



NEW BRITAIN
**MUSEUM OF
AMERICAN ART**

SUMMER/FALL 2025
MEMBER NEWSLETTER

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EXHIBITION SUPPORT

Norman Rockwell: From Camera to Canvas is supported by Stanley Black & Decker and the Kathryn Cox Endowment Fund for Special Exhibitions.

Works in *Pop! American Art in the 1960s* are from the collections of the Whitney Museum of American Art and Ulrich Museum of Art as part of Art Bridges' Partner Loan Network program. This installation is supported by The Aeroflex Foundation.

ON THE COVER: Norman Rockwell (1894-1978), *Going and Coming* (detail), 1947, Cover illustration for *The Saturday Evening Post*, August 30, 1947. Oil on canvas, Norman Rockwell Museum Collection, Norman Rockwell Art Collection Trust, NRACT.1973.009. © SEPS: Curtis Publishing, Indianapolis, IN. CurtisLicensing.com. All rights reserved.

ABOVE: Richard Pousette-Dart, *Night Voyager II* (detail), 1979, Etching. Image: 17 7/8 x 23 13/16 in., Collection of the Richard Pousette-Dart Foundation

IN MEMORIAM

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- Arlene Buckey** / Longtime Member and Donor
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- Candice Michalski** / Longtime Member
- Michael A. Milardo** / Former Docent
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- Nelson A. Sly** / Longtime Member and Donor
- Clare Brett Smith** / Artist, Longtime Member, and Donor
- James “Rusty” Tilney** / Former Member, Donor, and Volunteer
- Philip S. Walker** / Longtime Member and Donor

Dear Friends,

As Americans, we pause to bear witness to our own history as the books are being written. Once again, our nation finds itself living through a time that will be studied and remembered in the chapters to come. In these moments, I reflect on our beloved Museum’s history—its triumphs, challenges, and transformation—and how they align with the sweeping events that have shaped America. I marvel at the resilience embedded in both our nation and this institution, at how we have continually emerged from each significant chapter stronger, more inclusive, and more committed to our purpose.

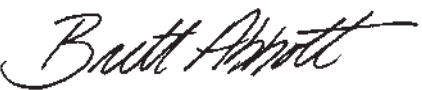
Over our 172-year history, the NBMAA has flourished through some of the most significant moments in U.S. history—including Civil and World Wars, the Great Depression, the moon landing, the internet revolution, and a global pandemic—surviving and growing more welcoming, more responsive, and more vital with each passing era. Support from our Members, funders, sponsors, Legacy supporters, Trustees, staff, and volunteers ensure we continue this tradition of resilience—not only preserving the collection, but also positioning the Museum as a place of belonging, reflection, and inspiration for whatever lies ahead for our nation.

How will you continue the story of resilience with us? Start by being here. Bring your family and friends to experience our storied collection and ever-evolving special exhibitions. This fall, we are proud to present an exhibition featuring Norman Rockwell, an artist who quite literally illustrated his American experience from 1914 to 1970. Attend our programs and find moments of connection, enrichment, and inspiration for both the senses and the soul. Mark your calendar for the *Art Party of the Year* on October 4—a mid-century celebration inspired by Rockwell’s era and honoring Dr. Peter and Gail Bye. Consider deepening your connection by becoming a member of the Heritage Society or the John Butler Talcott Society. These are just a few of the many ways you can help carry this legacy forward.

We are preparing not just for today, but for the future children, grandchildren, and generations we cannot yet imagine—so that they, too, will find in these galleries a mirror of who we were, who we are, and who we hope to become.

Thank you for continuing to turn the page with us.

Warm Regards,



BRETT ABBOTT
Executive Director and CEO



Our thanks to the following NBMAA supporters



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Norman Rockwell

FROM CAMERA TO CANVAS



“I’ve always been known as
The Kid with the Camera Eye.”

—NORMAN ROCKWELL

SEPTEMBER 26, 2025–FEBRUARY 15, 2026

The Stitzer Family Gallery and Robert & Dorothy Vance Gallery

For more than forty years, photographs were the building blocks of Norman Rockwell’s art. Following his preliminary sketches, they were the first depictions of his ideas. In this crucial stage between inspiration and canvas, Rockwell choreographed the elements of character, expression, setting, and detail, creating photographic images that became the templates for his paintings.

Photography was an essential tool for illustrators and commercial artists working in the first half of the twentieth century. For many, camera studies were merely visual notes, convenient shortcuts to accuracy and efficient aids for meeting deadlines. But Norman Rockwell’s thousands of reference photographs are exceptional in their scope, detail, and nuance.

A perfectionist, Rockwell went to elaborate lengths to create photographs that portrayed his concepts exactly, fully realized in every respect. Scouting models and locations, researching costumes and props, he carefully orchestrated each element of his design to be photographed before putting paint to canvas. Staging his scenarios for the camera, the artist instructed his photographers when and what to shoot as he directed a cast of amateur actors. Rockwell produced a wealth of photographs for every new composition, which he then transferred, in whole or in part, to his final work.

The gifts for narrative and character that define Norman Rockwell’s illustration likewise distinguish his photographs. Mirroring his masterworks in a

tangible parallel universe, they elicit a haunting sense of *déjà vu*. Though Rockwell never intended his reference photographs to be viewed on their own merits, they are nonetheless authentic expressions of his vision. Works of art in their own right, they represent a little-known body of Norman Rockwell images in an unexpected medium.

Norman Rockwell: From Camera to Canvas features nearly 70 photographs, tear-sheets, paintings, and drawings that span Rockwell’s prolific career, and is organized by the Norman Rockwell Museum in Stockbridge, Massachusetts.

