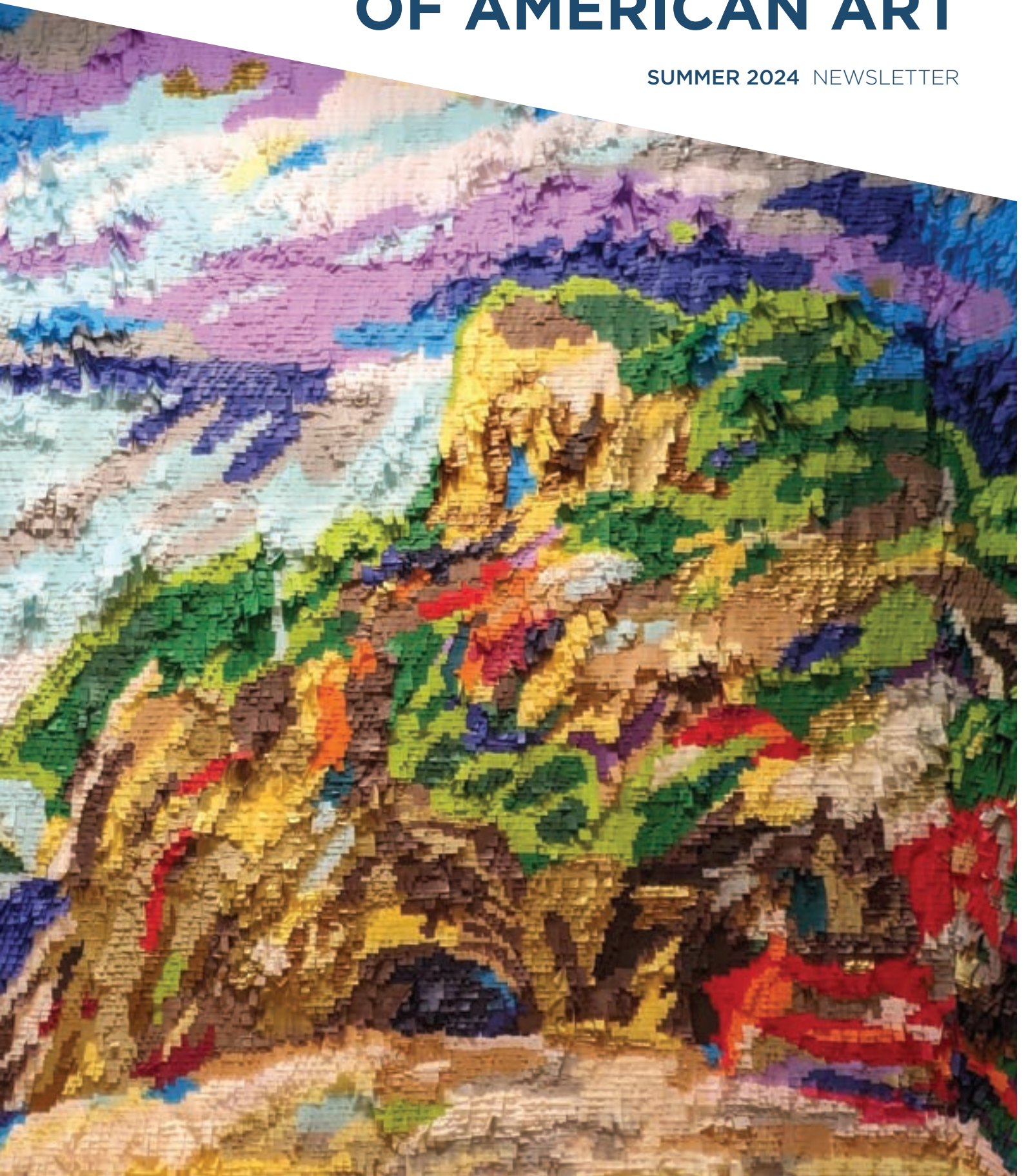


NEW BRITAIN MUSEUM OF AMERICAN ART

SUMMER 2024 NEWSLETTER



EXHIBITIONS

- 4 *Justin Favela: Do You See What I See?*
- 6 *The Land Carries Our Ancestors: Contemporary Art by Native Americans*
- 8 A Gift from the Helen Frankenthaler Foundation
- 9 New Gifts by the O’Neil Family
- 9 *Abstract Expressionism to Contemporary, with Masterworks from the Whitney Museum*
- 10 Pulp Art at the NBMAA and Delamar Hotel
- 11 *Valleys and Blue Light: Sculptures and Folded Cyanotypes by Fritz Horstman*

EXHIBITION SUPPORT

Justin Favela: Do You See What I See? is supported by an Anonymous Donor and Claudia I. Thesing.

The Land Carries Our Ancestors: Contemporary Art by Native Americans is organized by the National Gallery of Art, Washington.

