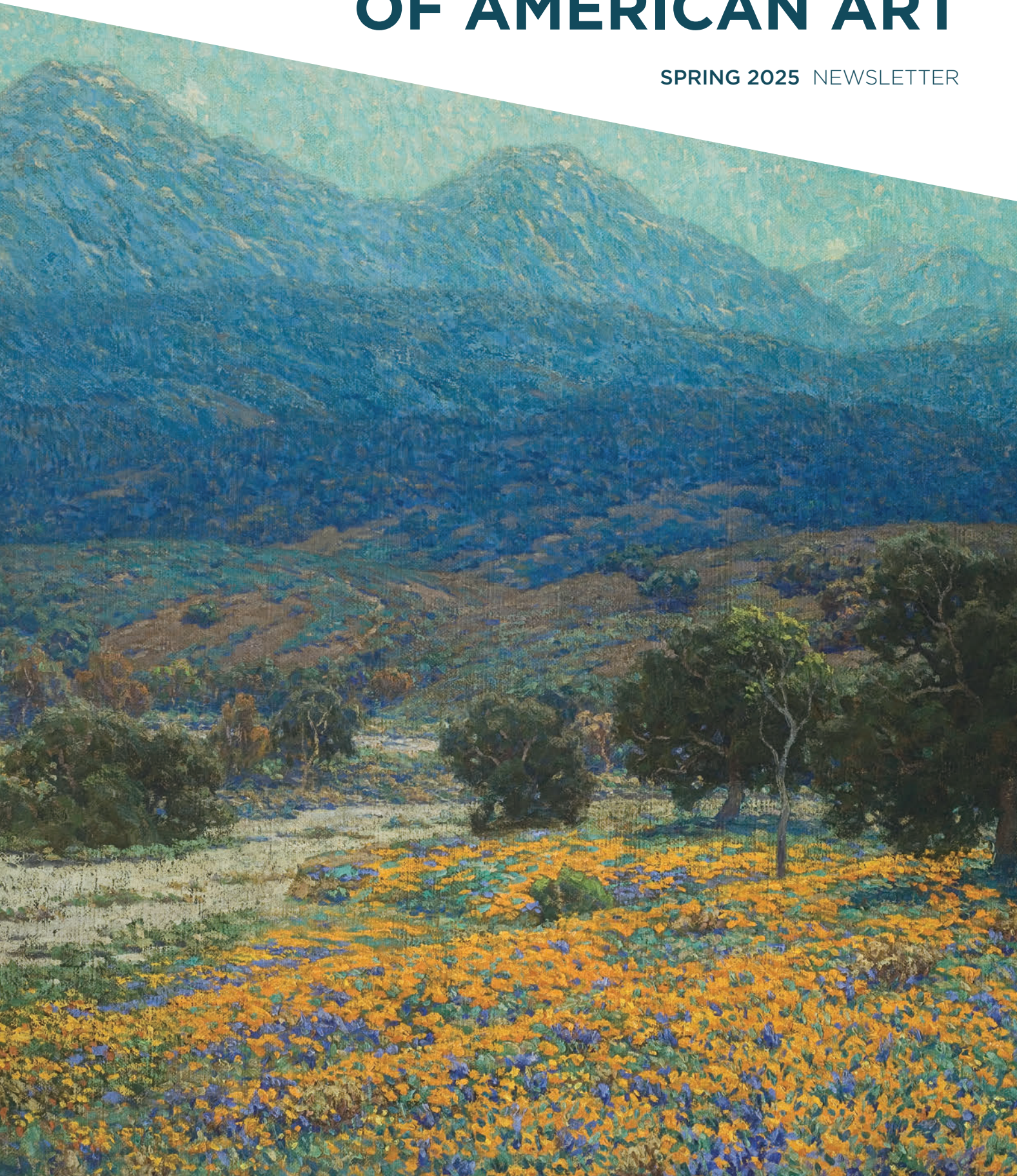


# NEW BRITAIN MUSEUM OF AMERICAN ART

SPRING 2025 NEWSLETTER







## IN THIS ISSUE

- 4 Exhibitions
- 14 Learning & Engagement
- 22 Development & Membership
- 26 Social & Music Events

## EXHIBITION SUPPORT

*Blue Grass, Green Skies: American Impressionism and Realism from the Los Angeles County Museum of Art* was organized by the Los Angeles County Museum of Art.

Generous support for this project provided by Art Bridges.

*Lure of the Sea: Masterworks of American Coastal Art* is supported by the Bailey Family Fund for Special Exhibitions.

*David Hockney & James Sellars: Haploomatics* is made possible by the generosity of The Robert Black Foundation Trust. This exhibition has been generously supported by The Saunders Foundation.

The works in *Modern Women: Visionary Artists* are generously lent by Whitney Museum of American Art as part of Art Bridges' Partner Loan Network.

This installation is supported by The Aeroflex Foundation.

**FRONT COVER:** Granville Redmond, *California Poppy Field* (detail), c. 1926, Oil on canvas, 40 1/4 x 60 1/4 in., Los Angeles County Museum of Art, Gift of Raymond Griffith **ABOVE:** F. Childe Hassam, *Strawberry Tea Set* (detail), 1912, Oil on canvas, 36 1/16 x 37 1/16 in. (93.19 x 96.36 cm), Los Angeles County Museum of Art, Mr. and Mrs. William Preston Harrison Collection

