foundation, 2022.8

Our thanks to the following NBMAA supporters:



StanleyBlack&Decker

Jay and Lorraine
Breuninger Memorial
Fund



cThumanities wshu | Public Radio





Detail: Walter Wick, *Entrance from Curiosity Shop: A Can You See What I See? Book*, 2021, Pigmented inkjet photograph, 30 x 50 in. (76.2 x 127 cm), Courtesy of the artist.

WALTER WICK: HIDDEN WONDERS!

MARCH 31 – SEPTEMBER 3, 2023

William and Bette Batchelor Gallery, Alix W. Stanley Gallery, Mary and George Cheney Gallery

The whimsical world of Walter Wick has fascinated people of all ages since 1991, when his first children's book series *I SPY* found its way onto the bookshelves of millions of American households. The success of Wick's books has established him as one of the most celebrated photographic illustrators of all time. A Hartford native, Wick began his artistic career as a landscape photographer before becoming enamored with the technical aspects of studio photography. Wick aspired to master studio techniques, but also to represent such concepts as the perception of space and time in photographs, and experimented with mirrors, time exposures, photo composites, and other tricks to do so. This manipulation of processes and perception has led to a prolific career that has now, over 30 years after the release of *I SPY: A Book of Picture Riddles*, resulted in the publication of more than 26 children's books.

In the past 16 years, the New Britain Museum of American Art has celebrated Wick's delightful imagery in several installations, including the highly acclaimed 2006 exhibition *Walter Wick: Games, Gizmos, and Toys in the Attic*, which traveled to 15 additional museums

across the United States. In 2015, through the generosity of Walter Wick and Linda Cheverton Wick, the NBMAA was gifted a collection of 84 of Wick's masterful photographs. The appeal of Wick's photographs, books, and installations has continued to draw admirers of all ages, from across Connecticut and around the world.

In March of 2023, the NBMAA is thrilled to launch the largest survey of Wick's work to date. Titled after his recent book, *Walter Wick: Hidden Wonders!* will span 50 years of innovation, wonder, and imagination. Tracing the span of Wick's career, the exhibition is organized by themes that have long fascinated Wick, including *Miniature Worlds*; *Floor Games*; *Craft-Built Worlds*; *Optical Illusions*; *I Spy Games*; *Puzzle Challenges*; *Wonders of Science*; *Connecticut Woods*; and *Curiosity Shop*. The exhibition pairs iconic, beloved images with over 15 never-before-seen works, with numerous three-dimensional models upon which his photographs are based. Celebrating five decades of creativity, as well as Wick's indelible role in the development of photographic illustration, this exhibition is a must-see for art lovers of any age.

Q&A with Walter Wick

Q. In 2006, the NBMAA was honored to present *Walter Wick: Games, Gizmos, and Toys in the Attic*, which went on to travel the nation and received enormous acclaim. Now, 17 years later, you're returning to the NBMAA with *Hidden Wonders!*—an even larger exhibition spanning the arc of your career. What should visitors expect to see that might be familiar, or new? What discoveries do you hope they make, and what ideas do you hope they come away with?

The core biographical work will remain, as will many classic *I Spy* and *Can You See What I See?* images, but there has been significant additions to the exhibit over the years, including 3D models and photographs not seen in the first exhibit—and 18 new works yet to be exhibited anywhere. I hope there will be a lot of rediscovery for visitors who grew up with my books, not just for the nostalgic appeal, but to see how the work transforms from the printed page to a large-scale immersive art experience in a museum setting.

Q. How has your audience changed or grown since your 2006 show?

I know most kids are on devices now (as we all are), and that must certainly reduce the amount of time kids have for printed books like mine. However, I'm not a devotee of the latest trends. It's been a long time since big box toy stores have been much use as a prop source for me because it's just aisles and aisles of the latest movie franchise toys or some other proprietary brands. My first choice is vintage toys, ordinary craft materials, and found objects. I know world-building is popular now in computer games, but you'll see world-building in my exhibit too. It just might be worlds made out of building blocks, cardboard, or kitchen utensils. I work from the premise that the best themes and concepts are those that remain relevant over generations.

Q. The NBMAA houses one of the largest Museum illustration collections in the United States, and within that, your works represent an especially unique facet, as rare examples of photo-illustration. Can you share some insight about this particular genre of illustration and how you came to it?

When I opened my photo studio in New York City in 1979, photography was becoming the preferred medium for what had traditionally been the domain of hand-painted illustration, especially for magazines, which was my area. The term "photo-illustration" was mostly relegated to cut-and-paste photo collage and a small niche of photographers who liked to recreate famous paintings photographically. But for the most part, photographers were not to be confused with illustrators. No one would ever call Richard Avedon or Irving Penn an illustrator even though they too were doing magazine work. Thus, my byline on the cover of every *I Spy* book, is "photographs by Walter Wick," following the photography tradition. However, children's books have long been mostly the domain of hand-drawn illustration, and now that I've been in that world for 30 years, I'm much more comfortable with the term photo-illustrator. I'm a photographer because of how I make the images, but an illustrator because of the purpose they serve. Thanks to NBMAA's decades-long initiative to collect and preserve illustration, we can all relax now and just call it *art*. And I for one am honored to be included in the NBMAA collection.

