Renewing the Wadsworth Atheneum

The past twelve months have been one of the most transformative chapters in the long and illustrious history of the Wadsworth Atheneum. From completing the second phase of our $33 million roof-to-basement renovation, bringing our campus of five historic buildings into the 21st century, to maintaining the museum’s standards for excellence in scholarship, acquisitions, and groundbreaking exhibitions, Daniel Wadsworth’s “spirit of genius” has continued to inspire creative collaboration and forward momentum since the museum first opened to the public 170 years ago on July 31, 1844.

Increased commitments from generous funders energized the massive renewal project. The year began on a high note with the thrilling news of a $5 million award from the State of Connecticut, bringing the State’s total investment in our building renovation to $25 million and ensuring that we could confidently enter the final phase of work on the Wadsworth and Morgan Memorial Buildings. We extend our utmost gratitude to Governor Malloy and his administration for their trust in our mission, and we are fully committed to our crucial role as a thriving cultural destination with a measurable economic impact for the State of Connecticut.

Another transformative moment came with the unexpected announcement of the largest single bequest in the museum’s history — $9.6 million from the estate of former museum member Charles H. Schwartz. This significant gift, designated for the acquisition of European artworks from the 18th century or earlier, was immediately put to good use by our curatorial team’s newest member, Susan Morse Hilles Curator of European Art Oliver Tostmann. Thanks to Oliver’s efforts, we acquired an extraordinarily rare and exquisite masterpiece by Artemisia Gentileschi, *Self-Portrait as a Lute Player*, the first work by a female artist of the Baroque period to enter our permanent collection. The Schwartz bequest and the acquisition of Gentileschi’s alluring self-portrait both attracted well-deserved attention for the museum in local media, *The New York Times*, and the international art press.

In addition to Artemisia Gentileschi’s masterpiece, we welcomed more than 160 additions to our permanent collection, further strengthening the museum’s already outstanding holdings. We were especially pleased when acclaimed artist Richard Tuttle surprised us with the gift of his work, *Formal Narration* (1973/2013), during a public interview with Susan Talbott at Trinity College. This spring we also received the remaining bequest of decorative arts from the renowned Arts and Crafts collection of the late Stephen Gray. This completes the collector’s total gift of fifty objects to the museum since 2008. And just as
The year was closing our esteemed Trustee and Curatorial Committee Chair Linda Cheverton Wick offered the museum 25 contemporary, outsider, and folk artworks from her personal collection in honor of her husband Walter Wick. These new treasures, along with many time-honored favorites, will become centerpieces of the museum’s innovative gallery reinstallations opening in 2015.

The Greater Hartford Arts Council’s United Arts Campaign continued its support with an unprecedented grant of $140,500—the largest amount awarded by the Council this year and the largest source of unrestricted funding received by the museum in this fiscal year. We extend our thanks and praise to the Arts Council’s Chief Executive Officer Cathy Malloy and her staff for challenging regional corporations to support the arts in our city, and for ensuring that as Hartford’s largest arts organization the Wadsworth Atheneum has the financial resources to continue serving the community with inspiring arts programming.

This spring the museum’s Education Department and Docents were honored to be featured in the Association of Art Museum Directors’ publication, Next Practices in Art Museum Education, shining the spotlight on our original Let’s Move! city sculpture tour and our American Sign Language tours. The Wadsworth was also named “Best Museum” in the annual Hartford Magazine Readers’ Poll, reminding us that the museum is still among our region’s favorite places to visit.

In spite of the enormous logistical challenges presented by an ongoing renovation, our dedicated staff have constantly overcome both expected and unforeseen obstacles as they organized insightful installations from the permanent collection, loaned our beloved works to other respected international institutions, offered engaging programs to diverse audiences from around the corner and around the world, and served off-site visitors on the web, reaching nearly one million visitors.

Here at the Wadsworth Atheneum we hosted five exhibitions: An Artificial Wilderness: The Landscape in Contemporary Photography received applause in The New York Times and on WNPR; The Age of Pleasure and Enlightenment highlighted the museum’s rich collection of 18th-century paintings and decorative arts, revealing connections among the many ways artists have visually expressed their cultural, spiritual, political, material, and social values; Media Rewind 1963 gave visitors a chance to recall a pivotal year in American history and share their memories with us; Waving the Myth of Psyche treated visitors to a peek at 17th-century tapestries that had not been displayed in more than a decade; Virgil Marti, Allison Schulnik, and Ruben Ochoa joined the ranks of accomplished contemporary artists to show their work in the museum’s groundbreaking MATRIX program; European Artworks from the Permanent Collection welcomed back our beloved French masterpieces from an international tour and paired them with seminal paintings from our European collection in Huntington Gallery; and Abstraction and Form shed light on some never before seen works from our Contemporary collection, including a bold work by Ellsworth Kelly that underwent extensive conservation treatment thanks to a generous grant from the artist’s foundation to fund the care of Modern and Contemporary artworks.
Looking ahead, on January 31, 2015 we will unveil our beautifully reappointed Contemporary art galleries, showcasing powerful works from our permanent collection by such Modern masters as Sol LeWitt, Andy Warhol, Cindy Sherman, Kiki Smith, Martin Puryear, and Nick Cave, and presenting newly acquired works by artists including James Nares, Tony Smith, and Kara Walker.

Sharing the spotlight at our January 2015 reopening will be the inaugural exhibition in our restored special exhibition galleries, Coney Island: Visions of an American Dreamland, 1861–2008, the first exhibition to use visual art as a lens to explore the magnetic lure Coney Island has exerted on the American public over the course of 150 years. Coney Island will travel to additional national venues, including the Brooklyn Museum, San Diego Museum of Art, and the McNay Art Museum in San Antonio, Texas.

2015 will also bring the 40th anniversary celebration of the Wadsworth Atheneum’s MATRIX exhibition program; the centennial of the Morgan Memorial Building, newly restored to its historical splendor; and the first reinstallation of the museum’s world-class collection of European paintings, sculpture, and decorative arts in nearly twenty years.

We are truly fortunate to have so many exciting events to commemorate in 2015, thanks to the tireless work and support of our extended Wadsworth Atheneum family of dedicated trustees, staff, docents, Women’s Committee, volunteers, special interest groups, members, and donors. The crowning achievement of these past five years of transition will be a culminating celebration for all to enjoy, and we look forward to welcoming you to the museum often in the year ahead.

Since 1842 the Wadsworth Atheneum has been building on a foundation of firsts, presenting the "new" at every turn. As we “re-new” the museum for our 21st-century audience we enthusiastically embrace our legendary history, but we also move progressively forward with renewed determination to continue the legacy of bold and pioneering steps for which the Wadsworth Atheneum is internationally known. With change comes the opportunity to challenge ourselves, engage our peers, and better serve our ever-widening audience. Here’s to an exhilarating era of exceptional new firsts in the years ahead!