In New Britain, this exhibition is presented by Stanley Black & Decker, The Aeroflex Foundation, The David T. Langrock Foundation, and The Edward C. & Ann T. Roberts Foundation. Generous funding has been provided by Arbella Insurance Foundation; Logan Milliken, Peter Rogers, and the Bristle Cone Pine Foundation; The Gong-Graham Family; and The O’Neil Family – Baltimore, MD.

Additional support provided by Charles and Irene Hamm, Claudia I. Thesing, Linda Cheverton Wick and Walter Wick, Dr. Timothy P. McLaughlin & Dr. Marian Kellner, the Bailey Family Fund for Special Exhibitions. Programming is supported by Evan R. Cowles & Brie P. Quinby; Mary Jane Dunn; and Christine E. Moser Foundation.

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

The NBMAA’s 23rd Annual Juneteenth Celebration is made possible through the generous support provided by Art Bridges Foundation’s Access for All program.

Additional programming support provided by Arbella Insurance Foundation, New Britain Commission on the Arts, Hartford HealthCare, The Bristle Cone Pine Foundation, Community Foundation of Greater New Britain, and Duane L. Hughes In Honor of Amy Holmes’ 50th Birthday in Celebration of Juneteenth.

IN THIS ISSUE

- 12 Education & Community
- 15 Paulette Fox: Honoring a Friend
- 16 Development & Membership
- 18 New Staff Spotlights
- 19 Social & Music Events

Cara Romero, *Indian Canyon* (detail), 2019, Archival pigment print, 15 × 48 in. (38.1 × 121.9 cm), Courtesy of the artist

IN MEMORIAM

- Lucy E. Abraham / Former Member
- Charles J. Bertagna / Former Member
- David G. Brown / Artist, Former Member, and Donor
- Ingeborg “Inga” Buhrmann / Former Member and Donor
- Elliot W. Cohen / Longtime Member
- Raymond G. Dalton / Former Member
- Cynthia Dorfman / Former Docent
- John Downes, Sr. / Corporate Partner
- Marion B. Doyle / Longtime Member and Donor
- Jane Ferguson / Donor
- Anne L. Gurr / Former Member
- Emily Leonard / Donor and Heritage Society Member
- Maureen Liegeot / Former Donor
- Natalie Lindstrom / Former Member
- Theodore Madfis / Longtime Member and Donor
- David Motycka / Former Donor
- Philip K. Pearson, Jr. / Former Member and Donor
- Arthur O. Phinney, Jr. / Former Member
- Lawrence P. Rubinow / Chair of a Longtime Funder, Former Trustee, Volunteer, Member, and Donor
- Homer Q. White / Longtime Member
- Margaret P. White / Former Member

Our thanks to the following NBMAA supporters



Dear Friends,

As we begin to set our sights higher on the future of the New Britain Museum of American Art, we must take great care to protect and preserve the buildings that create spaces for learning and sharing dialogue today. You will soon notice construction activity over by Landers House, where we are initiating an urgent roof replacement for this architectural treasure. For more than 120 years, the building’s red clay tile roof has provided a protective canopy over the original home of our beloved collection. To ensure the beauty and history of the nationally-registered historic landmark remain uncompromised, it is required that we install the same style as the original tiles. Would you believe the original manufacturer of the handmade custom tiles from 1901 is still in operation today?

I would like to take this opportunity to give you an update on the Campus Vision Plan—our journey to establish a vision for the next 15 years for our Museum’s campus. All community, Member, Trustee, and staff surveys were completed this past winter and spring. If you were able to participate in these conversations—either in person or through digital surveys—I thank you for helping shape the narrative. If you have not yet participated, there will be more opportunity to do so in the years ahead! Initial ideas are now working their way through a conceptual design process, which is an exciting stage of the project. We are visualizing all options for transforming certain areas of our buildings and grounds to improve visitor experience with new opportunities for engagement, while elevating the Museum’s national reputation. It has been an honor to witness the entire process thus far unfold like pieces of a symphony coming together in harmony.

The Museum has also found its rhythm with our monthly free Access for All community days. Thanks to a three-year \$400,000 Art Bridges Foundation Access for All grant, the NBMAA has been able to offer themed engagement opportunities to over 2,000 people since January. We are preparing to present the Museum’s 23rd Juneteenth Celebration on June 15. This important event is orchestrated by a partnership between the Museum’s Education team and a Community Advisory Group comprised of New Britain’s cultural leaders and influencers. We acknowledge the legacy of Juneteenth leadership on page 15 with a conversation with Paulette Fox, founder and leader of our Juneteenth Celebration for 20 years, and longtime Member and supporter of the New Britain Museum of American Art.

Finally, the exhibition highlight of the summer is a celebration of the rich heritage and contemporary vision of Indigenous Americans in the landmark show *The Land Carries Our Ancestors: Contemporary Art by Native Americans*. If you have not yet had the opportunity to view the show, I urge you to plan a visit this summer to immerse yourself in the stunning colors and poignant storytelling of nearly 50 living Native artists.