## IN MEMORIAM

**Peg Amstutz** / John Butler Talcott Society Member and Donor

**Stephen C. Atwood, Jr.** / Longtime Member

**Mitzi Bowman** / Heritage Society Member

**Lee David Brauer MD** / Former Member and Donor

**Barbara P. Brown** / Former Volunteer

**Lillian A. Chase** / Longtime Donor and Member

**Ruthellen Corbett** / Docent and Longtime Member and Donor

**Marie E. DeFilippo** / Longtime Member

**Miriam Epstein** / Longtime Member

**Gary J. Gagnon** / Former Member

**Mary J. Healey** / Former Volunteer and Member

**Jean H. Holden** / Longtime Donor and John Butler Talcott Society Member

**Gina V. Kahn** / Former Member

**David A. Klau** / Longtime Member

**Gretchen W. Labau** / Longtime Member

**Anita Zoe Leibowitz** / Longtime Member and Donor

**Paul A. Marier** / Former Trustee, Docent, Longtime Member and Donor

**David B. McQuillan** / Longtime Member

**Robert Montstream** / Longtime Donor and Former Member

**Timothy Murphy** / Former Member

**Leili Ora** / Former Member

**Alvaro Oviedo** / Former Donor and John Butler Talcott Society Member

**Claire Pryor** / Former Donor and John Butler Talcott Society Member

**Gilbert Salk** / Former Member

**David P. Schulz** / Former Member

**Howard Sohn** / Former Member

**Raymond D. Szymanski** / Longtime Member

**Mary-Jo S. Vocke** / Longtime Member

**Alison H. Wilson** / Longtime Member and Donor, Former Volunteer

**Our thanks to the following NBMAA supporters**



**StanleyBlack&Decker**

Jay and Lorraine  
Breunmer Memorial  
Fund



cThumanities wshu | Public Radio

Dear Friends,

We often ask our visitors and Members what inspired their most recent visit to the Museum. So many of you share that you were seeking a moment of peace—a brief respite from the chaos and distractions of the world around us. Access to art has long offered a temporary escape from the tumult of current events. The New Britain Museum of American Art has always served as a place for reflection and solace—a sanctuary where visitors can step away from the divisions and negativity of the world and immerse themselves in splendor.

As I move through our galleries, filled with visitors from all walks of life, I'm reminded of how art has the power to transcend boundaries and bring people together. The Museum offers a shared space where diverse communities unite in a collective love of beauty.



I hope you will soon have the chance to experience our handsomely re-installed first-floor galleries. With freshly painted walls and newly imagined installations, these spaces now showcase masterpieces from our permanent collection in new and exciting ways. Paired with this season's captivating special exhibitions and long-term loans, the Museum provides the very kind of refuge that many are seeking.

This season's exhibitions, including *Blue Grass, Green Skies: American Impressionism and Realism from the Los Angeles County Museum of Art*, *Lure of the Sea: Masterworks of American Coastal Art* from the Hamm Collection, and select pieces on loan from the National Gallery of Art, invite visitors to engage with the healing power of nature and art. These works, capturing fleeting moments and shifting landscapes, offer an enduring source of inspiration and reflect the resilience of the American spirit.

At the same time, the Museum is engaged in important work for the future. Our Strategic Planning Task Force has been diligently charting the course for the next five years. This process has involved reviewing past progress, identifying new opportunities and challenges, and setting a clear vision for the Museum's future. Through assessments such as the 10-year Facilities Study, financial analysis, and Campus Vision Plan, as well as valuable input from our community, we are refining our strategic goals to ensure we continue to grow, thrive, and serve our mission. The draft plan is now in the review process, and we are focused on ensuring it reflects the Museum's values and positions us for success in the years ahead.

In the context of these exhibitions and our thoughtful planning, I want to express my optimism for the future. Art is not just a reflection of the world as it is; it is a mirror of our aspirations, ingenuity, and our enduring search for meaning. With careful planning and a focus on intentionality, the New Britain Museum of American Art is poised to continue as both an essential community resource and a prestigious national center for the stewardship of American art.

Thank you for being part of this journey with us. We look forward to welcoming you and continuing to inspire moments of peace, connection, and reflection.

Warm Regards,

**BRETT ABBOTT**

Executive Director and CEO

# Blue Grass, Green Skies

AMERICAN IMPRESSIONISM and REALISM from the  
LOS ANGELES COUNTY MUSEUM OF ART



*"It must not be assumed that American Impressionism and French Impressionism are identical. The American painter accepted the spirit, not the letter of the new doctrine."*

- CHRISTIAN BRINTON, 1916

**NOW THROUGH MAY 18, 2025**

Charles & Irene Hamm Gallery

**In 1874, a group of avant-garde French artists, including Edgar Degas, Claude Monet, Camille Pissarro, and Pierre-Auguste Renoir, organized the first exhibition of the "Anonymous Society of Painters, Sculptors, Printmakers, etc." in Paris.** Although working independently, rather than as a unified movement or school, they came to be known as the Impressionists—a term first used to disparage their works as unfinished "impressions." Defined by their loose brushwork, vibrant color palettes, and attention to capturing the ephemeral effects of light and atmosphere, these artists rejected

established academic traditions and developed innovative approaches to depicting modern life.

Impressionism's influence was felt globally, but perhaps nowhere as profoundly or as long lasting as in the United States. American artists working abroad had opportunities to see and study Impressionist works, but it was not until 1886—when the movement had lost some of its radical edge—that the first large-scale exhibition of French Impressionism was held in the United States. *The New York Tribune* reported that although Impressionist pictures were often criticized for their "blue grass, violently green skies, and water





with the coloring of a rainbow,” Americans would nevertheless benefit from studying the “vitality and beauty” in these works.

Over the next three decades, artists working across the United States adapted Impressionist aesthetics to depict modern American life. While their works embody the optimism and nationalism that then defined American culture, by the turn of the twentieth century, rapid urbanization and industrialization had transformed the nation, giving rise to new artistic tendencies. A group of

younger artists, often described as Realists, rejected Impressionism’s colorful palette, instead portraying the grittier side of urban life. However, like their Impressionist contemporaries, they continued to paint the American scene, focusing on life in the city, the country, and the home. Drawn from the collection of the Los Angeles County Museum of Art, the works in this exhibition highlight the evolution of Impressionism’s blue grass and green skies into a distinctly American art.



# LURE OF THE SEA

## Masterworks of American Coastal Art



**MARCH 21 THROUGH SUMMER 2025**

Robert and Dorothy Vance Gallery &  
Stitzer Family Gallery

**For centuries, the coastal landscape has served as a vibrant arena in which American life, industry, and creativity have flourished.** *Lure of the Sea: Masterworks of American Coastal Art* features nearly one hundred paintings, works on paper, and sculptures that explore the profound impact of coastal environments on the nation's artistic and cultural development, as well as its collective imagination and identity.