Sincerely,

David W. Dangremond, President Board of Trustees
Susan L. Talbott, Director and CEO

Virgil Marti
American, born 1962
Thamesford, 2013
Urethane, MDF and silver plating
The Douglas Tracy Smith and Dorothy Fett Smith Fund, 2014.1.1
Exhibitions and Exhibition Sponsors

Support for the Wadsworth Atheneum is provided in part by the Greater Hartford Arts Council’s United Arts Campaign and the Department of Economic and Community Development, which also receives support from the National Endowment for the Arts, a federal agency.

An Artificial Wilderness: The Landscape in Contemporary Photography
August 31, 2013–February 23, 2014
Additionally supported by Jeffrey G. Marsted and Marcia Reid Marsted.

The Age of Pleasure and Enlightenment
August 10, 2013–March 16, 2014

Weaving the Myth of Psyche
September 13, 2013–March 9, 2014
Generously supported in part by The Saunders Foundation.

MATRIX

The MATRIX program is supported in part by the current and founding members of the Wadsworth Atheneum Museum of Art’s Contemporary Coalition.

Virgil Marti / MATRIX 167: Ode to a Hippie
August 1, 2013–January 5, 2014
Additionally supported with funds from the Dedalus Foundation, Inc. and by Jeffrey G. Marsted and Marcia Reid Marsted.

Allison Schulnik / MATRIX 168
February 6–May 4, 2014
Additionally supported by the National Endowment for the Arts, a federal agency, and by Jeffrey G. Marsted and Marcia Reid Marsted.

Ruben Ochoa / MATRIX 169: Cloudless Day
June 5–September 7, 2014
Additionally supported by the National Endowment for the Arts, a federal agency, and by Jeffrey G. Marsted and Marcia Reid Marsted.
Major Permanent Collection Installations

Bill Viola: Ascension
Closed August 11, 2013

Media Rewind 1963
Closed December 8, 2013

European Masterworks from the Permanent Collection
Opened March 29, 2014

Abstraction and Form
Opened May 14, 2014

Additional Exhibitions

Connections Gallery: Still Life
Closed March 21, 2014

Hartford Youth Art Renaissance
April 12–May 18, 2014

Connections Gallery: Walton Ford’s Novaya Zemlya
Opened June 14, 2014

The Amistad Center for Art & Culture
The Amistad Center’s general operations are supported by the Connecticut Department of Economic and Community Development Office of the Arts, which also receives support from the National Endowment for the Arts, a federal agency. Educational materials and programs are sponsored by the GE Foundation.

Emancipation!
Closed January 20, 2014

Supported by Lincoln Financial Foundation.

Acquisitions by the Wadsworth Atheneum Museum of Art

American Art

Artist Unknown
American
Young Girl with Dogs and Morning Glories, c. 1820–50
Pencil and watercolor on paper
Gift of Linda Cheverton Wick in honor of Eric Zafran, 2013.19.1

Clementine Hunter
American, 1886 or 1887–1988
Cotton Picking, c. 1940
Oil on board
Gift of Linda Cheverton Wick, 2013.19.7

Dorothea Tanning
American, 1910–2012
Beautiful Girl, 1945
Oil on linen mounted on panel
The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2013.24.1

Mary Bell
American, 1873–1941
Untitled
Graphite and crayon on tissue paper
Gift of Linda Cheverton Wick, 2014.10.6

Traveling Exhibitions

Old Masters to Monet: Three Centuries of French Painting from the Wadsworth Atheneum
Supported by an indemnity from the Federal Council on the Arts and Humanities.

Mississippi Museum of Art
Jackson, Mississippi
Closed September 8, 2013

Denver Art Museum
Denver, Colorado
October 27, 2013–February 9, 2014

Patti Smith: Camera Solo
Art Gallery of Ontario
Toronto, Canada
Closed July 14, 2013

With support from the Department of Economic and Community Development, Connecticut Office of the Arts which also receives support from the National Endowment for the Arts, a federal agency.

Educational materials and programs supported by GE Foundation.

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American, 1886 or 1887–1988
Cotton Picking, c. 1940
Oil on board
Gift of Linda Cheverton Wick, 2013.19.7
American Decorative Arts

Gustav Stickley, 1858–1942
Table Lamp, Model No. 367, c. 1905
American, Eastwood, New York
Wrought iron, copper, split bamboo, silk and glass
Bequest of Stephen Gray, 2014.7.5a–e

Grueby Pottery Company, 1899–1909
Designed by Addison LeBoutillier, 1872–1921
Tile, Oak Tree, c. 1905–1910
American, Boston, Massachusetts
Glazed earthenware
Bequest of Stephen Gray, 2014.7.8

TECO by the Gates Potteries, 1885–1941
Designed by Fritz Wilhelm Albert, 1869–1940
Jardinière, Model No. 259, c. 1910
American, Terra Cotta, Illinois
Glazed earthenware
Bequest of Stephen Gray, 2014.7.12

TECO by the Gates Potteries, 1885–1941
Designed by Hugh Mackie Gordon, 1873–1961
Jardinière, Model No. 306, c. 1905–06
American, Terra Cotta, Illinois
Glazed earthenware
Bequest of Stephen Gray, 2014.7.13

TECO by the Gates Potteries, 1885–1941
Attributed to Addison LeBoutillier, 1872–1921
Pine Trees, c. 1905–1910
American, Boston, Massachusetts
Glazed earthenware
Bequest of Stephen Gray, 2014.7.10

Paul Revere Pottery of the Saturday Evening Girls’ Club, 1899–1909
Painted Rock Garden, 1949
American, 1888–1911
Woodcut print
Bequest of Stephen Gray, 2014.7.36

Paul Revere Pottery of the Saturday Evening Girls’ Club, 1899–1909
Decorated by Adauna Mangini
Gustave Baumann, 1901
American, Boston, Massachusetts
Glazed earthenware
Bequest of Stephen Gray, 2014.7.37

Gustave Baumann, 1858–1942
“Rabbit Ear” Arm Chair, c. 1901
American, Eastwood, New York
Oak, leather and brass
Bequest of Stephen Gray, 2014.7.35

Grueby Pottery Company, 1899–1909
Attributed to Addison LeBoutillier, 1872–1921
Tile, Turtle, c. 1905–1910
American, Boston, Massachusetts
Glazed earthenware
Bequest of Stephen Gray, 2014.7.11