Q. On view from March 31–September 3, 2023, your exhibition takes place concurrent to two additional photography exhibitions—*Ansel Adams and the Legacy of the American Landscape* and *Edward Burtynsky: Earth Observed*. In your opinion, are there threads that connect your work to Adams' and Burtynsky's?

Ansel Adams was the archetype whom I and many of my fellow photography students aspired to emulate in college. You will see some of my early black and white landscape pictures in the exhibit. He might be horrified that I became a photo-illustrator making landscapes out of blocks and toys. But there is something of his legacy that has stuck with me, and I dare say a commonality that Edward Burtynsky shares as well: we all make images with maximum optical clarity. In other words, we all want everything sharp from edge to edge and front to back, and every square inch of the picture activated. Aside from that, Adams wants to convey the mind-boggling power of nature; Burtynsky, humankind's mind-boggling transformation of nature. If you haven't seen either of these artist's work you're in for a treat. I've begun to think my fascination is with the mind itself. My work often is about evoking the inner landscape of visual perception: as much about how we see as it is about what we see.

Q. What excites you most about your upcoming exhibition? What are you looking forward to next?

The arrival of young visitors leading the adults through the exhibit and not the other way around—as is usually the case in museums. This is one of the most exciting things we observed with the first iteration of the exhibit in 2006. But now those early visitors are adults! How will that change the dynamic? I'm excited about learning about that too.



WALTER WICK: HIDDEN WONDERS!
EXHIBITION RELATED PROGRAMMING

The NBMAA has a full roster of adult and family-friendly programs scheduled for the spring and summer seasons. Offerings include exciting April Vacation week programs, *Hidden Wonders Summer Camp*, nightlife, and an extensive menu of studio art classes for adults and children.

Visit NBMAA.org to learn more.

FOR MEMBERS ONLY

Presidents Weekend, February 17-20, Museum Members get early registration for *Hidden Wonders Summer Camp*, presented in four week-long themes starting July 11. Members: set a calendar reminder for February 17 and make sure your Museum Membership is current.

**NOT YET A
 MEMBER?
 JOIN OR
 RENEW HERE**



HIDDEN WONDERS SUMMER CAMP

**WEEK 1 | OUTER SPACE AND IMPOSSIBLE SPACE
 STATIONS**

July 11-13

WEEK 2 | FLOOR GAMES

July 18-20

**WEEK 3 | PUZZLES, MACHINES, AND
 BALANCING TRICKS**

July 25-27

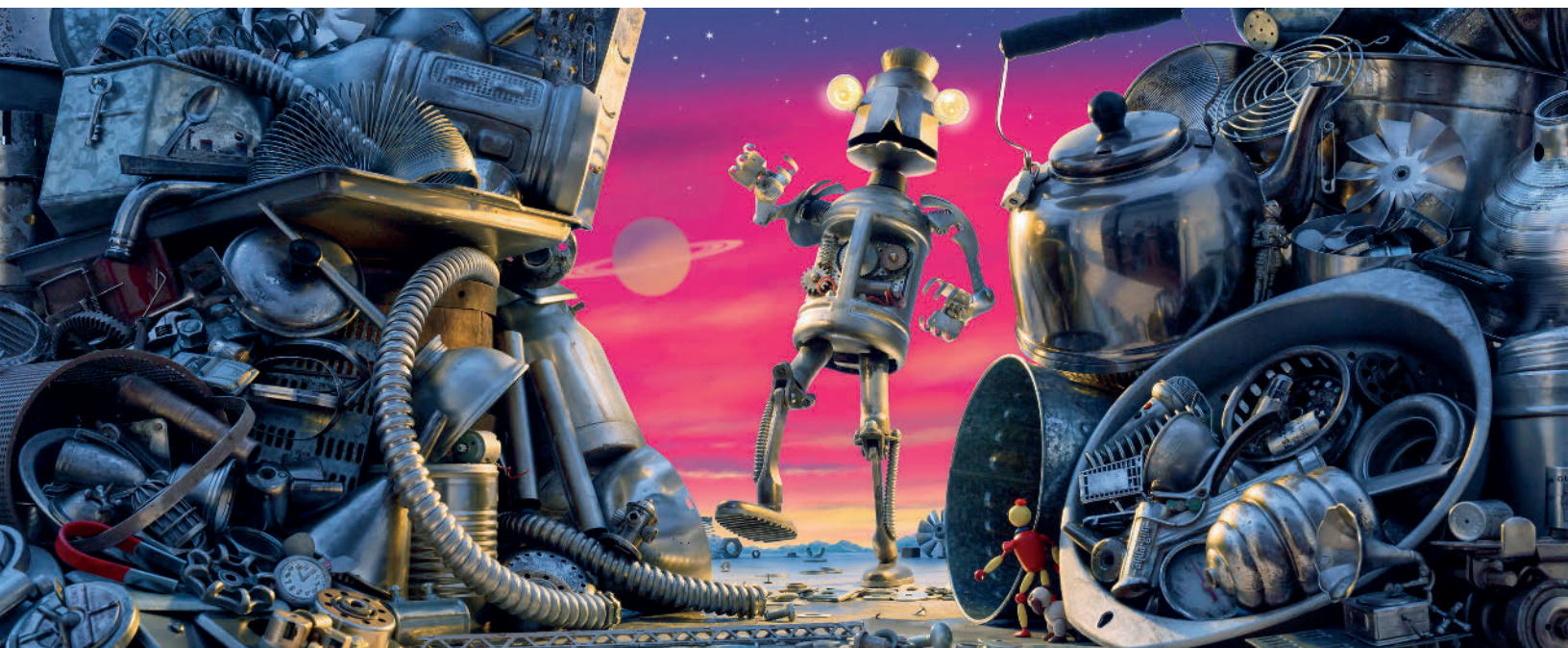
**WEEK 4 | DREAM MACHINES AND CRAFT BUILT
 WORLDS**