*Lure of the Sea* explores broad themes, including the evolution of American “marine” art, from

its traditional depictions of historical maritime vessels, events, and locales, to emotionally imbued expressions of nature's power, beauty, and allure. The exhibition considers the coast's relationship to industry, leisure, and the emergence of artist colonies that coalesced along the shoreline, inspired by the interplay of land and sea.

Spanning 150 years of creative output by leading American artists, including William Bradford, Alfred Thompson Bricher, Frederick Judd Waugh, William Partridge Burpee, Childe Hassam, Rockwell Kent, and N.C. Wyeth, *Lure of the Sea*





offers invaluable insights into American life as it has unfolded along the maritime frontier, inviting viewers to engage deeply with the artistic legacy shaped by the sea.

This exhibition is drawn exclusively from the NBMAA's collection and commemorates the tenth anniversary of the Museum's landmark gift of coastal and marine art by collectors and long-standing supporters, Charles J. and Irene Hamm.

**Above:** Frederick Judd Waugh, *Deluge* (detail), n.d., Oil on artist board, 48 × 60 in. (121.9 × 152.4 cm), Gift of Charles J. and Irene Hamm, 2016.1.62

**Right:** Henry Wolcott Boss, *Sailing off a Rocky Coast*, 1890, Oil on canvas, 24 ¼ × 26 in. (61.6 × 66 cm), Gift of Charles J. and Irene Hamm, 2014.310.8

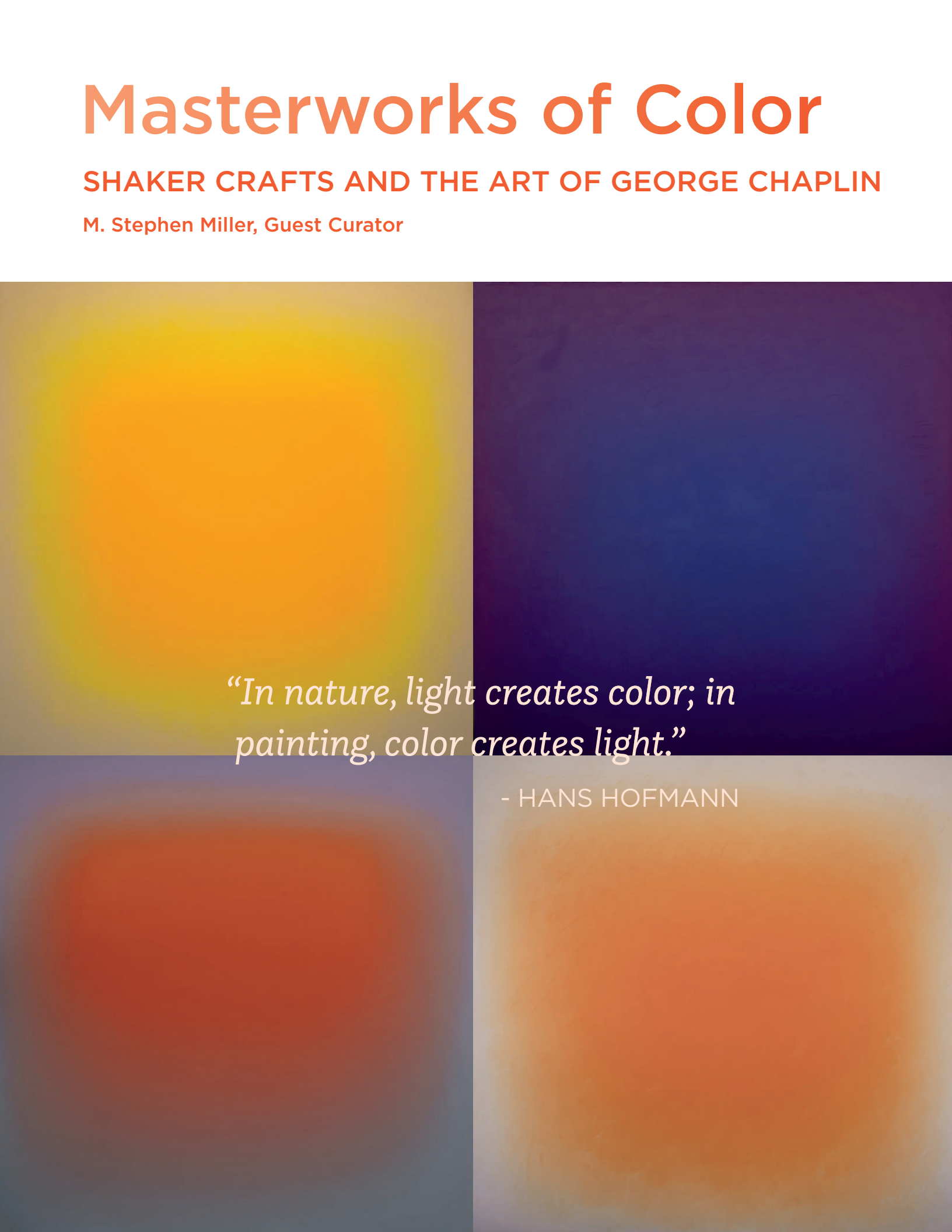




# Masterworks of Color

SHAKER CRAFTS AND THE ART OF GEORGE CHAPLIN

M. Stephen Miller, Guest Curator



*“In nature, light creates color; in painting, color creates light.”*

- HANS HOFMANN





**Below, left to right: Sewing Desk**, Butternut and pine, 40 ¼ x 31 x 24 ½ in., Murray Collection; **Side Chair with Tilter Buttons**, New Lebanon, NY, c. 1850, Maple with cotton tapes and original chrome yellow paint

**Left, clockwise:** George Chaplin, *Kasumi*, oil on canvas, 36 x 36 in., Courtesy of EBK Gallery; George Chaplin, *Silk*, 36 x 36 in., Oil on Canvas, Courtesy of EBK Gallery; George Chaplin, *Nara*, 36 x 36 in., Oil on Canvas, Private Collection; George Chaplin, *On The Verge*, 36 x 36 in., Oil on Canvas, Collection of Eric and Katie Ben Kiki



**FEBRUARY 21-OCTOBER 5, 2025**

M. Stephen and Miriam R. Miller Gallery

**Joy in Shaker life was expressed through color.** Stark black and white photographs led to the persistent misconception that Shaker life was not only dull, but stern and colorless. Life in the community was hard in many ways. Six days of every week were filled with work. Their surroundings were simple, devoid of luxury items. They lived apart from the rest of the World. Yet, austerity did not mean grimness. Shaker life offered converts security, shelter, sustenance, and support, while building a model of heaven here on earth. The wooden objects in the gallery, large and small, and the textiles have color that was applied up to two hundred years ago. These are and were a source of joy in Shaker life up to the present.