Paul Revere Pottery of the Saturday Evening Girls’ Club, 1899–1909
Decorated by Adauna Mangini
Case by Gustav Stickley, 1858–1942
Oak and glazed earthenware
Bequest of Stephen Gray, 2014.7.8

Grueby Pottery Company, 1899–1909
Attributed to Addison LeBoutillier, 1872–1921
Tile, Oak Tree, c. 1905–1910
American, Boston, Massachusetts
Glazed earthenware
Bequest of Stephen Gray, 2014.7.12

Newcomb College Pottery, 1889–1940
Decorated by Maria De Hoya LeBlanc, 1874–1954
Lace, c. 1902
American, New Orleans, Louisiana
Glazed earthenware
Bequest of Stephen Gray, 2014.7.23

Gustav Stickley, 1858–1942
Chair, Model No. 617, c. 1902
American, Eastwood, New York
Oak and leather
Bequest of Stephen Gray, 2014.7.27

Gustav Stickley, 1858–1942
Chair, Model No. 517, c. 1902
American, Eastwood, New York
Oak and leather
Bequest of Stephen Gray, 2014.7.27

Gustav Stickley, 1858–1942
“Tom Jones” Drink Stand, Model No. 98, c. 1900
American, Eastwood, New York
Oak and leather
Bequest of Stephen Gray, 2014.7.58

Gustav Stickley, 1858–1942
“Victorian” Pedestal, Model No. 35, c. 1900
American, Eastwood, New York
Oak
Bequest of Stephen Gray, 2014.7.59

Dirk Van Erp, 1860–1933
American, San Francisco, California
“Warty Vase,” c. 1911
Copper
Bequest of Stephen Gray, 2014.7.49

Marion Mahony Griffin, 1876–1961
Pair of Wall Sconces, c. 1909
American, made for the David Amberg House, Grand Rapids, Michigan
Leaded glass and oak
Bequest of Stephen Gray, 2014.7.21 & 22

Case by Gustav Stickley, 1858–1942
Movement by Seth Thomas Clock Company, 1813–present
Half Clock, Model No. 5, c. 1902
American, Eastwood, New York and Thomaston, Connecticut
Oak, iron, brass, copper and glass
Bequest of Stephen Gray, 2014.7.56

Stand by Gustav Stickley, 1858–1942
Tile top by Grueby Pottery Company, 1899–1909
“Tudor” Plant Stand, Model No. 21, c. 1901

American, Eastwood, New York and Boston, Massachusetts
Oak and glazed earthenware
Bequest of Stephen Gray, 2014.7.8

Paul Revere Pottery of the Saturday Evening Girls’ Club, 1899–1909
Bar Chair, c. 1901
American, Eastwood, New York
Oak, leather and brass
Bequest of Stephen Gray, 2014.7.35

American, Boston, Massachusetts
Bequest of Stephen Gray, 2014.7.37

Gustav Stickley, 1858–1942
China Cabinet, Model No. 902, c. 1901
American, Eastwood, New York
Oak, glass and iron
Bequest of Stephen Gray, 2014.7.45

Gustav Stickley, 1858–1942
“Tudor” Plant Stand, Model No. 21, c. 1901
American, Eastwood, New York
Oak
Bequest of Stephen Gray, 2014.7.59

Robert Riddle Jervie, 1864–1941
American, Chicago, Illinois
Pair of “Beta” Candollettes, c. 1910
Bronze
Bequest of Stephen Gray, 2014.7.1 & 2

Marblehead Pottery, 1904–1926
Design by Arthur I. Hennessey, 1882–after 1920
Made by Sarah W. Tut, 1885–1947
Jar, c. 1910–1920
American, Marblehead, Massachusetts
Glazed earthenware
Bequest of Stephen Gray, 2014.7.53

TECO by the Gates Potteries, 1885–1941
Designed by William LeBaron Jenney, 1856–1920
Jardinière, Model No. 39, c. 1905
American, Eastwood, New York, Oak and glass
Bequest of Stephen Gray, 2014.7.74

Gustav Stickley, 1858–1942
“Junior’s Compan” Desk Lamp, Model No. 351, c. 1912
American, Eastwood, New York
Oak and glass
Bequest of Stephen Gray, 2014.7.73b
Contemporary Art

Deb Sokolow
American, born 1974

Graphite, acrylic, ink and collage on acid-free paper, bookboard PVA
Edition 1/3
Alexander A. Goldfarb Contemporary Art Acquisition Fund, 2013.18.1

Deb Sokolow
American, born 1974

The Truth About David Copperfield, 2013
Graphite, acrylic, ink and collage on acid-free paper, bookboard PVA
Edition 1/3
Alexander A. Goldfarb Contemporary Art Acquisition Fund, 2013.18.2

Deb Sokolow
American, born 1974

Treasures Found Inside The Wadsworth Atheneum Museum Of Art, 2013
Graphite, acrylic, ink and collage on acid-free paper, bookboard PVA
Edition 1/3
The Maurine & Stuart Plettner Fund, 2013.18.3

Lawrence Lebelaska
American, 1894–1966
Weisde Fine, 1947
Oil on canvas
Gift of Linda Cheverton Wick, 2013.19.3

Mose Tolliver
American, c. 1914–2006
Nell (Halle), c. 1991
Paint on plywood
Gift of Linda Cheverton Wick, 2013.19.4

Howard Finster
American, 1916–2001
Earth Monster Coming Forth Now, 1981
Oil on board and found wood
Gift of Linda Cheverton Wick, 2013.19.5

Kara Walker
American, born 1969
Wall Sampler I, 2013
Cut paper on latex paint on wall
The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2013.23.1–6

Richard Tuttle
American, born 1941
Formal Narration, 1973
Wood and paint
Gift of the Artist in the name of the Trinity College Class of 1963, 2013.25.2a–b

Christian Schumann
American, born 1970
Untitled, 1992
Acrylic on paper
Gift of Samuel R. Peterson, 2013.26.1

Gustav Stickley, 1858–1942

Dining Table, Model No. 418, c. 1901
American, Eastwood, New York
Oak
Bequest of Stephen Gray, 2014.7.30

Designed by Howard Reichenbach, 1904–1999
Cocktail Shaker: "Blue Moon," no. 900066, 1936–40
Manufactured by Chase Brass & Copper Co., Inc.
American, Waterbury, Connecticut
Chromium-plated metal (copper or brass)
Gift of Robert H. Smith Jr. in honor of Janet S. Smith, 2014.13.3

Jigger, 1936–40
Manufactured by Chase Brass & Copper Co., Inc.
American, Waterbury, Connecticut
Chromium-plated metal (copper or brass)
Gift of Robert H. Smith Jr. in honor of Janet S. Smith, 2014.13.4