Above (left to right):

Gene Pelham (1909–2004), **Photograph for War News**, 1944, Unpublished illustration for *The Saturday Evening Post*, 1944, Norman Rockwell Art Collection Trust, ST1976_6258 © Norman Rockwell Family Agency. All rights reserved.

Norman Rockwell (1894–1978), **War News**, 1944, Unpublished illustration for *The Saturday Evening Post*, 1944, oil on canvas, Norman Rockwell Museum Collection, NRM.1976.02 © Norman Rockwell Family Agency. All rights reserved.

Gene Pelham (1909–2004), **Photographs for Going and Coming**, 1947, Cover illustration for *The Saturday Evening Post*, August 30, 1947, Norman Rockwell Museum Collection, Norman Rockwell Art Collection Trust, ST1976_2992; ST1976_2993 © Norman Rockwell Family Agency. All rights reserved.

Norman Rockwell (1894–1978), **Going and Coming**, 1947, Cover illustration for *The Saturday Evening Post*, August 30, 1947, oil on canvas, Norman Rockwell Museum Collection, Norman Rockwell Art Collection Trust, NRACT.1973.009. © SEPS: Curtis Publishing, Indianapolis, IN. CurtisLicensing.com. All rights reserved.

ALTERED STATES

The Etchings of Richard Pousette-Dart

AUGUST 22, 2025–APRIL 26, 2026

Mary & George Cheney Gallery, The Hartford Steam Boiler Inspection & Insurance Company Gallery, and Alix W. Stanley Gallery

For Richard Pousette-Dart (1916–1992), the print pulled straight from the press offered tantalizing possibilities for transformation by later applications of paint, graphite, and ink.

Such modifications and revisions become the extraordinary focus of his work in multiples. *Altered States* is a consideration of etchings created by Richard Pousette-Dart during a period of intensive immersion and experimentation in intaglio printmaking, offering a fascinating vantage into the artist’s diverse and innovative work in the medium.

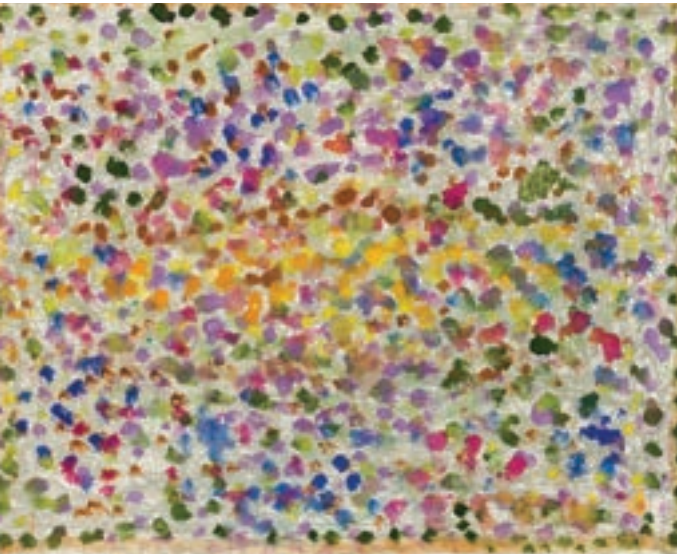
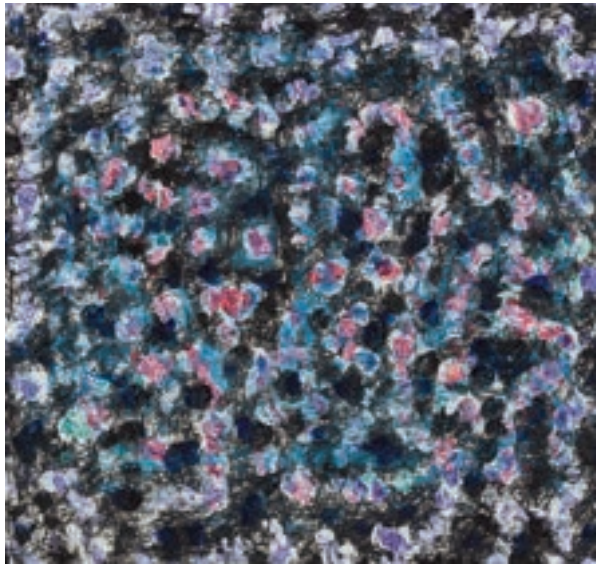
Best known as an Abstract Expressionist, Pousette-Dart approached works of art as points of departure rather than fixed destinations, rejecting the rote and repeatable. Pousette-Dart was not the first to paint and draw on his prints. Hand-coloring dates to the origins of printmaking itself, yet unlike the majority of his predecessors, he was not interested simply in filling in the outlines or heightening with decorative hues. Rather, his daubs, lines, drips, and accretions are integral to the works. Through his spontaneous application of layers of colors atop the etchings, the prints evolve into something unique and new, entirely separate from the originals.

This exhibition features Pousette-Dart’s extraordinary foray into experiments in printmaking in 1979, when he was afforded the opportunity at the Rockland Foundation (now Rockland County Center for the Arts) near his home and studio in Suffern, New York. Work of these later decades gravitates towards all-over compositional fields of concentrated small gestures and marks, often organized around a central geometric or organic shape. Pousette-Dart regarded the transition between forms and backgrounds as the “living edge”—the trace or residue of the spiritual act of painting; a bridge between the conscious and unconscious mind.