Sharing the gallery are paintings by the artist George Chaplin. He had no direct connection to the Shakers, but his works are also an expression of the emotions that respond to color. There is no “narrative” in Chaplin’s works. Their colors are at once diffuse when seen from afar, and intense when seen up close. There is indeed a “conversation” here, a shared conviction that color is not only a *journey* to somewhere, but in itself a worthy, fulfilling, and thrilling *destination*. To surround oneself with color is to live joyfully!

Organized by consulting curator M. Stephen Miller, this exhibition is one in a series exploring Shaker craft in dialogue with contemporary art.

COMING SOON

# From the National Gallery of Art to the NBMAA



The NBMAA's partnership in the National Gallery's "Across the Nation" program brings key works of American art from the National Gallery's collection right here to New Britain, Connecticut.

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).

See these stunning works on view at the Museum starting in April 2025.

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





## New on View from the Permanent Collection

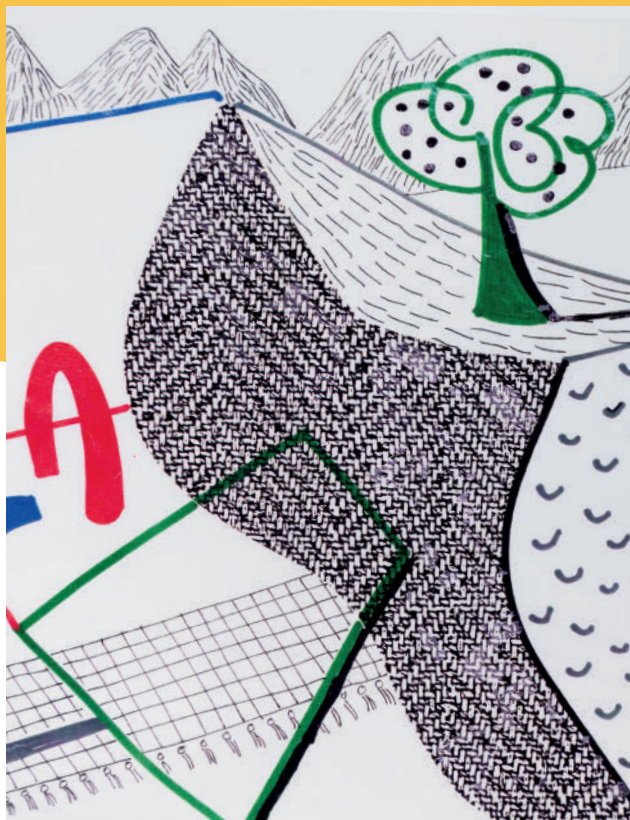
**Have you visited the Museum recently? You may notice that our first-floor permanent collection galleries have been refreshed!**

The Don & Virginia Davis Gallery, Elsie Holmes Warrington Gallery, Douglas K.S. Hyland Gallery, and Charles & Christine Shivery Gallery have been gorgeously repainted and rehung with familiar favorites and new works pulled from the permanent collection. These galleries display important examples of still life

and genre painting, American Regionalism, the Ashcan School, and American Impressionism, which lead perfectly into the current special exhibition *Blue Grass, Green Skies: American Impressionism and Realism from the Los Angeles County Museum of Art* in the Charles & Irene Hamm Gallery

Plan a trip to the NBMAA to discover a new favorite artwork from our collection that hasn't been on view in a while!

ON VIEW



# David Hockney HAPLOMATICS James Sellars

**NOW THROUGH SEPTEMBER 28, 2025**

The Helen T. and Philip B. Stanley Gallery

**Left:** David Hockney, *Illustration for James Sellars' "Haplomatics"* (detail), 1988, Xerographic print from original drawing on Parsons Linen Ledger paper, Sheet Dimension: 11 × 17 in. (27.9 × 43.2 cm), Gift of Robert Black, Elliott Fredouelle, and Gary Knoble, 2020.17

# MODERN WOMEN

Visionary Artists

**NOW THROUGH AUGUST 3, 2025**

Mary & George Cheney Gallery and The Hartford Steam Boiler Inspection & Insurance Company Gallery





# SUBMIT YOUR ENTRIES FOR THE NOR'EASTER

## A celebrated tradition continues!

The Museum proudly announces the return of the esteemed Nor'Easter Juried Members Exhibition, once again inviting artists and NBMAA Members from across New England, the Northeast, and the country to submit their finest works.

A hallmark in the regional art scene, this prestigious competition, entering its 55th year, presents a singular opportunity for your artwork to grace the walls of the nation's first museum dedicated to American art. Established with the inclusive spirit of "By the people, for the people," the NBMAA takes immense pride in revealing the talents of regional artists through the Nor'Easter.

If selected, your work will be displayed at the NBMAA this August in a prime exhibition space devoted to the Museum's own renowned collection and other works from across the nation.

For complete guidelines and details, visit [nbmaa.org](http://nbmaa.org) or contact Development and Membership Coordinator Jenna Lucas at [lucasj@nbmaa.org](mailto:lucasj@nbmaa.org).

Seize this remarkable opportunity to propel your artistic journey and etch your name in the NBMAA's artistic legacy.



Submission for the Nor'Easter Juried Members Exhibition opens on March 31, 2025, exclusively for current NBMAA Members through CaFÉ ([callforentry.org](http://callforentry.org))



# Community Engagement and Family Programs

This spring, we look forward to seeing you and your family creating and learning in our studios and galleries.

## Children's Art Classes

AGES 3-5

### Art Start

Saturdays, 11-11:45 a.m.