I look forward to seeing you and your family in the galleries this summer.

Warm Regards,

Brett Abbott

BRETT ABBOTT
Director and CEO



JUSTIN FAVELA

Do You See What I See?

NOW THROUGH DECEMBER 1, 2024

Maximilian E. and Marion O. Hoffman Foundation Gallery



Brilliant colors, tissue paper, cardboard, and untold stories converge in *Do You See What I See?* featuring works by Las Vegas-based artist Justin Favela (b. 1986). Nestled throughout the galleries, this exhibition is an exploration of the artist's quest to see himself and the vibrant Latinx community represented within the Museum's esteemed collection.

CONERICOT, Favela's piñata-inspired mural, draws inspiration from depictions of Latin America from the permanent collection. His immersive installation alludes to the beauty of those landscapes, as well as the fantasies that often color Americans' perceptions of these underrepresented cultures.

Do You See What I See? extends its presence throughout the Museum with several reinterpretations of nineteenth- and twentieth-century paintings and works on paper. These dispersed works serve as thoughtful interventions

ABOVE: Justin Favela, *CONERICOT* (detail), 2024, Paper, cardboard, and glue, Courtesy of the artist

LEFT: Raphaëlle Peale (1774–1825), *Bowl of Peaches*, 1816, Oil on panel, 12 ¾ x 19 ¼ in. (19 ¾ x 25 ¾ x 2 ½ in. framed), Harriet Russell Stanley Fund, 1961.01; Justin Favela, *Bowl of Peaches (after Raphaëlle Peale)*, 2024, Tissue paper and glue on board, Courtesy of the artist

within the existing collection, bringing past and present into conversation and addressing Latinx presence—or absence—in the story of American art.

One of these historic reinterpretations is Favela's recreation of Raphaëlle Peale's iconic nineteenth-century painting *Bowl of Peaches* with hand-cut piñata paper, a medium that playfully challenges artistic hierarchies of fine art and craft. Born over 200 years apart, both Peale and Favela are known for their depictions of food, a subject rich with personal and political symbolism. While Peale's bounty of peaches signifies the prosperity of middle-class America, Favela's still life conveys a uniquely Latinx perspective. Favela describes that, "in recent years, I have made work about food production in America and Latin America, from the destruction of Central American countries for bananas to the exploitation of farmworkers in the U.S." Peaches also hold personal significance: Favela's Mexican great-grandfather and grandfather were farm workers who spent months in the U.S. working in orange and peach orchards. Favela recalls that his grandfather "always had peach and apricot trees growing in the backyard when I was growing up. Peale's painting reminded me of him, and I am sure it would be his favorite if he saw it."

Curated by artist, educator, editor, activist, and writer

Jaune Quick-to-See Smith (Citizen of the Confederated Salish and Kootenai Nation), *The Land Carries Our Ancestors: Contemporary Art by Native Americans* highlights artworks by nearly 50 living Native artists that powerfully visualize Indigenous culture and knowledge of the land. Brought together by Smith, this multigenerational, diverse group of artists works across the United States and spans a range of practices, including weaving, beadwork, sculpture, painting, drawing, photography, performance, and video. Their means of making reflects the diversity of Native expression according to individual, regional, and cultural identities. At the same time, these works share a worldview informed by a reverence and concern for the land.

The Land Carries Our Ancestors is organized by the National Gallery of Art, Washington, D.C., where it was on view from September 22, 2023, through January 15, 2024. It was the first exhibition of Native art presented at the National Gallery of Art in 30 years and the first exhibition of contemporary Native art in 70 years. It is on view at the New Britain Museum of American Art through September 15, 2024.

The exhibition will be accompanied by a range of programs and events. A related book published by the National Gallery in association with Princeton University Press features each artist; a poem by Joy Harjo (Muscogee [Creek] Nation), 23rd US poet laureate; an essay by heather ahtone (Choctaw/Chickasaw Nation), director of curatorial affairs at the First Americans Museum; an essay by Jaune Quick-to-See Smith; and an essay on the art in the exhibition by Shana Bushyhead Condill (Eastern Band of Cherokee Indians), executive director of the Museum of the Cherokee People.

ABOUT JAUNE QUICK-TO-SEE SMITH

Jaune Quick-to-See Smith is a citizen of the Confederated Salish and Kootenai Nation of Montana. She grew up on several other reservations in the Pacific Northwest and always returned to her relations on the Confederated Salish and Kootenai Reservation in Montana. She holds a BA in art education from Framingham State College (now Framingham State University) in Massachusetts and an MA in visual arts from the University of New Mexico. In addition, Smith has been awarded honorary doctorates from the Minneapolis College of Art and Design, Pennsylvania Academy of Fine Arts, Massachusetts College of Art, and the University of New Mexico for her work and outreach to a wide spectrum of audiences. Smith's roles as artist, teacher, curator, and activist have resulted in hundreds of exhibitions over the course of 50 years, featuring both her work and that of other artists across the United States and in Europe.