Gustav Stickley, 1858–1942

"Poppy Table," Model No. 26, c. 1901
American, Eastwood, New York
Birch
Bequest of Stephen Gray, 2014.7.32

Designed by Walter von Nessen, 1889–1943
Coffee Set, "Diplomat," no. 79295 (Coffee Pot, Creamer, and Sugar Bowl with Cover), 1933–40
Manufactured by Chase Brass & Copper Co., Inc.
American, Waterbury, Connecticut
Chromium-plated metal (copper or brass) and pigmented resin

Designed by Russell Wright, 1904–1976
"Salt and Pepper Spheres," no. 2804, 1933–40
Manufactured by Chase Brass & Copper Co., Inc.
American, Waterbury, Connecticut
Chromium-plated metal (copper or brass)
Gift of Robert H. Smith Jr. in honor of Janet S. Smith, 2014.13.2

Eddie Arning
American, born 1904–1993
Untitled (Guines and eggs), c. 1964–73
Oil pasted on paper
Gift of the Artist, 2013.25.1a–b

Richard Tuttle
American, born 1941
Formal Narration, 1973
Wood and paint
Gift of the Artist in the name of the Trinity College Class of 1963, 2013.25.2a–b

Christian Schumann
American, born 1970
Untitled, 1992
Acrylic on paper
Gift of Samuel R. Peterson, 2013.26.1

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Graphite, acrylic, ink and collage on acid-free paper, bookboard PVA
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Edition 1/3
Alexander A. Goldfarb Contemporary Art Acquisition Fund, 2013.18.2

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Christian Schumann
American, born 1970
Untitled, 1992
Acrylic on paper
Gift of Samuel R. Peterson, 2013.26.1
Mark Dion  
American, born 1961  
300 Million Years of Flight, 2012  
Silkscreen  
Gift of the Artist, 2013.32.1

Richard Bassett  
American, 1947–2013  
Porn Clip #4, 1999  
Graphite on paper  
Gift of W.E. Bassett Family, 2013.33.1

Meredith Sparks  
American, born 1972  
Ian Curtis, 2008  
Digital print and glitter  
Gift of Jean Crutchfield and Robert Hobbs, 2013.34.1

Meredith Sparks  
American, born 1972  
Ian Curtis, 2008  
Digital print and glitter  
Gift of Jean Crutchfield and Robert Hobbs, 2013.34.2

Andy Warhol  
American, 1928–1987  
Little Red Book 34, 1971  
Photo album with twenty Polacolor Type 108 photographs  
Gift of The Andy Warhol Foundation for the Visual Arts, 2013.35.1

Christian Marclay  
American, born 1955  
Telephones, 1995  
Video on DVD  
Running time: 7:30 minutes  
Edition 229/250  
The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2014.2.1

Douglas Gordon  
Scottish, born 1966  
Untitled (Blind), 1998  
Venetian Blind with motor  
Gift of Christophe and Anne-Gaëlle Van de Wijde, 2014.3.2

Richard Tuttle  
American, born 1941  
Formal Narrative, 1971  
Wood and paint  
Gift of the Artist in the name of the Trinity College Class of 1963, 2013.25.1

Allison Schulnik  
American, born 1978  
Eager, 2014  
Single-channel video with embedded signature card, unique drawing, unique porcelain ceramic sculpture, and unique ceramic jar  
Running time: 8:35 minutes  
Edition 5/5  
Purchased through the gift of Henry and Walter Krey, 2014.9.1

Australian Aboriginal  
Western Arnhem Land, Northern Territories, Australia  
Spirit Hunter and Kangaroo, c. 1965  
Paint on bark  
Gift of Linda Cheverton Wick, 2014.10.5

Sarah Austin  
American, 1936–1994  
Duchamp/Prisht, 1978–9  
Reproductions, wood, acrylic and paint  
Gift of Linda Cheverton Wick, 2014.10.2

Radcliffe Bailey  
American, born 1968  
Until I Die / Minor Keys, 1997  
Color spitbite and sugarlift aquatint with softground, drypoint, photogravure, and chine collé on Somerset white paper  
Edition 30/50  
Gift of Linda Cheverton Wick, 2014.10.3

Morton Bartlett  
American, 1909–1992  
Girl Reading, c. 1955  
Chromogenic print mounted on 4-ply museum board  
Edition 9/10  
Gift of Linda Cheverton Wick, 2014.10.4

Morton Bartlett  
American, 1909–1992  
Untitled (girl with bucket), c. 1955/2006  
Chromogenic print from original slide  
Edition 20/50  
Gift of Linda Cheverton Wick, 2014.10.5
<table>
<thead>
<tr>
<th>Artist name</th>
<th>Nationality</th>
<th>Born</th>
<th>Title</th>
<th>Medium</th>
<th>Catalog number</th>
<th>Gift by</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chris Murray</td>
<td>American</td>
<td>1960</td>
<td>Hansam Gab, New York City, Manhattan</td>
<td>Mixed media on paper</td>
<td>Gift of Linda Cheverton Wick, 2014.10.20</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Ellen Carey</td>
<td>American</td>
<td>1952</td>
<td>Dings &amp; Shadows, 2002</td>
<td>Photogram, c-print, unique</td>
<td>Gift of Linda Cheverton Wick, 2014.10.8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Craig Koonceeta</td>
<td>Australian/Aboriginal</td>
<td>1977</td>
<td>Fresh Water Ornament, 2015</td>
<td>Acrylic and ochre on timber</td>
<td>Gift of Linda Cheverton Wick, 2014.10.10</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Arnold Isaacs, known as Scaasi</td>
<td>American</td>
<td>1930</td>
<td>Dress, 1965–75</td>
<td>Silk, beads, sequins and rhinestones</td>
<td>Gift of Linda Cheverton Wick in honor of Susan Lubowsky Talbott, 2013.19.2</td>
<td></td>
<td></td>
</tr>
<tr>
<td>(Deer) Hooked Rug</td>
<td>American</td>
<td>c. 1880</td>
<td></td>
<td>Dyed hooked wool cloth and yarn on burlap backing</td>
<td>Gift of Linda Cheverton Wick, 2013.19.10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
(Stallion) Hooked Rug, c. 1928–29
American, probably Pennsylvania
Dyed hooked wool cloth and yarn on burlap backing
Gift of Linda Cheverton Wick, 2013.19.11

Group of nine Bottle Dolls and one Rag Doll,
Late 19th–Early 20th century
American
Mixed media including cotton, glass, sand, buttons
Gift of Linda Cheverton Wick, 2013.19.12–.21