August 1-3

Walter Wick, *Treehouse from Hey, Seymour!*, 2015, Pigmented inkjet photograph, 50 x 23 in. (127 x 58.4 cm), framed: 51 1/2 x 24 1/2 in. (130.8 x 62.2 cm), Courtesy of the artist.



Above: Walter Wick, *Jolly Roger* from *Can You See What I See? Treasure Ship*, 2010, Pigmented inkjet photograph, 30 x 50 in. (76.2 x 127 cm), framed: 39 x 58 1/2 in. (99.1 x 148.6), Gift of Walter Wick and Linda Cheverton Wick, 2015.116.54LIC.



Above: Walter Wick, *Jolly Roger* from *Can You See What I See? Treasure Ship*, 2010, Pigmented inkjet photograph, 30 x 50 in. (76.2 x 127 cm), Courtesy of the artist.



N.C. Wyeth, "One more step, Mr. Hands," said I, "and I'll blow your brains out!", 1911, Oil on canvas, Harriet Russell Stanley Fund, 1953.18LIC



Max Ginsburg, *The Friends*, 1981, Oil on canvas, Gift of the artist, 1999.36LIC

MASTERWORKS OF THE SANFORD B. D. LOW ILLUSTRATION COLLECTION

DECEMBER 2, 2022 - ONGOING

The Helen T. and Philip B. Stanley Gallery

One of the most unique and exceptional aspects of the New Britain Museum of American Art's permanent collection is The Sanford B. D. Low Illustration Collection, named in honor of the Museum's first director—a passionate advocate of American illustration. Conceived in 1965, a year following Sanford Low's untimely passing, the collection was founded by well-known artists and illustrators, who, with the support of NBMAA trustees and fellow illustrators, established the Sanford B. D. Low Memorial Illustration Committee. Carrying on Low's desire to preserve and promote illustration, the Committee invited established artists to donate their work to the Museum and succeeded in amassing an exemplary collection of works by some of America's most preeminent illustrators. The collection has grown to nearly 2,000 works, making it one of the nation's largest museum collections to focus exclusively on the art of illustration.

Masterworks of the Sanford B. D. Low Illustration Collection showcases some of the collection's finest examples and features iconic and groundbreaking artists such as Maxfield Parrish (1870–1966), Norman Rockwell (1894–1978), Steven Dohanos (1907–1994), and many others. These artists captured distinctly American values through story and advertisement illustrations, as well as through cover illustrations for publications such as *Scribner's Magazine* and *The Saturday Evening Post*. Among the themes addressed in these captivating works are American pastimes, family and friends, love and romance, war time, as well as fantasy and science fiction. Illustrators throughout American history have told stories in compelling and innovative ways, as evidenced by the diverse works presented here.

ANSEL ADAMS AND THE LEGACY OF THE AMERICAN LANDSCAPE: PHOTOGRAPHS FROM THE NBMAA

JANUARY 19 - JUNE 4, 2023

P.B. Stanley Gallery

Below: Detail of: Ansel Adams, *Winter Storm*, 1940, Silver gelatin print, 7 3/8 x 9 in. (18.7 x 22.9 cm), Private Collection, L.2016.8.9LTL



Among the most revered photographers of the 20th century, Ansel Adams is celebrated for his majestic black-and-white images of the American West. For nearly 60 years, Adams explored and recorded the grandeur of nature, initiating a lyrical way of viewing the world in photographs that convey beauty, awe, and emotional drama. Advocating “pure” photography favoring sharp focus, Adams placed great value on technical mastery and elevated photography as an art form throughout the 20th century.

Ansel Adams and the Legacy of the American Landscape: Photographs from the NBMAA considers Adams’ immeasurable contributions to photography, art, and environmental advocacy over the past century. The exhibition places iconic images by Adams in dialogue with works by photographers who practiced during and after his life, to provide deeper perspectives on themes central to his practice, demonstrate the power of his legacy, and inspire consideration about the state of the American landscape in the 21st century.