AGES 6-8

### Art Explorers

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

AGES 8-14

### Intermediate Homeschool Art Classes

Thursdays, March 6, 13, 20, 27, 1:30-3:30 p.m.

Create mixed media art out of alternative materials inspired by artwork from the NBMAA's collection.

AGES 6-12

### April Vacation Week

April 16, 17, 18, 10 a.m.-12 p.m.

Spend the mornings at the NBMAA! The Museum will offer hands-on activities themed around our current special exhibitions and newly installed artworks from the permanent collection, plus indoor floor games (outdoors weather permitting).

AGES 6-12

### Summer Camp

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

July 8-10, 15-17, 22-24, 29-31

Escape the heat and enjoy summer at the Museum with half-day summer camps.





## 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. We invite you to browse our menu of engaging hour-long group tour options with different themes to align with your group's particular interests.



## Access for All Community Days

**Free Admission all day!**

We are excited to offer Free Admission all day once a month, thanks to generous support provided by Art Bridges Foundation's Access for All program. Join us for our monthly Community Days, featuring live music, art activities, local vendors, and special performances!

### Women's History Month

March 15, 11 a.m.–2 p.m.

### Art, Nature, & Poetry

April 19, 11 a.m.–2 p.m.

### Asian American and Pacific Islander Heritage Month

May 17, 11 a.m.–2 p.m.

### Juneteenth

June 21

## Tours

**WALK-IN TOUR**

### Museum Masterpieces

Saturdays at 1 p.m.

**WALK-IN TOUR**

### Special Exhibitions Tours

Sundays at 1 p.m.

**WALK-IN TOUR**

### Special Exhibition *Modern Women: Visionary Artists*

Last Wednesday of the month at 1 p.m.



## Lectures & Gallery Talks

### LECTURE AND BOOK SIGNING

#### Thomas Schuttenhelm

Sunday, March 2, 2 p.m.

Join Thomas Schuttenhelm, author of *Haplomatics: An Animated Techno-Fantasy* by James Sellars and David Hockney, for a lecture related to the current special exhibition.

### GALLERY TALK

#### Artists and Writers: American Impressionism in Images and Word

Wednesday, March 26, 1-2 p.m.

Friday, March 28, 1-2 p.m.

Join Docent Carol Lacoss for a presentation linking American Impressionist painters to writers from the late 19th century and early 20th century.

### GALLERY TALK

#### Thomas Hart Benton

Wednesday, April 16, 1-2 p.m.

Join Docent Elizabeth Wells in an in-depth discussion on Thomas Hart Benton and his work *The Arts of Life in America*.

### MUSEUM MASTERS ART HISTORY SERIES

#### Modern Women: Visionary Artists

Sunday, May 11, 11 a.m.-12:15 p.m.

Thursday, May 29, 6-7:15 p.m.

Sunday, June 8, 11a.m.-12:15 p.m.

Presented by Professor Bernadine Franco, this art history series will provide an indepth look at the women artists featured in the Museum's special exhibition *Modern Women: Visionary Artists*.

### GALLERY TALK SERIES

Join Docent Mona Cappuccio for a series of three gallery talks focused on the fundamentals of art.

#### Exploring Materiality in Art

Thursday, April 10, 1-2 p.m.

#### The Power of Color in Art

Thursday, May 8, 1-2 p.m.

#### Exploring Form in Art

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



## Wellness

### YOGA

#### An Artful Practice

Thursdays at 6 p.m.

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

#### Watercolor with Mary Smeallie

Selected Wednesdays from 1–3 p.m.

March 5, 12, 19, 26

April 2, 9, 16, 23, 30

May 7, 14, 21, 28

June 4, 11, 18

#### The Art of Pouring Paint with Sue Byars

Thursdays, March 6, 13, 20, 27, 5–7 p.m.

#### Mini-Masterpiece Collage Workshop

Saturday, March 8, 12–3 p.m.

#### Take Great Photos with your Smartphone with Peter Glass

Saturdays, March 22 & 29, 12–3 p.m.

#### Take Great Videos with your Smartphone with Peter Glass

Saturdays, April 19 & 26, 12–3 p.m.

#### Color and Value Sketchbook Workshop

Saturdays, May 3, 10, 17, 10:30 a.m.–1 p.m.

#### Spring Card-Making Workshop with Angel Bleggi

Sunday, May 11, 1–3 p.m.

## Films

#### Thomas Hart Benton

Sunday, April 6, 2–3 p.m.

This documentary explores the life and ideals of American artist Thomas Hart Benton through interviews with his friends, rivals, fans, family and critics and, additionally, spotlights his paintings and murals.

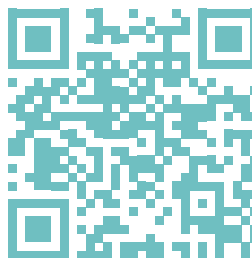
#### Haplomatics Screening

Sunday, June 1

10:30–11 a.m.; 11:30 a.m.–12 p.m.; 12:30–1 p.m.; 2–2:30 p.m.

Four chances to view the *Haplomatics* film featured in the NBMAA's special exhibition *David Hockney & James Sellars: Haplomatics*.

Check our website for additional exciting exhibition-related programs.



## Art & Healthcare: A New Partnership with the Hospital for Special Care

**Recognizing the profound healing qualities of art, the NBMAA partnered with the Hospital for Special Care (HFSC), a long-term acute and chronic care hospital in New Britain, to create a new program inspired by the *Blue Grass, Green Skies* exhibition.**

Thanks to a generous gift from the Art Bridges Foundation, NBMAA educators will conduct a series of workshops for HFSC patients, exploring artistic techniques featured in the exhibition, such as color mixing, brushwork, painting applications, mark making, and optical color mixing. Participants will receive art supply kits upon completing the series.

This collaboration also provides professional development opportunities for HFSC healthcare workers. The NBMAA will host three sessions at the Museum using *Blue Grass, Green Skies* to explore art's potential for respite. Hospital staff will practice mindfulness and basic meditation, engage in close-looking exercises, and create art.