For Pousette-Dart, the goal of etching was to draw the unique out of the uniform. Ultimately, the rigors of printmaking were an ally to Pousette-Dart, whose unique body of etchings present a harmonious balance between the anticipated and unexpected.

This exhibition is organized by the Richard Pousette-Dart Foundation in coordination with the New Britain Museum of American Art.

Above: Richard Pousette-Dart, *Night Effigies* (detail), 1980, Etching with acrylic, Image: 8 x 10 in., Collection of the Richard Pousette-Dart Foundation



Clockwise: Richard Pousette-Dart, *Sylvia (Spring, Rocks, and Daffodils)*, 1979–81, painted 1985–88, Acrylic paint over aquatint, with scraping, printed in dark gray ink on wove paper, Image: 30 ¾ x 42 ½ in., Collection of the Richard Pousette-Dart Foundation; *Myriad Gardens*, 1980, Etching with acrylic, Image: 8 x 10 in., Collection of the Richard Pousette-Dart Foundation; *Black and White Landscape*, 1979, Etching with acrylic, Image: 17 ¾ x 23 ¾ in., Collection of the Richard Pousette-Dart Foundation

JOE FIG

Contemplating Vermeer

JUNE 6, 2025–JANUARY 11, 2026

Charles and Irene Hamm Gallery

In 2023, the Rijksmuseum in Amsterdam hosted a monumental exhibition of Johannes Vermeer, showcasing 28 of the 35 masterpieces attributed to the enigmatic Dutch painter. Drawing on his own visit to this historic show, artist Joe Fig created a body of new paintings. In these works, featured in *Contemplating Vermeer*, Fig not only pays homage to the seventeenth-century painter's mastery of light, color, and verisimilitude, but also reflects on the aesthetic experience in the Rijksmuseum's galleries. Expanding on his decade-long *Contemplation* series, he captures his subjects—artworks and their viewers—and their surroundings, exploring how people engage with or contemplate artworks in public spaces.

Though Fig's paintings may resemble snapshots of what he observed, they are the result of a layered artistic process involving numerous formal artistic decisions. He begins by studying individual artworks and the viewers who are deeply engrossed in them. He focuses on people's body language, clothing (particularly colors and patterns), and proximity to the works and each other, as well as the specificities of the space. Fig photographs these moments as source material, then digitally reconfigures the images in his studio—selecting and repositioning figures, adjusting scale, combining different scenes, and fine-tuning lighting and color. The final compositions, meticulously rendered in oil, reflect Fig's contemplation of the act of looking, both his own and that of others. Each work distills what it means to be a painter.



With a keen eye for detail, Fig both contemplates Vermeer and invites us to see the Dutch master's legacy through a fresh artistic lens. His work allows us to marvel at his uncanny realism, while prompting us to examine our own act of seeing. It heightens our awareness of our role as viewers—whether we seek to be fooled, enthralled, or carried away by art. Because his paintings serve as a contemplative reflection on how we encounter art, they draw us into a long tradition of those who have stood in awe before Vermeer's work.

Fig's work has been exhibited nationally and internationally and is housed in numerous museums. Author of the acclaimed books *Inside the Painter's Studio* and *Inside the Artist's Studio*, Fig is the Department Chair of both the Fine Arts and the Visual Studies programs at Ringling College of Art and Design. He earned his BFA and MFA from the School of Visual Arts, New York, and is represented by Cristin Tierney Gallery, New York.

This exhibition is organized by Sarasota Art Museum of Ringling College of Art and Design, curated by Rangsook Yoon, Ph.D., senior curator, Sarasota Art Museum. Generous support for this installation has been provided by Cristin Tierney Gallery, New York.

Joe Fig, Vermeer: *Woman Writing a Letter with Her Maid* / *Rijksmuseum*, 2025, 12 1/2 x 12 in., Oil on Linen, mounted on MDF Board, Courtesy of the artist and Cristin Tierney Gallery

ON VIEW

Pop!

American Art
in the 1960s

JULY 2025–2026

Richard and Virginia McKernan Gallery



In the 1960s, a new style of art burst onto the scene, defined by bright colors and eye-catching imagery of everyday objects. With wry humor, artists such as Andy Warhol, Roy Lichtenstein, and Jim Dine borrowed the slick aesthetic of advertising, television, billboards, and comic strips to create works that celebrated and critiqued the country's booming Post War consumer culture. *Pop! American Art in the 1960s* showcases some of the era's most iconic artists and images, capturing the movement's irreverent spirit and lasting impact on the way we see art and everyday life in America.

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

Roy Lichtenstein, *Sea Shore*, 1964. Oil and acrylic on two sheets of plexiglass, 24 3/4 x 30 1/4 x 3 1/4 in. (62.9 x 77.9 x 7.8 cm). Whitney Museum of American Art, New York; The Roy Lichtenstein Study Collection, gift of the Roy Lichtenstein Foundation 2019.83. © Roy Lichtenstein Foundation, all rights reserved



NOR'EASTER

AUGUST 7–SEPTEMBER 7, 2025

Robert & Dorothy Vance Gallery and Stitzer Family Gallery

The 55th Annual Juried Members Exhibition

A showcase of your peers, the Annual Juried Members Exhibition features contemporary work from fellow NBMAA Members. For 55 years, this prominent exhibition in the Northeast region has highlighted the exceptional work of emerging and established artists in a variety of

media. This year's esteemed juror, Rodney Hart, Deputy Director of The Amistad Center for Art & Culture, has chosen a wonderful selection of works by artists from Connecticut, New England, and beyond. Don't miss this stunning showcase of our Members' talent!