Featured in the exhibition is Adams’ *Portfolio III: Yosemite Valley*, comprising 16 silver gelatin prints depicting the

beauty of Yosemite National Park in California. Born in San Francisco, Adams visited Yosemite National Park in 1916 with his family and was given his first camera. Photography and Yosemite would remain subjects of fascination for the remainder of Adams’ life. In 1960, *Portfolio III* was published by the Sierra Club, a renowned conservation organization of which Adams was a dedicated member for 32 years. Dating from 1927 to 1960, the portfolio images capture nature in its most grand and minute details. These and other works by Adams had profound success in awakening many Americans to the beauty of the nation’s natural regions and the importance of preserving them.

Among the 20th- and 21st-century artists featured in conversation with Adams are pioneering photographers Dorothea Lange and Marilyn Bridges, who offered new social, cultural, and visual perspectives on the American landscape, as well as contemporary photographers Michael A. Smith, Stephen Petegorsky, and Marion Belanger, who capture views of the landscape in both its pristine and cultivated spaces. Collectively, these works consider the role photography has played, and continues to play, in our changing perceptions of photography and the American landscape.

CELEBRATING GIFTS FROM THE O'NEIL FAMILY

This winter, the NBMAA presents two exhibitions inspired by a major donation of important contemporary photographs by Baltimore-based collectors Nancy and Tom O'Neil: *Edward Burtynsky: Earth Observed* and *In Focus: Photographs from the O'Neil Collection*.

Donated to the NBMAA in 2019 and 2021, the O'Neils' gift encompasses 32 works by leading photographers and is one of the most significant donations of artwork received by the NBMAA in its history. Among the photographers represented are Edward Burtynsky

(b. 1955), David Maisel (b. 1961), Ben Marcini (b. 1958), Abelardo Morell (b. 1948), Matthew Pillsbury (b. 1973), Rocky Schenck (b. 1955), Brian Schutmaat (b. 1983), Fazal Sheikh (b. 1965), George Tice (b. 1938), and Brian Ulrich (b. 1971).

Select works from the gift have been showcased in permanent collection installations at the Museum; however, this year, the NBMAA is thrilled to present two major concurrent exhibitions inspired by and drawn from their extensive donation.



Detail of: Edward Burtynsky, *Saw Mills #1, Lagos, Nigeria*, 2016, Chromogenic print, 48 x 64 inches (framed). Private Collection

EDWARD BURTYNSKY: EARTH OBSERVED

On view through April 16, 2023, *Edward Burtynsky: Earth Observed* showcases 40 years of work by leading contemporary photographer Edward Burtynsky and is the largest retrospective of his photographs in the US in 20 years. Edward Burtynsky's astonishing photographs depict, in large scale, our human impact on the planet—an endeavor that has led him across North America and around the world, and that has resulted in some

NOW THROUGH APRIL 16, 2023

Stitzer Family Gallery and Robert &
Dorothy Vance Gallery

of the most iconic, beautiful, and unsettling images of our times. In lustrous surfaces and meticulous detail, Burtynsky reveals to us places that are outside of our normal experience, but that we partake of on a daily basis through material consumption. His images of the global industrial landscape have captured surreal, abstract, and even painterly aspects of natural and human systems on earth.

Comprising examples from nearly every series he has produced, the show features six iconic works that were gifted to the NBMAA by the O'Neil Family, and which provided the catalyst for the show. *Edward Burtynsky: Earth Observed* includes works from the O'Neil family collection, as well as their gifts to additional institutions, including the Baltimore Museum of Art, Hood Museum of Art, and Middlebury College Museum of Art. The exhibition celebrates and honors the O'Neils' patronage; the immeasurable impact of Burtynsky's work in engaging with important societal issues; as well as the aerial photography movement that he has helped to pioneer.



IN FOCUS: PHOTOGRAPHS FROM THE O'NEIL COLLECTION

DECEMBER 8, 2022 - JUNE 4, 2023

at Delamar West Hartford

Left: George Tice, *Amish Boy in Profile* (from *Fields of Peace* series), 1962, Silver gelatin print, 8 x 10 in., Nancy and Tom O'Neil, Baltimore, MD, in memory of the Honorable John Normandy Reynolds and his wife, Ann McMenamin Reynolds, 2019.2.13

Now through June 4, *In Focus: Photographs from the O'Neil Collection* is on view at the Delamar Hotel in West Hartford, Connecticut. This installation represents the newest exhibition in a series of curated shows that the NBMAA has presented for the hotel since 2016. Featured throughout the first and second floors are significant works by Abelardo Morell (b. 1948) and Richard Kagan (b. 1945), whose innovative depictions of landscapes and interiors showcase diverse photographic techniques and transport one's imagination. Works by George Tice (b. 1938) highlight the photographer's mastery and wide range of quintessentially American subject matter. Finally, captivating portraits and scenes by Fazal Sheikh (b. 1965), Chan Chao (b. 1966), Ben Marcin (b. 1958), Johnathan Anderson (b. 1961) and Edwin Low (b. 1957) offer poignant views of humanity around the world.