A prolific artist, Smith makes work that includes imagery and objects from everyday life, past and present, and invites close reading to challenge received notions and cultural signs referencing Native Americans.

The Land Carries Our Ancestors: **CONTEMPORARY ART BY NATIVE AMERICANS**

NOW THROUGH SEPTEMBER 15, 2024

Stitzer Family Gallery and Robert & Dorothy Vance Gallery

A GIFT FROM THE Helen Frankenthaler Foundation



Helen Frankenthaler,
Estuary, 1981, Acrylic on
canvas, 57 ¾ × 54 ½ in.
(146.7 × 138.4 cm), Gift of
the Helen Frankenthaler
Foundation, 2023.15

Helen Frankenthaler, whose career spanned six decades (1950s–2011), has long been recognized as one of the great American artists of the 20th century. She was eminent among the second generation of postwar American abstract painters and is widely credited for playing a pivotal role in the transition from Abstract Expressionism to Color Field painting. Through her invention of the soak-stain technique in the early 1950s, she expanded the possibilities of abstract painting, while referencing figuration and landscape in unique ways. Frankenthaler achieved extraordinary success during and after her lifetime. She was given her first solo exhibition in New York in 1951 at the age 23 and was the subject of career retrospectives in 1960 (Jewish Museum), 1969 (Whitney Museum; traveled internationally), and 1989 (Modern Art Museum of Fort Worth; traveled nationally). In 2021, the NBMAA mounted an exhibition of her works on paper titled

Helen Frankenthaler: Late Works 1990–2003. This exhibition explored her years in Connecticut, where she taught at Yale and lived and painted in Cornwall, Stamford, and Darien from the 1970s until her death.

Since 2015, Helen Frankenthaler's remarkable painting *Estuary* has been on long-term loan from the Helen Frankenthaler Foundation. This year, the Foundation approved making a gift of *Estuary* to the NBMAA, where it can continue to be seen and enjoyed by our audiences in perpetuity. A highlight of the NBMAA's 20th-century masterworks, *Estuary* employs Frankenthaler's iconic soak-stain technique, as well as thick impasto and bright hues, which became prevalent in her works of the 1970s. Throughout her career, Frankenthaler was greatly inspired by the natural landscape, as is the case in *Estuary*, whose title refers to the tidal mouth of a large river, where salt and fresh water meet.

NEW GIFTS BY THE O'NEIL FAMILY



Simon Roberts, *Ground Bomb, Winter Blast, Arizona*, 2002, Chromogenic print, Image Size: 24½ × 24 in. (62.2 × 61 cm), Frame Dimension: 26 ¾ × 25 ¾ × 2 in. (66.7 × 65.4 × 5.1 cm), Gift of the O'Neil Family, Baltimore, Maryland, 2023.9.3

The NBMAA is thrilled to announce a recent gift of important photographic works from the collection of Nancy and Tom O'Neil, Baltimore. Representing the family's third landmark donation to the Museum in just five years, this gift comprises iconic photographs by leading contemporary artists Dawoud Bey (b. 1953), Richard Misrach (b. 1949), Simon Roberts (b. 1974), and Thomas Kellner (b. 1949). The works reflect important developments in American photography, society, and history, and they enhance the profile of NBMAA's collection and photography holdings.

Prior donations by the O'Neils comprised 32 works by contemporary photographers, including Edward Burtynsky (b. 1955), David Maisel (1961), Ben Marcin (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), among others. In 2023, the Museum presented two major concurrent installations inspired by and drawn from their donations: *Edward Burtynsky: Earth Observed* and *In Focus: Photographs from the O'Neil Collection*. In 2019, an installation of highlights from the O'Neils' donation was on view at the NBMAA, and individual works from their gift have been included in permanent collection installations in subsequent years.

Of the family's support of the NBMAA, Tom O'Neil has remarked that, "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."



Abstract
Expressionism to
Contemporary,
with Masterworks
from the Whitney
Museum

JULY 2024–JUNE 2026

Richard and Virginia
McKernan Gallery

PULP ART

at the NBMAA and Delamar Hotel

OPENING
MAY 2024

The Sanford
B.D. Low
Illustration
Gallery & the
Delamar West
Hartford

Howard Brown,
*Interplanetary
Graveyard, From
Future Fiction: March
1942*, 1942, Oil on
canvas, 29 x 20 ¼ in.,
The Robert Lesser
Collection of Pulp Art,
2009.22.117LIC

Richard Calkins, *Buck
Rogers in the 25th
Century, National
Newspaper Service,
Chicago: 1936*, 1936,
Gouache and charcoal
on paper, 26 ½ x 18 ¼
in., The Robert Lesser
Collection of Pulp Art,
2009.22.78LIC



The Museum's celebrated collection of Pulp Art illustration will be on view at the NBMAA and the Delamar Hotel in West Hartford, in a two-part exhibition highlighting the compelling narrative imagery depicted by artists of this genre.