The New Britain Museum of American Art is thrilled to acquire Rogelio Báez Vega's recent painting *The Country Club*, from the *Construct of a No-Country* series, 2024.

Born and raised in Puerto Rico, Rogelio Báez Vega is recognized for his visually striking paintings that address the island's colonial status, built landscape, and modern architecture. His luminous canvases, which often incorporate shimmering gold pigment, reference the island's rapid industrialization process during the mid-century and the construction of the commonwealth as an idealized "nation/state." His most recent series *Construct for a No-Country* explores the interior spaces of modern buildings in Puerto Rico—both real and imagined—from the 1950s to today. According to Báez Vega, this series highlights "the spaces and urban planning projects in the country, such as universities, hospitals, and social housing, which were designed to project a false image of progress and modernization in Puerto Rico... In my

Rogelio Báez Vega (b. 1974), *The Country Club*, from the *Construct of a No-Country* series, 2024, Oil, beeswax, and gold powder pigment on canvas, 60 × 84 in., Purchase courtesy of the Paul Zimmerman Fund, 2025.1

intention to exaggerate the environments of tropical fiction, I am constantly amazed by the reality that surpasses fiction in my paintings."

Among the largest and most significant work in this series, *The Country Club*, 2024, depicts a country club pool, overgrown by palm trees and shrubs. The number "1898" can be seen articulated in the pool tiles—a reference to the beginning of America's occupation of Puerto Rico following the Spanish-American war and the military significance of the island. This work dramatizes one of the many military bases established by the United States Army in Puerto Rico following its invasion and the ensuing colonial relationship that persists to this day. Drawing on the recreational spaces of the Country Club at Ramey Air Force Base—and through a fictional lens—the artist amplifies the surrounding natural landscape, condensing it into

the interior of the swimming pool once used by the military for leisure and entertainment. This gesture serves as a hyperbole, highlighting the indiscriminate exploitation of the Puerto Rican territory and the ongoing violation of its coastal environments. By over-exoticizing both the landscape and its architecture, the artist seeks to examine how structures of power reshape not only the physical terrain but also the colonial mentality embedded within it.

The island's architecture is as pivotal to the artist's subject as it is to his process. He remarks: "I feel that my work is constructed almost like a laborer builds a structure, rather than simply being painted... I draw upon knowledge gained from the trades I've learned to survive, such as cabinetry, masonry, and real estate construction, which have helped me reinvent the way I apply my own painting to the canvas... My approach and development of the work also somewhat

emulate the way of constructing a model or studying architecture. All of this allows me to create a diversity of marks that are not widely recognized within traditional plastic arts."

Within the New Britain Museum of American Art's collection, *The Country Club* will serve as a pivotal anchor for the Museum's forthcoming *Puerto Rico In Focus* Initiative. As a leading artist living and working in Puerto Rico, Báez Vega addresses broad concerns as to how the island has been understood and received by Americans and local citizens. *The Country Club* serves as a meditation on American presence and divestment, tourism, and access, as well as the overgrowth of nature and physical deterioration of institutions due to economic hardship—themes and topics that will continue to emerge in the NBMAA's initiative focusing on the art and artists of Puerto Rico.



NBMAA Staff visiting Rogelio Báez Vega's studio in Puerto Rico.



Puerto Rico In Focus Initiative

Located in the heart of Connecticut, the New Britain Museum of American Art serves a region that is home to one of the largest Puerto Rican communities in the mainland U.S. As a museum dedicated to the presentation of the art of this nation, the NBMAA is committed to an inclusive experience that extends beyond the stories told through the traditional canon of American art. In 2026, the Museum will launch a multi-year, multi-project initiative to coincide with the 250th celebration of our country's founding, entitled *Puerto Rico In Focus*. The initiative

will address the intersections, past and present, between the art of Puerto Rico and the U.S., in part by engaging contemporary Puerto Rican artists and exploring themes of diaspora, community, and national identity. Moreover, as part of the Museum's Collections Development Plan, we are actively working to build representation of Puerto Rican artists, as part of our forthcoming initiative and as a way to better reflect the experiences and cultures of our local community. The NBMAA is grateful for the support provided by CT Humanities for the planning stages of the initiatives.

“ACROSS THE NATION”

From the National Gallery of Art to the NBMAA



In celebration of America’s 250th birthday, the New Britain Museum of American Art is partnering with the National Gallery of Art for their “Across the Nation” initiative, which brings key works of art to regional museums across the United States in 2025 and 2026.

As part of the program, the NBMAA received two works on loan: Robert Seldon Duncanson’s *Fruit Still Life* (c. 1849) and Winslow Homer’s *East Hampton Beach, Long Island* (1874).

As one of the few commercially-successful African American painters in nineteenth-century America, Duncanson is best known for his work in landscape. One of Duncanson’s rare still lifes, *Fruit Still Life* joins the NBMAA’s major landscape painting by the artist—offering an opportunity to feature a fuller perspective on Duncanson and his oeuvre within the context of the NBMAA’s rich collection of historical American painting.

Homer’s *East Hampton Beach, Long Island* captures the spirit of the fast-moving social changes that



Winslow Homer, *East Hampton Beach, Long Island*, 1874, oil on canvas, National Gallery of Art, Collection of Mr. and Mrs. Paul Mellon, 2012.89.2; Robert Seldon Duncanson, *Fruit Still Life*, c. 1849, oil on canvas, National Gallery of Art, Corcoran Collection (Museum Purchase through a gift from the Reserve for Purchase of Works of Art), 2014.136.106

prevailed in the final decades of the nineteenth century. Paired with NBMAA collection works such as Eastman Johnson’s *Hollyhocks* (1876), Homer’s *Butterflies* (1874), and a suite of illustrations by Homer featuring adventure-seeking middle-class women, *East Hampton Beach* and its companion works in the NBMAA galleries foreground the changing ways in which American women experienced leisure time in the post-Civil War years.