ABOUT THE O'NEIL FAMILY:

The O'Neils began collecting photography several decades ago and built their holdings strategically. From the outset, the goal was to place in permanent museum collections representative selections from important photographers. In February 2014, the Baltimore Museum of Art announced a gift of 24 images, and later that year, the Hood Museum of Art at Dartmouth announced a gift of 39 photographs. Following a gift to the Middlebury College Art Museum, the O'Neils, who have strong Connecticut and New England roots, decided to work with the NBMAA to strengthen its permanent photography collection. Gifts in 2019 and 2021 included a total of 32 works. *Edward Burtynsky: Earth Observed* and *In Focus: Photographs from the O'Neil Collection* will include works from their gifts as well as their family collection.

TOM O'NEIL REMARKS:

"Particularly in the field of contemporary photography, a collection with depth as well as breadth promotes a more enriching experience for the audience while serving as a powerful catalyst for impactful scholarship. We've been so fortunate to be able to accompany many of these exceptional artists through multiple chapters of their careers, forging lifelong friendships along the way. As we explored the mission and the vision of the NBMAA, and came to appreciate its steadfast commitment to education and inclusive community engagement, we decided it was the perfect home for these works. We never imagined that these two shows would be mounted so quickly, particularly on the heels of a global pandemic. We are deeply grateful that the NBMAA has honored these exceptional artists with such thoughtful and beautifully curated exhibitions."

NEW ACQUISITION

ROBERT S. DUNCANSON

LANDSCAPE, 1870

FEBRUARY 10, 2023 - ONGOING

Henry and Sharon Martin Gallery

Robert S. Duncanson, *Landscape*, 1870, Oil on canvas, 30 x 50 in. (76.2 x 127 cm), Museum Purchase with funds provided by the Robert C. Vance Foundation, 2022.8



The New Britain Museum of American Art is thrilled to announce a major acquisition of Robert S. Duncanson (1821-1872), *Landscape*, 1870, made possible through a generous multiyear grant from the Robert C. Vance Foundation.

Robert S. Duncanson is considered a member of the second generation of Hudson River School painters and is celebrated for his idyllic pastoral scenes of peaceful rivers and verdant mountains. Successful during his lifetime, he was known in the 1800s by American press as the “best landscape painter in the West,” and London newspapers hailed him as an equal to his British contemporaries. Born a freedman in Seneca County, NY, in 1821 to mixed-race parents, Duncanson moved to the prosperous city of Cincinnati in 1840 to pursue a career in the arts, and he taught himself by painting from nature and by copying reproductions of works by Hudson River School masters. In the late 1840s, he befriended local landscape painters Worthington Whittredge (1820-1910) and William Louis Sonntag (1822-1900), with whom he took numerous sketching trips, including a European Grand Tour with Sonntag in 1853. In the ensuing years, Duncanson traveled throughout North America and Europe, exhibiting and selling work with great success, despite being excluded from many of the expositions in America that his white peers could

participate in. His paintings commanded up to \$500 per work—a very high sum at the time. Duncanson died at the age of 51, and while his work fell into obscurity for many decades, he is now recognized as a premier 19th-century landscape artist, who broke barriers and paved the way for landscape painters and Black artists for generations to follow.

Landscape, 1870 is a particularly extraordinary example of Duncanson’s output, given its exceptional condition, size, supporting documentation, and art historical importance. In 2004, Duncanson scholar Joseph D. Ketner wrote about *Landscape*, 1870: “The serene, wilderness landscape is one in a series of ambitious works that Robert Duncanson created in his Cincinnati studio in the late phase of his storied career. The painting exemplifies the artist’s vision of the picturesque beauty of the North American landscape.”

The NBMAA’s 19th-century Hudson River School landscape paintings are among the Museum’s most celebrated treasures and have long been considered a strength of our collection of American art. Thomas Cole’s *The Clove, Catskills*, ca. 1829; Frederic Church’s *West Rock, New Haven*, 1849; and Albert Bierstadt’s *Seal Rock*, c. 1872-87, among others, document and romanticize the American wilderness and settlement in the 1800s, a time of great change across the nation.

Within the context of NBMAA’s 19th-century landscape gallery, Duncanson’s work will introduce important insights into relationships and opportunities that existed across the network of artists represented. Denied access to formal art training due to his race, Duncanson taught himself by studying Thomas Cole’s work. *Landscape*, 1870 therefore demonstrates Cole’s legacy and impact on second generation Hudson River School painters, as well as Duncanson’s talent and resolve to become an artist despite the lack of formal education. Moreover, Duncanson’s friendship with Worthington Whittredge and William Sonntag, both represented in NBMAA’s collection, reveals exchanges of influence among artists of the 1800s, who worked, studied, and shared travels together across the American landscape and abroad. Finally, Duncanson’s story is one of inspiration and determination to pursue and achieve one’s artistic aspirations despite significant obstacles and to create pathways toward success for generations of artists to come.