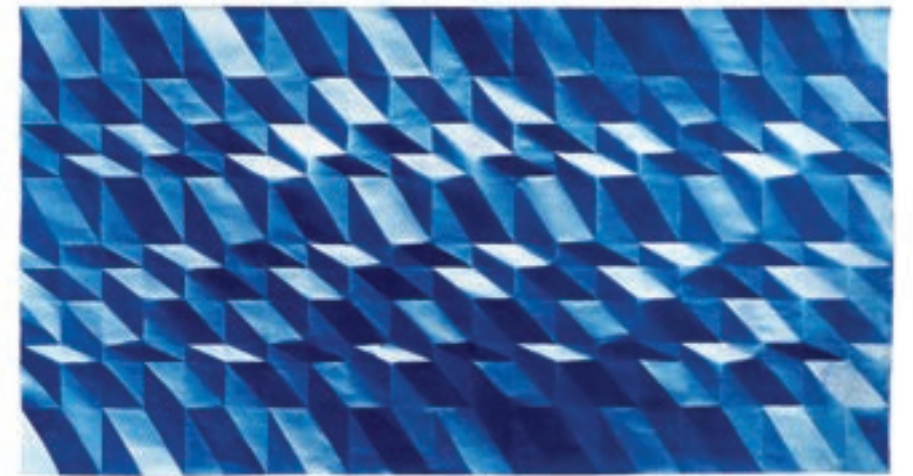
From the Great Depression through the era of World War II, Americans turned to inexpensive novels referred to as "pulp-fiction" as a form of entertainment and a way to escape their woes. These gripping stories, conceived before the age of television, were suffused with adventure and mystery. Often produced 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. 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 as an important reflection of our material culture. He acquired what few examples he could find across the U.S., uniting the original texts with the illustrations produced for them. In the last decade, Lesser gifted more than 200 examples to the NBMAA; today, the Robert Lesser Collection represents the greatest assemblage of pulp art in this country.

Pulp Art at the New Britain Museum of American Art presents a selection 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.

Valleys & Blue Light



Fritz Horstman, *Folded Cyanotype*, 2023, Cyanotype fluid on paper, 243 11 ¼ x 21 in., Courtesy of the Artist

SCULPTURES AND FOLDED CYANOTYPES BY FRITZ HORSTMAN

OPENING WINTER 2024

Landers House Galleries

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

Horstman's U-Shaped Valley sculptures began in 2016 while looking at glaciers in Svalbard, north of the Arctic Circle. Instead of recreating glaciers, he began making sculptures that took on the shape of the land below the glaciers, which was of course a valley. Using a wide range of materials, the work elegantly conflates layers of culture and geology. The sculptures range in size from a few inches across up to six feet long. Craft and process draw connections between the landscapes we inhabit and the materials with which we surround ourselves.

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

About Fritz Horstman

Fritz Horstman is an artist, curator, and educator based in Bethany, Connecticut. In addition to his exhibition at the New Britain Museum of American Art, he has upcoming solo exhibitions at Municipal Bonds in San Francisco and at Planthouse Gallery in New York. Recent residencies include The Arctic Circle Residency and The Bauhaus Residency, with an upcoming residency in northern Michigan at Tusen Takk. He has curated exhibitions across Europe and the US, including *Anni Albers: In Thread and On Paper*, which was most recently at the Blanton Museum of Art in Austin and was previously at the New Britain Museum of American Art. He is Education Director at the Josef and Anni Albers Foundation and author of *Interacting with Color: A Practical Guide to Josef Albers's Color Experiments*.

Education & Community Programs

This summer, we look forward to seeing you and your family creating and learning in our studios and galleries. Join us for Artist Talks, Lectures, and Film Screenings related to *The Land Carries Our Ancestors: Contemporary Art by Native Americans*. Learn more about our special exhibitions and permanent collection on a Weekend Walk-In Tour or Slow Art Tour. Ignite your creativity in one of our Adult Studio Classes, or sign up your littles for our children's classes or summer camp. And bring your family and friends to enjoy Free Admission during our monthly Access for All Community Days!



Children's Art Classes

Studio@4 AGES 9-12

Thursdays, June 6, 13, 20, 27
4-5:30 p.m.

Art Explorers AGES 6-8

Saturdays, 10:30 a.m.-12 p.m.

Art Start AGES 3-5

Saturdays, 11-11:45 a.m.

Join us for Art Start and Art Explorers every Saturday through June 29. Classes will then resume on September 7 after the summer break.