Concurrently, NBMAA staff will participate in professional development sessions to expand their understanding of trauma-informed care and social-emotional learning techniques to enhance their work with all visitors.

If your healthcare practice is interested in using American art to rejuvenate your employees' morale and spirit, please contact our Learning and Engagement Department for more information.

## Artists of Color Accelerate Fellowship



**A project of The 224 EcoSpace (a social enterprise of The Conference of Churches), the Artists of Color Accelerate program partners ten artists with ten host organizations that help develop artistic ventures of community significance.**

This year, the NBMAA has been paired with Ying Ye. 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. The Museum's Learning and Engagement Department looks forward to working together and collaborating on a unique project.





## ARTISTS IN RESIDENCE

# The Hartford Dance Collective

**Celebrating the power of movement and art, an exciting new Artist in Residence program, presented in partnership with The Hartford Dance Collective, is inspired by the *Modern Women: Visionary Artists* exhibition.**

Every Saturday through May, a choreographer from The Collective will lead a free movement workshop. Each month features a different choreographer, who will perform a short original solo dance piece inspired by a work in the *Modern Women* exhibition. The residency will culminate in a dance performance by all choreographers on Thursday night, June 5, and Saturday afternoon, June 7. Sponsored by the Art Bridges Foundation.

“We are thrilled to be Resident Artists at the New Britain Museum of American Art from January to June 2025,” says The Hartford Dance Collective. “This residency allows us to connect with the community through classes and pop-up performances, while creating new choreography inspired by the Museum’s stunning spaces. The exhibition *Modern Women: Visionary Artists* aligns with our mission to empower women in dance by providing choreographic and leadership opportunities. We are excited to create new works celebrating female strength and creativity. We are deeply grateful for this opportunity to inspire and engage with the Museum’s visitors, contributing to its vibrant cultural landscape.”

## Movement Workshops

**Saturdays, 10:30-11:30 a.m., January-May**

For Ages 16+. Dress comfortably to freely move around.

Advance online registration is recommended.

Workshops fill quickly.

## Pop-Up Performances

**Once a month | Check [nbmaa.org](https://nbmaa.org) for dates**

## Culminating Dance Performance

**Thursday, June 5, 7 p.m.**

**Saturday, June 7, 2 p.m.**





# Congratulations to Francis Estrada

**This past November, Francis Estrada—the NBMAA’s Senior Manager for Community Engagement and Family Programs—received one of the top awards for the 2024 International Contest for Minority Artists (from the United Nations Office of the High Commissioner for Human Rights) along with four other artists.** They were flown to Geneva, Switzerland, for the Awards Ceremony, exhibition, and a week of various workshops. The contest celebrates minority artists who have made significant contributions to raise awareness, inspire action, and foster deeper understanding of human rights across diverse communities through their art.

As one of his many roles at the NBMAA, Francis plans our Access for All Community Days, which successfully bring in hundreds of visitors each month to enjoy free admission, create art, connect to local artists and organizations, and celebrate the diversity of the greater New Britain community. We asked Francis to share with us the inspiration behind his art, his experience being selected for this award, and how his personal artistic perspective impacts his career as an art educator.

**Above:** Francis Estrada (on the left) with the other awardees in Geneva, Switzerland.

## How would you describe your art?

Subject-matter wise, I’ve always been interested in history and how collective memories are made. I use and look at art as a way of understanding, not just cultures and people, but also time periods and historic events. I started making serious artwork when I first moved to the U.S., and I was trying to figure out the idea of living in a country where there was a separation between church and state. Growing up in the Philippines, it was a very, very Catholic country (80% Roman Catholic because of the Spanish colonization). Each aspect of your life is affected by the church.

When I moved to the U.S., I started studying and painting, and I started thinking, “The church doesn’t have as much control of me. Why is that?” So, I started playing around with iconography, and I began creating new icons based on my experiences.

And then I kind of switched in 2009 when I applied for dual citizenship. I wanted to keep my Philippine citizenship but also have American citizenship. That’s when I started thinking, “What does it mean to be Filipino-American? And what do we know about Filipino-American history?” I started applying for different research grants, going into different ways that Filipinos have been represented in institutions in the U.S.—either universities, museum collections, and archives.



I began researching the 1904 World's Fair, where there was basically a human zoo, a Philippine Village, in St. Louis. In 1905, in Coney Island, there were actually 50 Filipinos that were displayed in Luna Park as a human zoo that eventually traveled along the U.S.

And then I started looking into the different contributions that Filipinos and Filipino Americans have made through history in the building of this nation, and a lot of it isn't recorded.

So, with the artwork that I do, I keep it kind of vague, and I keep pulling figural images that kind of have this universal theme of—I wouldn't say suffering—but suffering kind of turned into liberation. People who see it can relate to it somehow, but the context isn't necessarily full, so they have to basically fill in the missing spots. That being said, the artwork that I make is based on my perceptions, and I try to see if there's a way I can make it connect to other people who aren't necessarily Filipino or American.

As for materials, I started with painting first and then drawing. But then I started thinking about how movement is also part of culture, so I began creating more performative pieces. And as I looked at even more archives and more Museum anthropological collections, I started creating objects. So now at this point, it's kind of a mix and match of different materials, depending on the piece.

### **What was the experience like of going to the awards ceremony?**

For lack of better words, it was pretty amazing and surreal. Because when I got there, I didn't know who the other awardees were. We met for the first time in Geneva, Switzerland, for the awards, which happened around Thanksgiving weekend. There were eight of us all together. Seeing all these international artists coming together and seeing the work that they do, and me being part of it, made me think "Wow, here I am amongst not just very talented people but people who are doing something for their communities, within their communities, through art."

They organized a week of workshops for us to understand what the U.N Minority Rights Group does, what the Office of the High Chair of Human Rights does, and how art plays a role in celebrating diversity, communities, and culture. I actually got a chance to speak on one of the panels called Overcoming

Obstacles to Minority and Cultural Expression. I talked about what role art plays in either celebrating culture or sharing about different communities and cultures that are out there. How can art either push for not necessarily just recognition or exposure, but how can it be used as an advocacy for human rights? They wanted me to talk about how my artwork is able to push for cultural expression, but also how to use art within education spaces to teach about other cultures and to teach about equality.