EDUCATION AND
COMMUNITY

Children, Families, & Community

This winter, we look forward to seeing you and your family creating and learning in our studios and galleries! Join us for our Free Community Day Celebration for Martin Luther King Day, discover a new artistic passion in one of our studio classes, learn more about our special exhibitions in our Docent-led tours and Edward Burtynsky Film Screenings, and make some lovely memories at our Valentine's Day event. Also, look out for upcoming announcements about the exciting Walter Wick related programs happening this spring!

Below: John Woodrow Wilson, *Martin Luther King, Jr.*, 2002, Etching and aquatint with chine colle, 29 x 27 1/4 in., William F. Brooks Fund, Dr. and Mrs. David Hickox, Mr. and Mrs. Edward Olson, Jr., 2002.21

FAMILY AND COMMUNITY PROGRAMS

FOR THE TWEENS:

STUDIO@4

Thursdays, 4-5:30 p.m.
Ages 9-12

**JANUARY | Power in Portraits with
Amanda Mendoza**

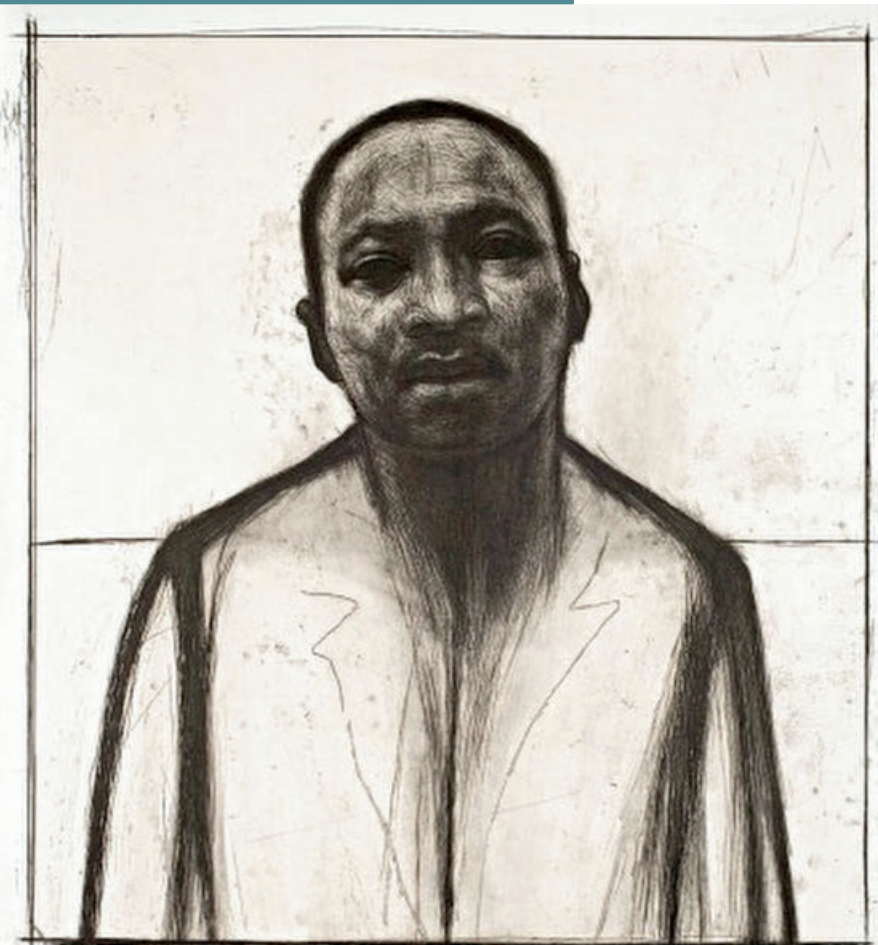
**FEBRUARY | Observing Earth with
Rashmi Talpade**

**MARCH | Imaginative Illustration
with Nelson Nuñez**

VALENTINE'S STROLL & SWEETS

Sunday, February 12, 2 p.m.

Stroll the galleries with a docent and discover love stories in the permanent collection, then enjoy a selection of sweets in the Sylvia Bonney Halcyon Lounge



FREE COMMUNITY DAYS

Celebrating the Life & Legacy of Dr. Martin Luther King, Jr.

Monday, January 16, 11 a.m.-2 p.m.

In commemoration of Dr. King's birthday, the NBMAA is partnering with the CT Center for Non Violence to present an afternoon of art-making, music, and learning. Drop into activities led by local artists and activists to express love, practice empathy, and celebrate community.

*This was made possible by Arbella Insurance
Foundation*



LECTURES, SYMPOSIA, GALLERY TALKS, AND FILMS

EDWARD BURTYNSKY FILM | *Manufactured Landscapes*

Sunday, January 29, 2 p.m.

GALLERY TALK | Lisa Williams – Ansel Adams

Wednesday, February 15, 1 p.m.

EDWARD BURTYNSKY FILM | *Watermark*

Sunday, February 26, 2 p.m.

LECTURE | *Back to the Future* with Ellen Carey

Sunday, March 5, 1 p.m.

GALLERY TALK | Lisa Williams – Robert Duncanson

Date TBD

GALLERY TALK | M. Stephen Miller

Wednesday, March 22, 1 p.m.