Homeschool Days

Wednesday, June 26, 10 a.m.-3 p.m.
Thursday, September 19, 10 a.m.-3 p.m.

Join us for a special day just for homeschool families. The day will feature Docent-led tours for all ages, artmaking studio workshops, and time to explore the Museum and meet other homeschoolers. Special Homeschool rates will apply.

Access for All Community Days

Juneteenth

Saturday, June 15, 11 a.m.-4 p.m.

Mark your calendars for the NBMAA's 23rd Annual Juneteenth Celebration!

Join us for this day-long event, featuring artistic performances, music, in-gallery experiences, and of course artmaking. Shop from local Black-owned businesses, support independent artists, and grab a bite from regional food trucks. The Museum was one of the earliest institutions, if not the first, to hold a Juneteenth celebration in New Britain. In 2001, in collaboration with its African American Advisory Committee, the Museum worked with New Britain residents to host a celebration for the holiday.

Celebrating Our Diverse America

Saturday, July 20, 11 a.m.-2 p.m.

Celebrate diversity in America through a guided family tour, oral histories, artmaking, and performance on this Access for All Community Day.

National Wellness Month

Saturday, August 17, 11 a.m.-2 p.m.

National Wellness Month focuses on self-care, managing stress, and promoting healthy routines. Join us in looking at how art can be used as a tool for wellness.

Look on the back page for details about summer camp!



Hispanic Heritage Month

Saturday, September 21, 11 a.m.-2 p.m.

National Hispanic Heritage Month honors the cultures and contributions of both Hispanic and Latine Americans. Join us at the Museum as we share the history, heritage, and accomplishments of Hispanic and Latine Americans of past and present through artmaking activities and performances.

Tours

Docent-Led Slow Art Tour

Wednesday, June 12, 1-2 p.m.

WALK-IN TOUR

Museum Masterpieces

Saturdays at 1 p.m., through June 29, 2024

WALK-IN TOUR

The Land Carries Our Ancestors

Sundays at 1 p.m., through June 30, 2024

Lectures & Gallery Talks

LECTURE

Natural Land Cultural Space: Indigenous Aesthetics and Mapping the Self in Spacetime with TLisza Jaurique and Marcus Zilliox

JEAN HOLDEN EMINENT VISITING ARTISTS WORKSHOP FUND

Sunday, June 23, 2-3 p.m.

POETRY

Workshop with Marcus Zilliox

Wednesday, August 21, 2-3 p.m.

GALLERY TALK

The Cycle of Terror and Tragedy: September 11, 2001

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

DISTINGUISHED LECTURE

Barbara Prey

Sunday, September 29, 2-3 p.m.

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



Wellness

YOGA
An Artful Practice

Thursdays, June 6, 13, 20, 27, 6–6:45 p.m.
Additional dates to be announced!

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

Adult Studio Classes

Watercolor with Mary Smeallie

Wednesdays, June 5 & 12, 1–3 p.m.

PAPER CUTTING WORKSHOP
Scherenschnitte with Mary Smeallie

Thursday, June 13 & Friday, June 14, 1–3 p.m.

Films

- Native America - Part 1: From Caves to Cosmos
Sunday, June 16, 2–3 p.m.
- Native America - Part 2: Nature to Nations
Sunday, July 21, 2–3 p.m.
- Native America - Part 3: Cities of The Sky
Sunday, August 18, 2–3 p.m.
- Native America - Part 4: New World Rising
Sunday, September 15, 3:30–4:30 p.m.



Film still from *Native America - Part 3: Cities of the Sky*

Honoring a Friend



We prepare to present the 23rd Juneteenth Community Celebration at the New Britain Museum of American Art by honoring our Juneteenth founder, Paulette Fox. As Executive Director of the Opportunities Industrialization Center (OIC) of New Britain, Ms. Fox has been committed to leading the advancement of the underserved youth and adults of the city since 1985. In fact, she is the first African American female Executive Director of the OIC.

Paulette reflects on her decision to bring Juneteenth to New Britain. She says, “As a child growing up in Hartford, my mother and father always went to Juneteenth. When I came to New Britain 38 years ago and got involved with the OIC and relocated here, I got involved with the Museum of American Art.” Paulette continues, “Together with the Museum, we thought it would be wonderful to have our own Juneteenth—but with a different kind of cultural aspect.”

Ms. Fox thought it would be important to remind the community about this pivotal day in the history of America. She felt that the smaller size of the city would allow for a more intimate experience than a larger event like the Harford’s. She felt that the diversity in New Britain would be wonderfully served by a Juneteenth celebration. Paulette says,

“We created Juneteenth to represent not just what African Americans went through, but we connected with other cultures like the Polish community, the Asian communities, the Latino community—so that people could celebrate their own cultures while coming together on Juneteenth. Together, they could experience the historical significance of what African Americans went through.”