Community Engagement and Family Programs

Visit nbmaa.org to learn more and register for these programs.



Summer Camps

AGES 6-12

Tuesday, Wednesday, Thursday mornings in July and the first week of August, 9 a.m.–12 p.m.

During weekly three-day sessions, campers will create their own artworks taking inspiration from the NBMAA’s exhibitions and play games outdoors on the Museum’s beautiful grounds.

Tours

WALK-IN TOUR

Lure of the Sea: Masterworks of American Coastal Art

July 19 & 20 at 1 p.m.

WALK-IN TOUR

The American Canvas: Highlights Tour

Saturdays at 1 p.m., October–June

WALK-IN TOUR

Special Exhibition Tours

Sundays at 1 p.m., October–June

The New Britain Museum of American Art, the first museum dedicated to American art in the nation, is celebrating our country’s 250th anniversary with year-long themed programs and tours. Look for the 250 logo throughout the year!





Access for All Community Days

Free Admission all day!

This summer, our Access for All programming will expand beyond the walls of the Museum into the beautiful outdoor spaces surrounding the NBMAA. We have partnered with the City of New Britain to use space in Walnut Hill Park for both the Juneteenth Celebration and July Chalk Art Festival. New Britain Roots, a local organization committed to connecting people to where food comes from, will have an interactive activity each summer month on the terrace, and the New Britain Public Library will bring their popular story time to the Museum.

Chalk Art Festival

Saturday, July 19, 2025

We invite local artists and families to participate in our first ever chalk art festival! Assigned sections of Walnut Hill Park Rd will be available for paid reservations, and a designated area for a community zone with free chalk will be available for any visitor to participate.

Global Arts Festival

Saturday, August 16, 2025

Collaborating with the Bureau for International Development, Exchanges, and Commerce (BIDEC), this festival aims to celebrate and promote the United Nations Sustainable Development Goals (SDGs) through a rich tapestry of artistic expressions, cultural exchanges, and community engagements.

The event will bring together artists, cultural groups, entrepreneurs, and leaders from Africa, the Caribbean, and across America to foster dialogue, inspire action, and build partnerships for sustainable development.

Hispanic Heritage Month

Saturday, September 20, 2025

Join us in celebrating Hispanic Heritage Month with your family and friends through interactive music and dance performances that celebrate the rich folkloric traditions from various Latin American cultures.

Polish American Heritage Month

Saturday morning, October 18, 2025

Celebrate Polish American Heritage Month at the Museum! Join us in recognizing and honoring the rich cultural heritage, history, and achievements of the community through the arts.

LGBTQ+ History Month

Saturday afternoon, October 18, 2025

Together with New Britain Pride and the New Britain Public Library, we will highlight and celebrate exemplary role models from the LGBTQ+ community.

Generous support provided by Art Bridges Foundation.

New Learning & Engagement Staff

Phoebe Cos

Originally from Rochester, NY, Phoebe is excited to be joining the Learning and Engagement team as the Coordinator of School Services. She looks forward to working with staff and Docents in connecting the NBMAA's vast collection with teachers, classrooms, and the community, especially in exploring local and American history with students of all ages through the lens of American art!



Book a Private Guided Group Tour

One of the best ways to experience the beauty and wonder of the Museum is together as a group. The Museum offers hour-long private tours to groups with a minimum of 8 participants.

All guided tours must be booked at least two weeks in advance, as our schedule fills rapidly and ample time is needed to schedule Docent volunteers.



Lectures, Gallery Talks, and Films

READING WORKSHOP

Artists and Writers Summer Reading: *The Great Gatsby* as a Work of Art

Wednesdays, July 9 & 16
10:30 a.m.–12:30 p.m.

Wednesdays, August 6 & 13
10:30 a.m.–12:30 p.m.

For the 100th anniversary of the publication of F. Scott Fitzgerald’s novel, join Docent Carol Lacoss for a guided reading, discussion, and gallery connections to learn why *The Great Gatsby* is considered to be one of the most beautifully written novels of the 20th century.

GALLERY TALK

Lure of the Sea with Lisa Williams

Wednesday, July 9, 1 p.m.

Join Curator and Head of Exhibitions Lisa Williams for a gallery talk on the special exhibition *Lure of the Sea: Masterworks of American Coastal Art*.

GALLERY TALK

The Cycle of Terror and Tragedy: September 11, 2001

Thursday, September 11, 1 p.m.

Join Docent Mona Cappuccio for a talk on Graydon Parrish’s painting *The Cycle of Terror and Tragedy: September 11, 2001*.

GALLERY TALK

The Eight and American Modernisms

Thursday, October 9, 1-2:15 p.m.
Thursday, November 13, 1-2:15 p.m.

Join Docent Joan Kennedy for a tour of paintings by The Eight from the NBMAA permanent collection.

FILM

Statue of Liberty

Thursday, July 17, 6 p.m.

In this lyrical, compelling, and provocative portrait of the statue, Ken Burns explores both the history of America’s premier symbol and the meaning of liberty itself.

Wellness

YOGA

An Artful Practice

Thursdays at 6 p.m.
October–November

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

Adult Studio Classes

Photo Explosion Booklet Workshop

Saturday, July 12, 12-3 p.m.