### **How does your experience as an artist connect with your work as an art educator here at the NBMAA?**

My background is in Fine Arts—painting, drawing, and printmaking. It wasn't until about 15 years ago that I started working in different non-profit organizations using art education to push for different social practice issues and social justice issues. How can art be used to expose issues that are out there, how can it be used for communication, and how can it be used for even just self-betterment?

I've always thought that the artwork I do is based on research, based on inequalities from Colonial periods. Then I create workshops following universal themes, so it doesn't have to be specifically about Filipino American history, Filipino Spanish history, or Filipino Colonial history. Instead, it can be about the idea of who has power, who doesn't have power, how does that play against each other, and how can you use art to address that and think about ways of solving problems?

Museums, in general, have a colonial history and a very storied past. Many people come from backgrounds that are not even just not represented, but even sometimes not welcome in museums. My goal has always been to show that we do belong in these spaces, and we do have voices that we can share in these spaces. So, for programs, I think about how I can bring in other people who feel like they don't necessarily belong in museums.

Specifically for the NBMAA, that means asking what does American art mean? Who is American? And how can we present that?

**Check out Francis' art:**  
**@francisestrada1, francisestrada.com**

# MEET OUR NEW TRUSTEES



## Scott P. Celella

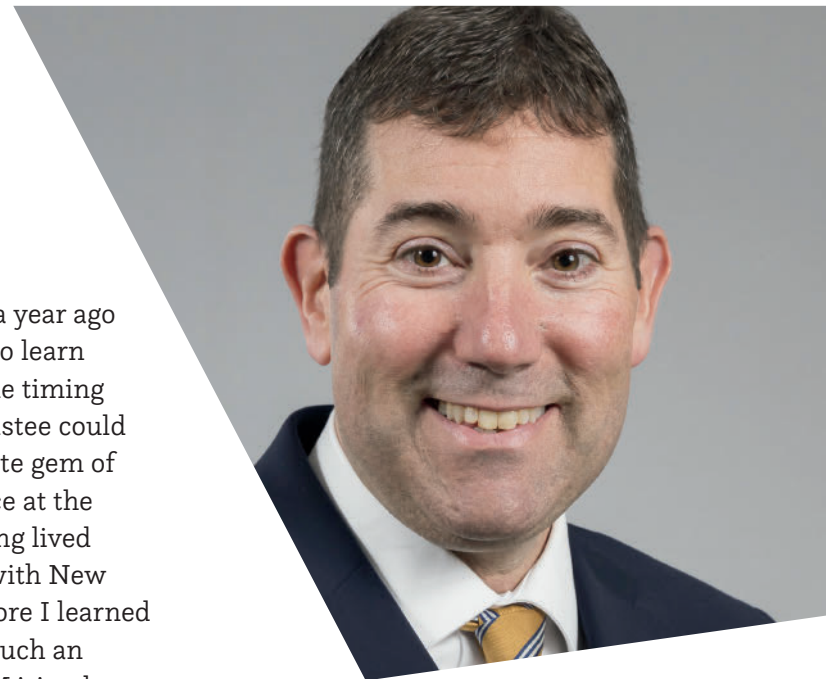
PRINCIPAL/CHIEF OPERATING OFFICER,  
JCJ ARCHITECTURE

Having had the opportunity to interact with several Board Members prior to assuming the position, I am most excited and feel privileged to be joining a group of individuals who are not only accomplished in their fields but bring a true sense of commitment and caring for the mission of the Museum. And the frosting on the cake is that they are able to do all this and still be genuine and down-to-earth people whose company and working relationships I enjoy and will continue to enjoy.


## Joe Del Mastro

VICE PRESIDENT, FINANCE—HARTFORD  
HEALTHCARE—CENTRAL REGION (HOSPITAL  
OF CENTRAL CONNECTICUT, MIDSTATE  
MEDICAL CENTER)

The role I took with Hartford Healthcare a little over a year ago brought me to New Britain, and it's important to me to learn about and support the communities that we serve. The timing and opportunity that presented itself to become a Trustee could not have been better, and I couldn't believe the absolute gem of a museum that was just across the park from my office at the Hospital of Central Connecticut in New Britain. Having lived and worked in other areas of CT, I wasn't as familiar with New Britain or the NBMAA, but I was so impressed the more I learned about both. Additionally, I am thrilled to have joined such an incredible team of leaders and Trustees with the NBMAA, where their passion is truly contagious. I am excited for the future of the Museum, feel privileged and honored to have joined such a great team, and I love sharing and spreading the word about what a gem we have with the NBMAA.





A photograph of Charles and Irene Hamm. Charles, on the left, is an older man with white hair and glasses, wearing a dark suit, white shirt, and a colorful striped bow tie. Irene, on the right, is an older woman with short grey hair and glasses, wearing a dark patterned blouse with a large necklace and a ring. They are both smiling and looking towards the camera.

## THE COASTAL COLLECTION OF **Charles and Irene Hamm**

**For over four decades,** Charles and Irene Hamm dedicated their time and resources to developing a renowned art collection focused on American coastal art. The Hamms' labor of love was last displayed at the New Britain Museum of American Art in the 2015 exhibition *Over Life's Waters: The Coastal Collection of Charles and Irene Hamm*. Each work in the collection has been handpicked by Charles and Irene Hamm. When forming their coastal art collection, the couple decided they would collect works by American painters, alive or dead, in any medium, of any time, which attracted their eyes and emotions. Unlike most collectors who decide to focus on specific periods or styles, the Hamms have embraced painters working from the early 19th century right through to the present day in an exceptionally wide variety of media and manners.

To state that the Hamms have been passionate about the sea would be both accurate and revelatory. Charles was born in Brooklyn Heights, a stone's throw from New York's East River. Irene's life as a native Floridian was shaped by her proximity to the Atlantic Ocean. Together, the Hamms have sailed along several continents and enjoyed owning a series of both sail and power boats. Their Connecticut residence on the Long Island Sound was designed to display their coastal art collection and maximize their views and feeling of connection to the water.