EDWARD BURTYNSKY FILM | *Anthropocene: The Human Epoch*

Sunday, March 26, 2 p.m.



ADULT STUDIO

PORTRAIT PAINTING WITH ANTONY ZITO

Thursdays, January 5, 12, 19, 26, 4-7 p.m.

WATERCOLOR WITH MARY SMEALLIE

Wednesdays, January 4, 11, 18, 25, 2-4 p.m.

Wednesdays, February 1, 8, 15, 22, 2-4 p.m.

Wednesdays, March 1, 8, 15, 22, 29, 2-4 p.m.

ADULT STUDIO WORKSHOP | *Sketch with the Masters*

Sunday, January 8, 2-5 p.m.

Thursday, February 2, 2-5 p.m.

Sunday, February 5, 2-5 p.m.

Sunday, March 5, 2-5 p.m.

TOURS

DOCENT-LED TOURS

MUSEUM MASTERPIECES TOUR

Saturdays at 1 p.m. starting January 14, 2023

SPECIAL EXHIBITION TOUR

Edward Burtynsky: Earth Observed

Sundays at 1 p.m., January 8 - April 16, 2023



DEVELOPMENT

Membership

With the new year comes new opportunities for Member engagement at the Museum. In addition to our ongoing commitment to growing our Membership base this year, we want to ensure we keep the extraordinary group of Members who have already been with us. Your support is vital to the life of the Museum, and we encourage each of you to renew your Membership this year so that you can keep enjoying all the benefits.

Please encourage your friends and colleagues to become Members, consider purchasing a gift Membership for a loved one, and renew your own Membership before it expires at nbmaa.org/support-us.

THE 20TH ART PARTY OF THE YEAR EVENT RECAP

On Saturday, October 22, for the first time since 2019, roughly 250 dedicated NBMAA supporters gathered for the *20th Annual Art Party of the Year*. Guests were greeted with a glass of bubbly served by the Tiny Bubbles on Tap prosecco truck, before enjoying a lively cocktail hour. Festivities included the Flipping Fun Photo Booth in the Robert C. Vance Foundation Lobby, a jazz trio led by Nat Reeves in the Stanley Works Center, a swanky martini bar in the Landers House, and New Park Brewing beer garden on the Pritchard Family Terrace.

After a wonderful cocktail hour, guests gathered in the second-floor galleries for a seated dinner provided by DORO Catering & Events and remarks by Dona V. Cassella, Chair of the Board of Trustees, and Director and CEO Brett Abbott. Throughout the evening, we celebrated and thanked Marenda Brown-Stitzer and Todd Stitzer for their tremendous involvement and generosity to the Museum.

Guests were inspired by the Stitzer family's generosity and the spirit of the event. Nearly all of the Mini Masterpiece artworks were purchased, and the experienced-based auction was bustling with bids. The event exceeded financial expectations—raising funds for Museum exhibitions and programming.

Many thanks to event chair Suzanne J. Levy and the event committee, event coordinator Marina Luri-Clark, honorees Marenda Brown-Stitzer and Todd Stitzer, the dozens of volunteers who made the event possible, the artists and donors to the auction, and NBMAA staff and Board. A special thanks to our Diamond Sponsors Hartford Steam Boiler Inspection & Insurance Company, Stanley Black & Decker, and Webster Bank.

ANNUAL MEETING RECAP

Wednesday, October 26, 2022

Board of Trustees Chair Dona V. Cassella welcomed guests to the meeting

ELECTED TO THE BOARD OF TRUSTEES CLASS OF 2025

Dona V. Cassella
Neal Freuden
Lisa Lazarus
Tania Pichardo Weiss
Donna Stout
Albert Tomasso
Dr. Susan Austin Warner
Dr. Peter Yu

Susan Rathgeber*
**elected for a one year term*

ROTATING OFF THE BOARD OF TRUSTEES AND APPOINTED TRUSTEE EMERITUS

Anita Ferrante
John N. Howard
John M. Jezowski
Thomas Soyster

CONTINUING TRUSTEES

Class of 2023

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

Class of 2024

Russell E. Burke III
Cynthia Cooper
David Jepson
René Rosado
Marenda Brown-Stitzer
Claudia Thesing, PhD

Executive Committee and Slate of Officers

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

PLANNED GIVING IN THE SPOTLIGHT

NBMAA Heritage Society

In 2004, the Board of Trustees formed the NBMAA Heritage Society to honor those who have included gifts to the NBMAA in their estate plans and to encourage others to do so. Membership in the Heritage Society is open to any person or couple who has:

- Funded a charitable gift annuity, a pooled income fund agreement, a charitable remainder annuity trust, a charitable remainder unitrust, a life insurance policy or retirement plan that designates the NBMAA as a charitable beneficiary;
- Named the NBMAA as charitable beneficiary of an IRA, a qualified pension plan or a life insurance policy;
- Included a bequest to the NBMAA in his or her will; and/or
- Promised to bequeath a work of art.