Paulette appreciates that the collection and exhibitions at the NBMAA reflect diverse perspectives and that the Museum “makes it feel like home” for African Americans and people of other backgrounds. “It was so important to have the celebration here because it’s very important to have African Americans and different ethnic groups visit the Museum and understand the history of American art,” she says. For 23 years, the Juneteenth event at the NBMAA has represented the dynamic cultural identities of the community through food, music, and the shared understanding of the impact of the holiday.

“I get so emotional when I think that in today’s world, we all come together to celebrate Juneteenth as a national holiday,” says Ms. Fox. “I can just feel what happened on Juneteenth when it was found out by my ancestors years after Emancipation that they were free.”

Please join us in thanking and honoring Paulette Fox for her more than 20 years of service to the Museum community. A current NBMAA Member, Ms. Fox has been a donor for 25 years—even longer than she’s been a volunteer!

BEYOND MEMBERSHIP

The Annual Fund

Membership provides Museum access, but the Annual Fund fuels the margin of excellence that creates an exceptional experience. Here's how your gift makes a world of difference:

- **Unveils Hidden Gems:** The Annual Fund allows us to showcase fresh, new perspectives in our galleries.
- **Ignites Creative Sparks:** Annual Fund gifts enable us to offer expansive educational programs for all ages.
- **Builds a Vibrant Community:** The Annual Fund allows us to foster a dynamic space where people can connect and share their passion for art.

Every contribution, big or small, truly makes a difference. Your Annual Fund gift allows the NBMAA to offer exceptional exhibitions, innovative programs, and a welcoming environment for all.

Support the Annual Fund today and join us in creating a vibrant space where creativity thrives.



Maximize your impact AND MINIMIZE YOUR TAXES!

Are you 70 ½ or older with a traditional IRA? Did you know you can donate directly to the New Britain Museum of American Art from your IRA and **reduce your taxable income**? It's called a Qualified Charitable Distribution (QCD), allowing you to give up to \$105,000 each year to qualified charities—like the NBMAA!

Here's why it's a win-win:

- **Support the arts you love:** Your generous gift helps the NBMAA continue to offer world-class exhibitions, educational programs, and community outreach.
- **Reduce your tax burden:** The amount you donate through a QCD is excluded from your

taxable income, potentially lowering your tax bill. It's like redirecting your tax dollars to the cause you care about most.

- **Supercharge your gift:** When the funds come directly from your IRA to the NBMAA, rather than being sent to you first, the NBMAA receives the money tax-free. This means the **full amount of your hard-earned savings goes towards supporting the Museum's mission**, essentially allowing you to give more at no extra cost to yourself.

Cultivate a vibrant future for the arts! Consult your tax advisor to see if a QCD is right for you, and contact us today to learn more about how your gift can make a difference. It's a win-win!

NOR'EASTER

The 54th Annual Juried Members Exhibition

JULY 25–AUGUST 11, 2024

A showcase of your peers, the Annual Juried Members Exhibition features contemporary work from fellow NBMAA Members. This prestigious competition spotlights captivating works across all media from today's established and emerging artists. Don't miss this exploration of American creativity!

Esteemed juror Kate Menconeri, Chief Curator at the Thomas Cole National Historic Site, leads the charge in selecting the most innovative and thought-provoking works.



MARK YOUR CALENDAR

22ND ANNUAL

ART PARTY

OF THE YEAR

SATURDAY, OCTOBER 5

The Art Party of the Year is back, promising an extraordinary evening. Mingle amidst stunning artwork, savor exquisite cuisine, and sip signature cocktails while celebrating Anita Arcuni Ferrante & Anthony Ferrante, generous philanthropists and champions of the arts.

Artistic inspiration can go home with you. This exclusive event offers a silent auction to collect one-of-a-kind artwork. True art appreciation thrives in any space, and this special piece will be a cherished memento of your good taste.

Limited sponsorships are available. Promote your company and have a great evening all at the same time! Contact us at events@nbmaa.org to request a sponsorship packet.