Pair of Women’s Shoes,
c. 2010
Chanel
Black suede
Gift of the Costume & Textile Society, 2013.21.1a,b

Woman’s Coat and Dress Set, c. 1965
Tailored by Thierfeld, Hartford, Conn.
Silk, cotton and lace
Gift of the Costume & Textile Society, 2013.21.6a,b

Woman’s Dress, c. 1975
Tracy / Petites
Cotton
Gift of the Costume & Textile Society, 2013.21.7

Designed by Marc Bohan
French, born 1926
Woman’s Dress, c. 1970
Synthetic with metallic embellishments
Gift of the Costume & Textile Society, 2013.21.8

Woman’s Three-piece Dress, c. 1980
Saint Laurent, rive gauche, Paris, France
Synthetic
Gift of the Costume & Textile Society, 2013.21.9a–c

Wedding Dress, 1937
American, New York
Silk satin with Brussels lace
Gift of the Costume & Textile Society, 2013.21.10

Women’s Hat, c. 1955–60
American, Pinehurst, New York, for G. Fox & Co.
Felt, feathers and ribbon
Gift of the Costume & Textile Society, 2013.21.11

Man’s Boater Hat, c. 1900–20
Saks Fifth Avenue
Straw, silk and ribbon

Woman’s Ski Pants, c. 1972–73
Made in France for Beconta
Cotton corduroy
Gift of the Costume & Textile Society, 2013.21.13

Woman’s Vest, c. 1970
PuCCI fabric, velvet with synthetic lining
Gift of the Costume & Textile Society, 2013.21.14

Woman’s Hat, c. 1955–60
American, Pinehurst, New York, for G. Fox & Co.
Felt, feathers and ribbon
Gift of the Costume & Textile Society, 2013.21.15

Hélène Hayes
English, born Australia, 1936–2001
Evening Gown
Silk and velvet
Gift of Susan E. O’Connor, 2013.28.3

Hélène Hayes
English, born Australia, 1936–2001
Evening Gown
Velvet, and silk
Gift of Susan E. O’Connor, 2013.28.5

Hélène Hayes
English, born Australia, 1936–2001
Two-piece Dress
Velvet and silk
Gift of Susan E. O’Connor, 2013.28.6a,b

Hélène Hayes
English, born Australia, 1936–2001
Evening Gown
Velvet, and silk
Gift of Susan E. O’Connor, 2013.28.7

Hélène Hayes
English, born Australia, 1936–2001
Evening Gown
Silk and velvet
Gift of Susan E. O’Connor, 2013.28.8

Hélène Hayes
English, born Australia, 1936–2001
Evening Gown
Velvet
Gift of Susan E. O’Connor, 2013.28.9a–b

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English, born Australia, 1936–2001
Evening Gown
Silk
Gift of Susan E. O’Connor, 2013.28.11a–b

Hélène Hayes
English, born Australia, 1936–2001
Evening Gown
Silk, satin, embroidery and sequins
Gift of Susan E. O’Connor, 2013.28.12a,b
**Program Highlights**

Wadsworth Atheneum Museum of Art

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**European Decorative Arts**

- **Plate with Deer Hunting in the Philippines** (assiette ordinaire) from the Service Forestier, 1833–1835
- **French, Stèves**
- **Jean-Louis Moyez, gilder**
- **Hard-paste porcelain**
- **Gift of Richard Baron Cohen, 2013.27.1**

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**American Art**

- **Reginald Marsh**
- **American, 1898–1954**
- **Hudson Burlesk, 1949**
- **Oil on composition board**
- **Gift of the Honorable William Benton, 1964.5**

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**De-accessions by the Wadsworth Atheneum Museum of Art**

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**Second Saturdays for Families encourage active participation in the arts**
Public Programs

Lectures and Readings

Speakers this year discussed artistic processes and inspiration alongside social, political, and historical connections in conjunction with special exhibitions. An Artificial Wilderness: The Landscape in Contemporary Photography and Weaving the Myth of Psyche, as well as the permanent collection. The Landscape and the Lens

An Artificial Wilderness: The Landscape in Contemporary Photography
Alison Norström, Curator-at-Large in the Department of Photographs, George Eastman House

Weaving the Myth of Psyche
Nonie Gadsden, Katharine Lane Wrems Senior Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston

Sponsored by the Decorative Arts Council in memory of Stephen Gray

Decorative Arts and the Great American Wild
Alyce Perry Englund, Richard Koopman Associate Curator of American Decorative Arts

Pop and Politics
Patricia Hackson, Emily Hall Tremaine Curator of Contemporary Art

Art and Reform: The Saturday Evening Girls Club and the Paul Revere Pottery
Nonie Gadsden, Katharine Lane Wrems Senior Curator of American Decorative Arts and Sculpture, Museum of Fine Arts, Boston

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Conserving the Psyche Tapestries
Marlene Eidelheit, Director, Textile Conservation Laboratory at the Cathedral Church of Saint John the Divine

Alexander Calder: Innovations at the Wadsworth Atheneum
Joan Marter, Board of Governors Professor of Art History, Rutgers University

Sponsored by the Docent Council of the Wadsworth Atheneum Museum of Art

American Sign Language Video Tour

A new American Sign Language video tour launched this year featuring American Art on the existing permanent collection highlights audio tour.

A new American Sign Language video tour launched this year featuring American Art on the existing permanent collection highlights audio tour.

Trick or Tree
Patricia Hackson, Emily Hall Tremaine Curator of Contemporary Art, and Johanna Plummer, Georgette Auerbach Koopman Director of Education

Behind the Seen
Cecil Adams, Head of Museum Design, and Steve Winot, Chief Art Preparator

Art After Hours Talk
Alison Schulnik, MATRIX artist
Chick Austin as Architect
Eugene Gaddis, William G. DeLana Archivist

Restoring European Art
Ulrich Birkmaier, Chief Conservator

Oskar Schlemmer and the Bauhaus
Vanessa Sigalas, Dangremond Research Fellow for European Art and Decorative Arts

Art After Hours Talk
Ruben Ochoa, MATRIX artist
Curatorial Eye
Oliver Tostmann, Susan Morse Hilles Curator of European Art

Second Saturdays for Families

Second Saturdays for Families inspired families to experience art together. Through hands-on art projects, family-centered tours, music and the performing arts, families connected with art and the Wadsworth Atheneum. Second Saturdays for Families takes place every month from 10am to 1pm, and has served over 25,000 visitors since it was conceived in 2009. A highlight of this year was a program called Picturing Freedom, held January 11 in collaboration with The Amistad Center for Art & Culture. Families explored images from The Amistad Center’s exhibition Emancipation!, designed their own picture of freedom, posed with the American flag, and joined in a jazz-inspired dance performance by EQuilibrium Dance Theatre.