In appreciation, Heritage Society members receive invitations to special programs and events, including the annual Heritage Society brunch and acknowledgement in the NBMAA Annual Report. There are no dues or fees associated with membership.

The next Heritage Society Brunch is being planned for April 2023. We look forward to sharing more information soon.

Become an NBMAA Planned Giver in Two Clicks

Naming the NBMAA as the beneficiary of your life insurance policy or IRA is the simplest and quickest way to provide the Museum with the death benefit proceeds. In addition, it reduces your estate by the amount of the death benefits.

If and when you do this, please let us know. We'd love to thank you properly and welcome you into the Museum's Heritage Society.

The NBMAA Welcomes and Thanks the Newest Heritage Society Members:

David and Mona Cappuccio
Cynthia Y. and Martin M. Cooper, MD
Donna DiMauro
The Michele Parrotta Living Trust
Maurine Sutter
Claudia I. Thesing



LISA LAZARUS

I returned to Connecticut in 2010 after living in very vibrant, large, and diverse cities for 12 years. For the first year after my return, I missed the culture, curiosity, and inspiration that city life sparked within me. Realizing I did not know my home state very well, I embarked on a “Connecticut Appreciation Tour.” I took many hikes, explored some major cities, and visited many wineries and museums on my self-designed tour; that’s when I first became acquainted with the NBMAA.

The first time I stepped into the NBMAA, I was transported back to the vibrant and inspiring environment that I missed for so long. I was equally impressed with the architecture and landscape surrounding the Museum as I was with the collection and exhibitions. I never thought that I would see art by O’Keeffe, Dali, or Basquiat in New Britain, CT! But what truly impressed me the most about the NBMAA was its commitment to diversity, inclusion, and celebrating local and living artists. The NBMAA is CT’s Hidden Gem on a Hill!

I hope the NBMAA, through its acquisitions and exhibitions, will continue to inspire and provoke introspection and exploration. I have many hopes for the NBMAA, including an increased and generationally diverse membership; exhibits that integrate technology, architecture, and design; and more performance art.



DONNA STOUT

In 2002, I was asked by Douglas Hyland, then the Museum Director, to join the Board of Trustees of the New Britain Museum of American Art. He knew we had a family connection, and he wanted to insure the continuation of that connection. My husband’s great grandfather was John Butler Talcott, who, in 1903, made the initial gift of gold bonds for the purchase or acquisition of original “modern” oil paintings. Thus began the story of the oldest museum in the country to concentrate exclusively on the art of America.

I was honored and thrilled to be asked to join the Board and be that connection. I served on the Board for three full terms, during which I was a member of the Nominating Committee, the Collections Committee, and the Development Committee (which I chaired for a number of years). I termed off the Board in 2011, but I have remained on the committees as a Trustee Emeritus.

I love this museum—its size, its collection, its Board, its staff, and its Members. I think Brett Abbott, our new Director & CEO, has a solid vision of the Museum’s future and multi-dimensional plans for getting us there. When I was approached by the Nominating Committee a few months ago to return to the Board as an active Trustee, I was happy to say yes. I feel like this is our “family” place, and I am honored to be brought back into the fold.

LIVE MUSIC SCHEDULE



Fryderyk Chopin Society of Connecticut

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

3:00 PM | Stanley Works Center

Vladimir Valjarević
February 19

Jose Ramos Santana
March 19

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

Attending Concerts in Stanley Works Center at the NBMAA

Concert seating is first come, first served on day of show, and seating capacity is limited to 120. Pre-registration will no longer be available.

Concert attendees must register at the Front Desk upon arrival. Museum Members are free, and Museum guests are welcome with purchase of Museum admission ticket.

All shows begin at 3 p.m.; doors to event space will open at 2:30 p.m.

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

"The Joy of Christmas: A Holiday Journey Around the World"
January 8

Connecticut Virtuosi Chamber Orchestra: "We the People: Immigrant Stories Part IV," featuring Elizabeth Lyra Ross
February 12

"Piano Trio: Ludwig van Beethoven & Anton Arensky"
March 12

First Friday

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

Members \$7; non-Members \$12

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

5:30 PM | Stanley Works Center

"Sound Bite"
January 6

Savage Brothers Band
March 3

Brian MacDonald Group
February 3

NEW BRITAIN MUSEUM OF AMERICAN ART
56 LEXINGTON STREET, NEW BRITAIN, CT
(860) 229-0257 | WWW.NBMAA.ORG



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RENEW YOUR MEMBERSHIP

Please don't let your Membership lapse. You don't want to miss out on all the incredible special exhibitions we have planned for you in the coming year and related Members-only perks. Check to see if your Membership expiration date is approaching, and then renew at nbmaa.org/support-us.

All Members enjoy unlimited free general admission all year, invitations to openings and special events, discounts in the Museum Store and Café, and priority registration for this year's *Hidden Wonders Summer Camp*.

Please also consider purchasing a Gift Membership to share these benefits with your friends and family!



GENERAL ADMISSION

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

MUSEUM HOURS

Monday: CLOSED
Tuesday: CLOSED
Wednesday-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

Wednesday-Sunday
10 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

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