Take Great Photos with your Smartphone

Saturday, August 9 & 23, 12-3 p.m.

Mini-masterpiece Collage Workshop

Saturday, September 27, 12-3 p.m.

Watercolor with Mary Smeallie

Wednesdays, October 1, 8, 15, 22, 29, 1-3 p.m.
Wednesdays, November 5, 12, 19, 1-3 p.m.

Experimental Acrylic Painting with Mary Smeallie

Thursdays, October 2, 9, 16, 23, 1-3 p.m.

For more information on pricing, please visit our website. We encourage you to register online in advance for all lectures, gallery talks, films, or classes. These programs can sell out before the day of the event.



Have a special occasion coming up?

We would love to be the beautiful backdrop to your event.

Learn more →





An Artful Science Experiment

by Linda Powers Tomasso, PhD, Trustee Emeritus

You may remember—or perhaps even participated in—Linda Powers Tomasso’s artful science experiment and presentation about the calming, stress-reducing effects of art conducted at the Museum in 2022. We are thrilled to share that this research has been published in the *Journal of Global Health*.

A Summary of the Research:

This study examined whether viewing landscape paintings can provide similar stress-reducing and attention-restoring benefits as spending time in nature. Previous research has shown that contact with natural environments can reduce physiological markers of stress, improve mood, and restore cognitive capacities impaired by mental fatigue.

Thirty-seven older adult participants were randomly assigned to either view landscape paintings in a museum gallery or spend time in an adjacent urban park. After being exposed to a stressful stimulus, participants’ physiological

stress levels and self-reported anxiety and mood were measured during the two nature exposure conditions.

The results showed that participants experienced lower physiological arousal, as measured by skin conductance, when viewing the park compared to the landscape paintings. However, both viewing experiences led to comparable reductions in self-reported anxiety and improvements in mood.

As lead author Linda Tomasso, a Research Associate at the Harvard T.H. Chan School of Public Health, explained, “These findings suggest that landscape paintings may serve as an effective alternative to live nature exposure for reducing stress, especially for populations who have limited access to natural environments. While physiological responses differed between the two nature exposures, the psychological benefits were similar. This indicates that landscape paintings can provide a viable surrogate for the stress-reducing effects of direct contact with nature.”

The researchers conclude that landscape art may be a useful tool to support the mental health

and well-being of individuals who are unable to regularly spend time in natural settings. Further research is needed to explore the potential of other nature surrogates, such as virtual reality and digital nature, to deliver similar benefits for stress reduction and attention restoration.

About Linda Powers Tomasso, PhD

Through her doctoral research at the Harvard Chan School of Public Health, Linda Powers Tomasso investigates cultural factors for why individuals and their identifying groups vary in their relationships and use of nature. She evaluates nature contact through mixed methods approaches, bringing forth qualitative insights to the understanding of nature-health associations most commonly determined quantitatively. Recent research has explored individual appraisals of nature, motivators of nature-seeking behavior, barriers to nature engagement, and social determinants of nature access which play out longitudinally to affect prospects for health equity. She has spoken at annual conferences of the American Public Health Association, the International Society of Environmental Epidemiology, Princeton’s Center for Theological Inquiry, and several national nature and health conferences. An MS from Georgetown, MA from Harvard in Environmental Management, and an early career as a U.S. State Department Foreign Service Officer shaped Linda’s policy background and interest in applied research. Her favorite places to be in nature are the snowy woods in her hometown of Farmington, Connecticut, and anywhere underwater.

A cornerstone of the Museum community for more than two decades, Linda, along with her husband Michael, has been a loyal John Butler Talcott Society member, passionately supporting special exhibitions, essential capital enhancements, the Annual Fund, and the annual Art Party of the Year. Linda’s deep commitment is further evidenced by her tenure on the Museum’s Board of Trustees, where she lent her expertise to numerous leadership committees. Her service was recognized with the honor of Emeriti Trustee. This spirit of giving has taken root in the next generation, with her son Albert now actively contributing as a member of the Board of Trustees.



Artists of Color Accelerate Fellowship

The Artists of Color Accelerate Fellowship is a bridge building vehicle of cultural ambassadorship to dismantle systemic racism in the arts and establish a regional artists of color network while building economic capacity throughout its duration.

The Museum was paired with Ying Ye (叶荧) to collaborate on a public-facing project to highlight her experience and creative skill sets and establish a partnership with the Museum, its staff, and visitors. AoCA is a community-building/fortifying program in which collaboration is encouraged to happen organically among all participants.



Seed to Table: A Living Ritual of Care by Artists of Color Accelerate (AoCA) Fellow Ying Ye (叶荧)



During the Art, Nature, and Poetry Access for All Community Day, artist Ying Ye facilitated an interactive workshop in the Makerspace. She encouraged visitors to contribute to a group drawing that imagines a “healing garden” and asked them to share stories about their relationships to plants (especially edible plants or herbs that have cultural significance), gardening, or food. On the tables, she included tactile materials such as seeds,

beans, grains of rice, and objects used for gardening or foraging as a way of sharing objects that have sentimental value or connections to memories around food and nature.

She added to this project during the May Access for All Community Day (AAPI Heritage Month Celebration) by asking visitors to participate and contribute to planting a community garden. She created a sculptural planter where visitors planted seeds with a small note tied to ideas of memory and healing.

Ying Ye (叶荧) is a bilingual Fuzhou-born interdisciplinary Chinese immigrant artist who weaves her family’s traditions of cooking and farming into her art. She explores themes of cultural identity, healing, and Asian American experiences, while addressing urban development issues and racial and economic justice.