Second Saturdays for Families inspiration year-round with family-friendly programs, including:

- Behind the Seen
- Art After Hours Talk
- American Sign Language Video Tour
Concerts

The Sunday Serenades Chamber Concert Series was presented in the museum galleries in collaboration with the Hartford Symphony Orchestra and featured Concertmaster Leonid Sigal.

Tapestries and Corelli
Pre-concert talk by Alden Gordon, Paul E. Raether Distinguished Professor of Fine Arts, Trinity College

Picasso and Prokofiev
Pre-concert talk by Oliver Tostmann, Susan Morse Hilles Curator of European Art

Community Programs

Community Days

The Wadsworth Atheneum and The Amistad Center for Art & Culture offered three Community Days, providing free admission all day and extensive programming for visitors of all ages. Envisionfest, Martin Luther King Jr. Day and Juneteenth. The museum also participated in First Night Hartford, a festive program on New Year’s Eve.

Artist Residency

Virgil Marti/ MATRIX 167
Bart Roccoberton and students from the University of Connecticut’s Puppet Arts Program created a life mask of artist Virgil Marti, inspired by a life mask in Marti’s exhibition, MATRIX 167: Ode to a Hippie.

Community, Arts Program

Piloted this year in Asylum Hill, the Community Arts Program engaged local youth in after-school programs throughout Hartford in three sessions that included onsite and offsite components. The program encouraged collaboration and communication by fostering dialogue and art-making based on objects in the Wadsworth Atheneum’s collection.

Summer Community Studio

Youth from nine Hartford community organizations participated in docent-guided tours and a hands-on studio experience that introduced elements of art. The program was free for participating groups.

School and Teacher Programs

Student Tours

Docent-guided visits are available to preK-12 students and are designed to correlate with state and national curriculum standards. This year 12,447 students toured the museum. Groups came from 123 schools across all eight counties in Connecticut and represented 53 cities and towns in Connecticut.

Art and Writing Initiative

The Art and Writing Initiative provided educators with rich, curriculum-based programming that developed students’ literacy skills through careful looking and writing about art in the permanent collection.

Museum on the Move:
Art and Literacy Outreach Program

This six-part program for grade 4 students explored landscapes from the museum’s permanent collection to develop descriptive writing skills. Participating schools included seven Hartford Public Schools as well as CREC Museum Academy.

Figuratively Speaking

Developed for grades 3-5, this program built students' narrative, descriptive, and expository writing skills through the investigation of figurative artworks. Participants included ten Hartford schools and community organizations.

Summer Pre-Collegiate Program

Two Hartford high school students, from University High School of Science and Engineering and Journalism and Media Magnet School, were awarded scholarships to attend the Hartford Art School’s Summer High School Visual Arts Portfolio Program and participated in associated museum visits.

Youth participating in the Community Arts Program develop visual literacy skills through dialogue on docent-led tours.
Evenings for Educators

PreK-12 teachers and administrators joined museum staff and docents for curatorial presentations, tours of featured exhibitions and collection areas, and hands-on workshops illuminating cross-curricular links. 127 educators attended two events, and 75 Certificates of Connecticut Professional Development Completion were distributed. Sessions covered topics including American Landscape Painting.

Professional development provided educators with the tools to readily incorporate the visual arts into their classroom instruction. Half- and full-day sessions were offered at the museum and offsite. Trainings were conducted for preK-12 teachers, homeschooling parents, and local museum educators. On Election Day, the museum hosted 84 PreK–12 teachers, and 71 Certificates of Connecticut Professional Development completed.

Teacher Workshops and In-Service Training

University Programs

University Tours

Docent-guided visits were available to college and university classes and groups, including curriculum-structured tours that were tailored to a specific academic course or topic. This year, 1,214 students toured the museum. Groups came from 14 colleges and universities in Connecticut, as well as schools from Massachusetts and New York.

Internship Program

A total of 19 interns from 14 universities worked approximately 3,810 hours in six departments, including: Archives, Communications and Marketing, Curatorial, Education, Institutional Advancement and Library. One student was awarded a Summer Diversity Internship, designed to broaden opportunities for those underrepresented in the museum field.

Professor and Librarian Previews

Chief Curator and Krieble Curator of American Painting and Sculpture Robinaffle Frank presented a series of digital walkthroughs of Coney Island: Visions of an American Dreamland, 1861–2008 to area university professors and librarians to inspire the development of related curricula and programming.

Hartford Heritage Project

In collaboration with the Capital Community College nursing program, the museum offered Looking is Not Seeing, facilitated by docents and CCC nursing faculty. Students learned to look at art in relation to strengthening clinical assessment skills.

Docent Program

Docent Council

96 docents volunteered more than 10,000 hours on training, preparing for 1,878 tours, evaluation, docent business, and other activities. They engaged 27,993 visitors of all ages on guided tours with the museum's exhibitions and collections. Docents attended 16 training sessions related to exhibitions, collections, and touring strategies led by education and curatorial staff as well as outside guest speakers.

Eileen S. Pollack Docent Education Lecture

A Dialogue with the Gods: Decoding the Art of Ancient Iraq

Dorothy Keller, Professor of Fine Arts, University of Saint Joseph

Access Programs

Library ARTpass

ARTpasses are available for check out at 199 town and school libraries, providing free admission for two adults and two teens and a “buy-one get-one free” discount for films.

Free Family Passes

All students who participated in a docent-guided visit received a pass to return to the museum and act as tour guides for their families.

Hartford Art After Hours: First Thursdays

First Thursday After Hours offered lively evening programming with total gallery access for the public. The monthly, themed event featured live, local musicians and performers, artist or curator talks, hands-on art experiences, museum tours, complimentary hors d’oeuvres, a cash bar, and a film screening. Programs this year included a Caribbean-themed block party, which drew close to 1,200 people; a talk by MATRIX artist Allison Schulnik accompanied by a stop-motion film workshop; an Indian-themed evening with traditional dance demonstrations and Bollywood dance lessons; and a 1970s outdoor party that had hundreds of people dancing in the street.