Amy Morgan

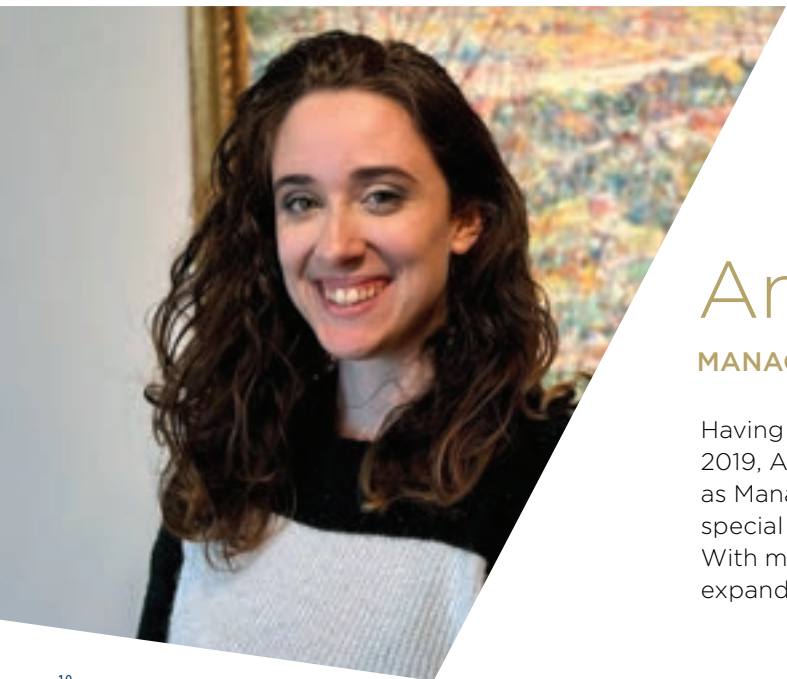
DEVELOPMENT COMMUNICATIONS
AND EVENTS ASSISTANT

Originally from Massachusetts (and a lifelong Red Sox fan), Amy is delighted to be back to her New England roots after fifteen years on the west coast in Seattle, Washington. A global museum visitor, she feels fortunate to have landed here at the NBMAA, where she can play a part to help sustain, grow, and celebrate this extraordinary collection of American art. When she's not looking at or teaching about art, she's often creating it, in mediums such as watercolor, oil pastel, and letterpress. Otherwise, you will likely find her somewhere near salt water. Amy's contagious enthusiasm for art appreciation will enrich our Member experience, extend outreach to new communities, and strengthen the important relationships that sustain the Museum.

Gabrielle Gaulin

COORDINATOR OF CHILDREN
AND SCHOOL SERVICES

Gabrielle sees the NBMAA as an important gathering place for people from all around Connecticut, where many diverse American perspectives are shared through the Museum's exhibitions. She is excited to work with the school groups who visit the Museum and engage with the art. Hearing students of all different ages and backgrounds connect with a piece and share their thoughts and stories is so special and makes every day feel fresh—and sometimes funny too!



Angel Bleggi

MANAGER OF ART STUDIO EDUCATION

Having interned at the New Britain Museum of American Art in 2019, Angel is excited to return to the Education Department as Manager of Art Studio Education. She thinks the NBMAA is special because of the impact it makes on our local community! With many exciting new programs coming, she looks forward to expanding the Museum's connection with visitors.



SAVE THE DATE

Museum After Dark Halloween Party

Friday, October 25, 8-11 p.m.



Holiday Party Rentals

Available dates for private holiday gatherings are filling quickly. Book yours before they're all gone! Learn more about renting the Museum for your private event at nbmaa.org/rent-the-museum

Live Music Schedule

Sunday Music Series

3 p.m., Stanley Works Center

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

JUNE 9

Connecticut Virtuosi Chamber Orchestra

JULY 14

Melanie Chirignan & Melanie Hardage

AUGUST 11

Bridget De Moura Castro: Liszt Annual Concert

SEPTEMBER 8

Dave Giardina Guitar and Violin Duo

Art Happy Hour

Thursdays, June 6-September 12

(There will be no Art Happy Hour on July 4)

5:30-8 p.m.

Enjoy live music on Thursday nights all summer long, with a front-row seat to the best view of Walnut Hill Park. Cocktails, snacks, sandwiches, and salads are available for purchase in our Museum Café. In case of inclement weather, call ahead. Most nights, we can move the party indoors!

Please refer to our website for a full list of live music performances.

First Friday*

5:30-8 p.m.

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

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

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

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

JUNE 7

Eight to the Bar

NO FIRST FRIDAY ON JULY 5

AUGUST 2

Candy-O

SEPTEMBER 6

Good Trouble

**Please Note: The venue has capacity for several hundred with limited seating available and a full dance floor. The rest of the space is dedicated for standing room only. Please arrive early for a better chance of securing chairs.*

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



Eight to the Bar

NEW BRITAIN MUSEUM OF AMERICAN ART

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



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Summer Camp

AGES 6-12

**Tuesdays, Wednesdays, and Thursdays
9 a.m.-12 p.m.**

WEEK 1

Exploring fundamentals of pencil, paint, and print
July 9, 10, 11

WEEK 2

Paper as an artmaking medium, taking inspiration
from artworks by Justin Favela and Thornton Dial
July 16, 17, 18

WEEK 3

Form and Function: exploring the line between fine
arts and craft
July 23, 24, 25

WEEK 4

Problem solving through design thinking
July 30, 31, August 1



GENERAL ADMISSION

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

MUSEUM HOURS

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

SATURDAY ADMISSION

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

MUSEUM CAFE

Wednesday-Sunday
10 a.m.-2:30 p.m.

ACCESSIBILITY

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

DIGITAL

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facebook.com/nbmaa
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instagram.com/nbmaa56
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