Made possible by a generous grant from the Hartford Foundation for Public Giving’s ‘Artists of Color Unite!’ advisory group, Artists of Color Accelerate partners ten artists with host organizations to develop community projects.

New Britain Museum of American Art Receives Highest National Recognition

The New Britain Museum of American Art has again achieved accreditation by the American Alliance of Museums, the highest national recognition afforded to the nation’s museums. Accreditation signifies excellence to the museum community, to governments, funders, outside agencies, and to the museum-going public. All museums must undergo a reaccreditation review at least every 10 years to maintain accredited status.

Of Connecticut’s estimated 700 museums, only 22 are accredited, with 12 of these being art museums. Of the nation’s estimated 33,000 museums, roughly 1,100 are currently accredited.

Alliance Accreditation brings national recognition to a museum for its commitment to excellence, accountability, high professional standards and continued institutional improvement. Developed and sustained by museum professionals for over fifty years, the Alliance’s museum accreditation program is the field’s primary vehicle for quality assurance, self-regulation, and public accountability. It strengthens the museum profession by promoting practices that enable leaders to make informed decisions, allocate resources wisely, and remain financially and ethically accountable to provide the best possible service to the public.

This is the culmination of a year-long and highly detailed process of review around our operations and public pursuit of mission, says Executive Director & CEO Brett Abbott. “We are incredibly proud of our performance as an organization this year, from the security in the galleries, to the dynamic learning programs going on across the site, the incredible collections and exhibitions on view, the warm welcome of our visitor services, the thoughtful planning of our administrative staff, the diligence of our facilities team, the enticing displays of our museum store, and the dedication of trustees, staff, and volunteers. This reaccreditation took work behind the scenes at every level. And at every turn, we excelled.”

Accreditation is a very rigorous but highly rewarding process that examines all aspects of a museum’s operations. To earn accreditation, a museum first must conduct a year of self-study, and then undergo a site visit by a team of peer reviewers. AAM’s Accreditation Commission, an independent and autonomous body of museum professionals, considers the self-study and visiting committee report to determine whether a museum should receive accreditation.



Art PARTY OF THE YEAR

Where
American Art
and Generosity
Sparkle!

SATURDAY,
OCTOBER 4

Mark your calendars for the art event of the year! Saturday, October 4, 2025, is your chance to dive into a dazzling evening at the Museum's Annual Art Party—our biggest and most exciting fundraiser! Get ready for a night that's way beyond just dinner; it's a vibrant explosion of creativity, a chance to take home some incredible art, and a powerful way to fuel the future of American Art for everyone. Come make unforgettable memories and a real difference!

This year, we're raising a special toast to two incredible champions of the Museum: Dr. Peter and Gail Byeffer! These passionate art lovers have been part of the Museum family since the 1980s and

have both made a lasting impact during their time on the Board of Trustees. Their unwavering support has been like a burst of artistic inspiration, bringing countless exhibitions, programs, and fresh ideas to life and touching the hearts of so many. Additional honorees and fabulous details to be announced.

Prepare for a dazzling cocktail hour filled with delightful drinks and lively conversation, followed by inspiring words that will ignite your passion for art. Then enjoy a delicious dinner tucked among breathtaking masterpieces in our galleries! And to top it all off? A chic dessert reception that's the perfect sweet ending.

Calling all art lovers and savvy bidders—our silent auction is going to be legendary! We're talking about carefully selected artwork, those irresistible mini masterpieces, and unique experiences that will have you saying "wow!" Every winning bid directly

empowers the Museum's vital work. Now that's art with a purpose you can feel good about!

Ready to jump into an artful adventure where your generosity shines? Tickets start at \$450 per person and are waiting for you at artpartyoftheyear.org.

Want to make an even bigger splash and become a true benefactor for the Museum? Amazing sponsorship opportunities are also available! Just drop us a line at events@nbmaa.org to learn more. Together, let's celebrate the power of art, our amazing community, and the joy of giving!

"The NBMAA is such a special place and we are proud to play a role in its success. We are honored and grateful to have been asked to be an honoree for The Art Party; we look forward to celebrating at this wonderful and exciting event."

—DR. PETER
AND GAIL BYEFF



Thank YOU

Diamond

StanleyBlack&Decker



Gold

The Chase Family
Foundations

Silver

WebsterBank

Bronze



The Projects Group



Copper



hpsc Hospital for
Special Care



Small Business



AssuredPartners



CohnReznick

DISTEFANO

A LASTING LEGACY

Join the Heritage Society

The visionary members of the Heritage Society trust in the enduring future of the Museum and have made a thoughtful commitment through their estate plans. With immense gratitude, we celebrate these generous individuals at the annual Heritage Society Brunch each spring.

If you share their dedication, explore planned giving. This advanced planning aligns your values with long-term goals, ensuring the causes you cherish today will flourish for generations. Please contact Director of Development Debra Holcomb at 860-515-3363 to learn how to use beneficiary designations to make a gift that costs you nothing today.