Evaluation

Building Evaluation Capacity

An interdepartmental team including Georgette Auerbach Koopman Director of Education Johanna Plummer, Institutional Partnerships & Grants Manager Erica Roggeveen Byrne, Visitor Services Manager Susan Carey, Community Programs Coordinator Lauren Cross and Education Assistant Jama Holchin participated in a training series offered by Hartford Foundation for Public Giving’s Non-Profit Support Program, creating evaluation instruments that align with the new Community Engagement Initiative’s Impact Planning Framework.
Films
The Aetna Theater film program offered an eclectic mix of cinema and events, including feature films, shorts, and documentaries related to exhibitions and the permanent collection; First Thursday themed screenings; outdoor showings of classic films preceded by dinner and live music in Gengras Court; independent and foreign cinema; and film festival weekends. Introductions by film scholars or special guests and regular post-film discussions led by Curator of Film & Theater Deborah Gaudet enhanced audience experiences. Highlights this year included 30 Hartford premiers; an appearance by producer Tony Bill and actor Bob Balaban, followed by a screening of Gosford Park; an on-stage conversation between Director and C.E.O. Susan Talbott and Pulitzer-Prize-winning composer David Lang before the showing of 70s Great Beauty; the Manhattan Short Film Festival; a screening of 12 Years a Slave, followed by a panel discussion in collaboration with The Amistad Center for Art & Culture, Hartford Baseth Theatre Company, Charter Oak Cultural Center, CCREM Museum Academy, Connecticut Council for Interreligious Understanding, Hartford Jazz Society, Hartford Public Library, Hartford Public Schools, Hartford Symphony Orchestra, Mandell Jewish Community Center of Greater Hartford, and the Hartford Art School.

Music
In collaboration with Real Art Ways and the Hartford Jazz Society, the museum presented a concert by the 35-piece avant-garde group, GO: Organic Orchestra, led by cutting-edge composer, percussionist, and conductor Adam Rudolph. Monthly Sunday Jazz Brunches held in The Museum Café featured local musicians and vocalists. Approaching the Garden, a multimedia musical work by American jazz drummer and composer William Hooker, fused percussion, spoken word, electronics, alto sax, piano, and SD animation, and featured guitarist Ed Kasparek and alto sax player Richard McGhee III.

Dance
Aetna Theater hosted several dance performances during the year. The Judy Dwoin Performance Project’s The Witching Hour was presented to school groups and evening audiences in November. During the holiday season, Hartford City Ballet performed The Nutcracker Suite and Spicy, inspired by Thomas Cole’s painting, Life, Death and Immortality, Katie Stevinson-Nollet of Immortality, Katie Stevinson-Nollet of Suite and Spicy, presented their annual The Nutcracker with CONNetic Dance, and CONNetic Dance was presented to school groups.

Partners
Program Collaborators
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The Amistad Center for Art & Culture
Bared Breath Theatre Company
Charter Oak Cultural Center
CCREM Museum Academy
Connecticut Council for Interreligious Understanding
First Night Hartford
Full Force Dance Theatre
Hartford Beecher Stowe Center
Hartford Art School
Hartford Jazz Society
Hartford Public Library
Hartford Public Schools
Hartford Symphony Orchestra
Mandell Jewish Community Center of Greater Hartford
Real Art Ways
Seaport Garden
Taste of Caribbean and Jerk Festival
The iQuilt Project
The Mark Twain House & Museum
The Village for Children and Families
University of Connecticut’s Puppet Arts Program
Young Studios

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Judy Dwoin Performance Project

Dy-G-O-Myte Disco Review
Jon Eastman
Equilibrium Dance Theatre
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Full Force Dance Theatre
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Goodnight Blue Moon
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Hartford Bicycle Studio
Hartford City Ballet
Hartford High School Show Choir
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We are grateful to the following supporters for their contributions to the success of the Sixteenth Annual Talcott Stanley Golf Classic, held on September 18, 2013. Each year, this tournament honors the memory of Talcott Stanley and looks back on his life with gratitude for the commitment he had to the Wadsworth Atheneum.

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Wadsworth Atheneum Museum of Art

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“The Goodwin Medal will be awarded from time to time, not necessarily annually, to honor persons who have rendered extraordinary service to the Museum.”

- 1983: Genevieve Harlow Goodwin
- 1985: Eleanor Howland Bunce
- 1986: United Technologies Corporation
- 1988: Talcott Stanley
- 1990: Dorothy Clark Archibald
- 1991: Joan Joseloff Kohn
- 1994: The Women’s Committee of the Wadsworth Atheneum
- 1996: Nancy B. Kriebel
- 1997: Georgeetta Auerbach Koopman
- 2001: Nancy D. Groover
- 2003: Christopher Larsen
- 2008: Coleman H. Casey
- 2009: The Docent Council of the Wadsworth Atheneum
- 2014: David W. Dangremond
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<table>
<thead>
<tr>
<th></th>
<th>June 30, 2014</th>
<th>June 30, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cash and cash equivalents</td>
<td>$5,086,412</td>
<td>$3,254,948</td>
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<tr>
<td>Accounts receivable, net of allowance</td>
<td>$96,968</td>
<td>$36,096</td>
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<td>Grants receivable</td>
<td>$1,072,765</td>
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<tr>
<td>Other receivables</td>
<td>14,287</td>
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<td>Contributions receivable</td>
<td>$765,857</td>
<td>$664,433</td>
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<tr>
<td>Inventories and other assets</td>
<td>$450,886</td>
<td>$495,888</td>
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<td>Investments, at market</td>
<td>$10,247,000</td>
<td>$9,075,562</td>
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<td>Funds held in trust by others</td>
<td>$84,666</td>
<td>$74,812</td>
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<tr>
<td>Property and equipment, net depreciation</td>
<td>$2,455,479</td>
<td>$2,205,739</td>
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<tr>
<td>Collections of art and other artifacts</td>
<td>–</td>
<td>–</td>
</tr>
<tr>
<td><strong>Total assets</strong></td>
<td>$134,546,245</td>
<td>$120,067,724</td>
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<tr>
<td><strong>Liabilities</strong></td>
<td></td>
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<tr>
<td>Accounts payable</td>
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<td>$282,358</td>
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<td>Loan payable</td>
<td>$5,544,011</td>
<td>$1,979,582</td>
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<tr>
<td>Accrued expenses and other liabilities</td>
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<td>$1,811,759</td>
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<tr>
<td>Deferred revenue</td>
<td>$935,976</td>
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<tr>
<td><strong>Total liabilities</strong></td>
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<td>$3,995,834</td>
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<tr>
<td><strong>Net assets</strong></td>
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<tr>
<td>Unrestricted</td>
<td>$22,883,158</td>
<td>$20,797,991</td>
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<td>Board designated</td>
<td>$15,800,502</td>
<td>$14,866,758</td>
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<tr>
<td>Temporarily restricted</td>
<td>$9,449,087</td>
<td>$8,548,892</td>
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<tr>
<td>Permanently restricted</td>
<td>$31,541,007</td>
<td>$31,488,433</td>
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<tr>
<td><strong>Total net assets</strong></td>
<td>$129,673,934</td>
<td>$115,488,504</td>
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<tr>
<td><strong>Total liabilities and net assets</strong></td>
<td>$134,546,245</td>
<td>$120,067,724</td>
</tr>
</tbody>
</table>