**See the stunning coastal scenes gifted by Charles and Irene Hamm in the special exhibition *Lure of the Sea: Masterworks of American Coastal Art*, on view March 21–Summer 2025.**

**ART PARTY  
OF  
THE YEAR**

**SAVE THE DATE AND  
CELEBRATE WITH US ON  
SATURDAY,  
OCTOBER 4, 2025**



## Elevate Your Impact Through the John Butler Talcott Society

Contact Debra Holcomb,  
Director of Development,  
at [holcombd@nbmaa.org](mailto:holcombd@nbmaa.org)  
or 860-229-0257 ext. 213  
to learn more.



Your Membership already contributes to building a vibrant community at the NBMAA. Now, imagine the amplified impact you could have by joining the John Butler Talcott Society.

Named in honor of a visionary donor, the Talcott Society recognizes those who provide exceptional philanthropy—directly sustaining the NBMAA's mission to inspire and educate through American art. It's an opportunity to significantly increase your support and directly shape the Museum's future.

Consider the difference your enhanced contribution can make:

- **Support a school tour or underwrite an educational program:** Your enhanced contribution expands our reach to more students, fostering a lifelong appreciation for art.
- **Contribute to general operations and fund an exhibition:** Your generosity brings masterpieces to our Museum, enriching the experience for all visitors.
- **Maintain our facilities and support preservation efforts:** Your increased support safeguards our treasured collection and historic house.

Many Members maximize their support by using tax-advantaged strategies to upgrade their membership level: A **Qualified Charitable Distribution (QCD)** from your IRA can satisfy your RMD and potentially reduce your taxable income. Donating **appreciated stock** avoids capital gains taxes, and grants from **Donor-Advised Funds** offer another convenient way to give. Your tax savings are translated into even greater support for the NBMAA's exhibitions, programs, and community outreach.

Join the John Butler Talcott Society to strengthen your support for the Museum and also enjoy elevated membership benefits. Become a valued part of this distinguished group today.



# At the NBMAA, we celebrate life's journey through the power of art.

But what if you could extend your impact beyond your lifetime, shape the future of art for generations to come, **and** ensure the well-being of those you love?

Just as a masterpiece resonates across time, a thoughtful legacy plan ensures your values endure **and** provides for the future.

By naming the Museum as a beneficiary of your will, trust, IRA, or other accounts, you become a vital part of our ongoing story **and** leave a lasting mark. Your gift helps collect and protect exceptional American art, expand educational programs, **and** ensure the Museum remains a vibrant cultural hub **while also** fulfilling your obligations to loved ones.

When you let us know about your intentions, we can thank you **and** welcome you into the Heritage Society. This lets us:

- **Express our sincere gratitude:** We want to acknowledge your generosity and commitment to the Museum.
- **Keep you informed:** We'll share updates on how legacy gifts are making a difference and invite you to exclusive events.
- **Ensure your wishes are honored:** By understanding your intentions, we can work with you to ensure your gift is used in a way that aligns with your passions and complements your overall goals.

Contact us **and** let us help you create a lasting legacy.

*The NBMAA does not provide legal or financial advice. Please consult a qualified attorney or financial advisor for personalized guidance.*

## HERITAGE SOCIETY BRUNCH

Already a Member of the Heritage Society? Please join us for the Annual Heritage Society Brunch on Tuesday, May 13, 2025. Send your RSVP to [events@nbmaa.org](mailto:events@nbmaa.org) or call 860-279-0257 ext. 231.



# The Power of AND

## LEAVING A LEGACY AT THE NBMAA

# MUSEUM AFTER DARK

# NOSTALGIA NIGHT

FRIDAY, MARCH 28

8-11 P.M.

GET TICKETS NOW! ➔



**Call up your besties and join us for a night of 90s & Y2K nostalgia!**

## Ticket Includes

- BOTTOMLESS BEER & WINE
- CASH BAR
- PIZZA
- NOSTALGIA CANDY TABLE
- DANCING
- PHOTOBOOTH
- VENDORS

## VIP Add-On Includes

- EXPRESS & EARLY CHECK-IN  
(7:30 p.m. arrival)
- EARLY ACCESS TO  
VIP LOUNGES
- LIGHT FARE
- EXCLUSIVE ACTIVITIES

## Tickets

ADULT:	\$55
MEMBER ADULT	\$40
VIP ADD-ON	+\$35



## Craft Sippin' in New Britain Saturday, March 8, 6-9 p.m.

Enjoy tasting Connecticut's finest craft drinks from local breweries, distilleries, and wineries.

Members \$35; non-Members \$45

GET YOUR  
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.

### MARCH 9

New Britain Symphony | Piano & Harp

### APRIL 13

New Britain Symphony | Claude Bolling Ensemble

### MAY 11

Harp and Soprano Duo

*Mother's Day Celebration, featuring light fare and mimosas*

### JUNE 8

Connecticut Virtuosi Chamber Orchestra | The Musical Pilgrimage of Polish Diaspora

*Sponsored by William T. Sloper Trust for Andrew J. Sloper Musical Fund, Bank of America, N.A., Trustee*

## Fryderyk Chopin Society of Connecticut

3 p.m., Stanley Works Center

### MARCH 23

Arthur Greene

### APRIL 27

Nadia Shpachenko

### MAY 18

Angela Cheng

*For detailed information, please visit the website of our program partners, the Fryderyk Chopin Society of Connecticut: [www.chopinsocietyct.org](http://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.*

### MARCH 7

An Evening of Motown with Theresa Wright

### APRIL 4

Randall Kane Quartet

### MAY 2

The 70s Project

### JUNE 6

Al Fenton Big Band

*\*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. | May 29–September 4**  
(No Art Happy Hour on June 19)

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](http://nbmaa.org) to see a full schedule of performers.*

# NEW BRITAIN MUSEUM OF AMERICAN ART

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



NON-PROFIT ORG.  
U.S. POSTAGE  
**PAID**  
PERMIT NO. 887  
NEW BRITAIN, CT

## 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.

Read more inside  
about upgrading  
your Membership  
to the John Butler  
Talcott Society.



 @NBMAA

 @NBMAA

 @NBMAA56

 @NBMAA56

### 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.

### 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.