HERITAGE SOCIETY MEMBERS

As of April 28, 2025

Anonymous (9)	Rev. Dr. Kathleen Fenaughty	Gerald M. Lemega & Nancy R. Lemega-Watt	Robert Srulowitz & Sharon Straka
Michael Antisdale & Mark Melanson	Anita Arcuni Ferrante & Anthony Ferrante	Robert T. Leo, Jr.	Kathleen and Craig Stalk
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Lorey Cavanaugh	Rev. Paul J. Halovatch	Adrienne Marks	Michael & Linda Tomasso
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Cynthia Y. & Martin M. Cooper, MD	Samuel & Marcia Hinckley	Joan G. Morgan	Richard C. White
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Mary Jane Dunn	Bradford Korder	Belle Ribicoff	
Larry & Carol English	Dr.** & Mrs. Charles N. Leach	Norman & Janet Rodrigue	
James D. Fellows	George S. Lechner	John** & Caryl Slater	
	Dr. Dawn Leger		

**Deceased

Mark Your Calendars and Get Ready for Member Shopping Day

TUESDAY, NOVEMBER 18, 2025

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

Secure your priority access to this exclusive Members-only opportunity. Pre-register to reserve your spot for either the morning or afternoon session.

Not a Member yet but love exclusive access and discounts? Join today and unlock this special shopping event!



PRE-REGISTER



JOIN TODAY



SAVE THE DATE FOR THE ANNUAL MEETING OF THE MEMBERSHIP

Hear from Executive Director & CEO Brett Abbott and Board of Trustees Leadership on the year’s accomplishments and what’s on the horizon at the Museum.

THURSDAY, SEPTEMBER 25—details to follow this summer.

Your Support Makes All the Difference THE ANNUAL FUND

Why is the Annual Fund so vital? While admissions, memberships, and other income provide funds needed to operate the Museum, it’s the Annual Fund, along with other generous donations, that fuels the extraordinary. It empowers us to bring you captivating exhibitions that spark conversation, the engaging programs that consistently sell out, and the ability to showcase and care for the truly amazing masterpieces within our collection.

Your support of the Annual Fund is the catalyst that elevates the Museum from the mundane to the extraordinary, from the plain to the sparkling, and from the ho-hum to a resounding “wow.” It provides the margin of excellence that you anticipate and appreciate when you experience our collection. Your gift to the Annual Fund directly contributes to making American art not just seen, but truly shine.

MAKE A GIFT TO THE ANNUAL FUND



MUSEUM AFTER DARK

HALLOWEEN PARTY

Friday, October 24
8-11 P.M.

Museum After Dark’s annual Halloween Bash—Connecticut’s hottest Halloween party—returns for its 17th year to haunt the galleries of the NBMAA with spook-tacular dancing, dining, and drinks!

Strictly 21+; photo IDs checked upon entry.
Please note: No glitter, no balloons, and your costume cannot extend out more than 12 inches (in order to keep the artwork safe).



Tickets

MEMBERS	\$35
NON-MEMBERS	\$45
VIP ADD-ON	\$30

Ticket Includes

- Candy Table
- Dancing
- Interactive Entertainment
- Giggly’s Photo Booth
- Costume Contest

For purchase

- Vendors on Elm Street: The Spectacular Spooky Shopping Experience
- Food Vendors
- Full Bar Serving Craft Cocktails and Mocktails, Local Craft Beer, Wine, and Soft Drinks

VIP Ticket Includes

- Express & Early Check-In at 7:30 p.m.
- Trick or Treat Street (Festive spooky treats)
- Light Fare provided by The Gathering Board Co
- Tastings from Litchfield Distillery
- Caricature Drawing by Matt Ryan
- Exclusive VIP Craft
- Exclusive VIP Photo Booth

Get Tickets
Now! ➔



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.

JULY 13
Sonoro

AUGUST 10
Liszt Society Annual Concert

SEPTEMBER 14
June Bisantz

OCTOBER 12
Connecticut Virtuosi Chamber Orchestra

Fryderyk Chopin Society
of Connecticut
3 p.m., Stanley Works Center

SEPTEMBER 28
Georgi Lekov

OCTOBER 19
Slawomir Dobrzanski

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

First Friday*

5:30–8 p.m.
Our signature social event features live music, art, food, spirits, and good friends. New Britain’s best Happy Hour, since 1995!
Cash bar available; access to Museum galleries is included with your ticket. Event doors will open at 5:30 pm.

AUGUST 1
Eight to the Bar

SEPTEMBER 5
Down to Funk

THERE WILL BE NO FIRST FRIDAY IN JULY OR OCTOBER.

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

First Friday is a 21+ event. For the safety of all patrons, the attendance of children at First Friday is prohibited.
Sponsored by The Richard P. Garmany Fund at the Hartford Foundation for Public Giving

Art Happy Hour

Thursdays, 5:30–8 p.m. | Through September 4
Enjoy live music on Thursday nights all summer long, with a front-row seat to the best view of Walnut Hill Park. An array of beverages, including local beer, wine, and a craft cocktail menu, as well as 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! Visit nbmaa.org to see a full schedule of performers.



FANDOM FEST

Saturday, September 13, 6-10 p.m.
Tickets: Members \$30; non-Members \$40

Celebrate illustration and the world of heroes vs. villains at the NBMAA’s Fandom Fest, inspired by the Robert Lesser Collection of Pulp Art. In addition to live music and access to the Museum galleries, Fandom Fest will feature an arcade gaming zone, a cash bar with cocktails inspired by fandom classics, and vendors from across the state selling comics, collectables, and novelties! **GET YOUR TICKETS AT NBMAA.ORG.**

NEW BRITAIN
**MUSEUM OF
AMERICAN ART**

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



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Enjoying this newsletter?

It's just one of the benefits of an NBMAA Membership! **Renew today** to stay connected with a thriving community of art lovers from all parts of Connecticut and beyond. Your support fuels our exhibitions, programs, and more.



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GENERAL ADMISSION

Members FREE
Adults \$20
Seniors AGE 67 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.

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.