### Condensed Statement of Activities

<table>
<thead>
<tr>
<th></th>
<th>Operating</th>
<th>Non-Operating</th>
<th>Total</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>June 30, 2014</th>
<th>June 30, 2013</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenue</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions, Grants, Trusts &amp; Estates</td>
<td>$8,310,314</td>
<td>$10,193</td>
<td>$8,320,507</td>
<td>$13,048,353</td>
<td>$10,350,750</td>
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<tr>
<td>Membership, dues and activities</td>
<td>312,914</td>
<td>104,044</td>
<td>416,958</td>
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<td>312,914</td>
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<td>Admissions</td>
<td>224,487</td>
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<td>224,487</td>
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<td>224,487</td>
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<tr>
<td>Exhibition fees and other</td>
<td>459,592</td>
<td>375,175</td>
<td>834,767</td>
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<td>728,175</td>
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</tr>
<tr>
<td>Auxiliary activities</td>
<td>685,948</td>
<td>689,948</td>
<td>1,375,896</td>
<td>10,531,177</td>
<td>976,662</td>
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<td></td>
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<tr>
<td>Proceeds from sale of art objects</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
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<td></td>
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<tr>
<td><strong>Total revenue</strong></td>
<td>$13,048,353</td>
<td></td>
<td>$13,048,353</td>
<td>$17,343,583</td>
<td>$14,764,842</td>
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<tr>
<td><strong>Gain (loss) on funds held in trust by others</strong></td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
<td>–</td>
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<tr>
<td><strong>Net assets released from restriction</strong></td>
<td>$2,307,113</td>
<td>$8,275,718</td>
<td>$10,582,831</td>
<td>($10,582,831)</td>
<td>–</td>
<td>–</td>
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<tr>
<td><strong>Total revenue, gains and other support</strong></td>
<td>$15,355,466</td>
<td>$8,660,734</td>
<td>$23,916,200</td>
<td>$765,522</td>
<td>$52,384</td>
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<td></td>
</tr>
<tr>
<td><strong>Expense</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
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<td></td>
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<tr>
<td>Collections, Exhibitions and Programs</td>
<td>$2,431,088</td>
<td>$170,499</td>
<td>$2,601,587</td>
<td>–</td>
<td>–</td>
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<tr>
<td>Art Acquisition</td>
<td>3,492,942</td>
<td></td>
<td>3,492,942</td>
<td></td>
<td>2,461,650</td>
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<tr>
<td>Administrative and External Affairs</td>
<td>$2,477,810</td>
<td>$135,387</td>
<td>$2,613,198</td>
<td>–</td>
<td>2,461,650</td>
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<tr>
<td>Auxiliary activities</td>
<td>519,605</td>
<td></td>
<td>519,605</td>
<td>–</td>
<td>519,605</td>
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<tr>
<td>Building and Security</td>
<td>2,497,904</td>
<td>(15,952)</td>
<td>2,481,952</td>
<td>–</td>
<td>2,481,952</td>
<td></td>
<td></td>
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<tr>
<td>Construction Costs</td>
<td>–</td>
<td></td>
<td>–</td>
<td>–</td>
<td>–</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>–</td>
<td></td>
<td>–</td>
<td>–</td>
<td>–</td>
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<td></td>
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<tr>
<td><strong>Total expense</strong></td>
<td>$7,906,426</td>
<td></td>
<td>$7,906,426</td>
<td>$12,874,866</td>
<td>$12,472,845</td>
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<tr>
<td><strong>Change in net assets before investment return</strong></td>
<td>$197</td>
<td>$3,650,614</td>
<td>$3,650,811</td>
<td>$765,522</td>
<td>$52,384</td>
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<tr>
<td>Investment gain from long-term investments</td>
<td>($827,900)</td>
<td>($827,900)</td>
<td>($827,900)</td>
<td>–</td>
<td>–</td>
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<tr>
<td><strong>Change in net assets</strong></td>
<td>$197</td>
<td>$2,822,714</td>
<td>$3,020,931</td>
<td>$765,522</td>
<td>$52,384</td>
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<tr>
<td><strong>Net assets at beginning of year</strong></td>
<td>$35,660,749</td>
<td>$48,348,621</td>
<td>$86,545,022</td>
<td>$115,498,064</td>
<td>$50,175,854</td>
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<tr>
<td><strong>Net assets at end of year</strong></td>
<td>$38,683,660</td>
<td>$59,449,267</td>
<td>$97,532,927</td>
<td>$169,673,934</td>
<td>$123,458,048</td>
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</tbody>
</table>
MUSEUM STAFF

Wadsworth Atheneum Museum of Art

Director’s Office
Susan L. Talbott
Director and C.E.O.
Jennifer Borderie
Executive Assistant
Maryellen Drot
Executive Assistant*
Ashley E. Dougherty
Acting Executive Assistant*

Curatorial Division
Adria L. Patterson
Exhibition Coordinator
Linda H. Roth
Senior Curator and Charles C. and Elene Lamott Cunningham Curator of European Decorative Arts
Vanessa Siglas
Dangwinned Research Fellow for European Art and Decorative Arts
John Teahan
Curator of the Austin House and Associate of Special Book Collections
Olive Testmann
Susan Marie Hilles Curator of European Art
Ulrich Birkenmaier
Chief Conservator
Zoéen Czamanski
Associate Frame Conservator
Allen Kosanovich
Associate Paintings Conservator
Susan Marie Hilles Curator of European Art

Registrar
Edward G. Russo
Head Registrar
Mary C. Busiek
Registrar for Loans and Exhibitions
Paige Calbert
Registrar, Assistant
Meredith Vasta
Assistant Registrar

Archives
Eugene G. Ruggles
William G. DeLana Archivist and Curator of the Austin House
Ann Brandwein
Assistant Archivist

Library
John Teahan
Curator of the Austin House and Associate of Special Book Collections

Museum Design
Cecil B. Adams
Head of Museum Design
Christopher Cox
Preparator
Jon Eastman
Preparator
Mark Giuliano
Exhibition Designer
Ethel Poinsette
Preparator
Steve Winot
Chief Preparator
David Borszok
Preparator
Nicholas Shirrin
Preparator

Visitor Services
Susan L. Carey
Visitor Services Manager
Courtney L. Hebert
Group Vice President
Carolin Brown
Visitor Services Associate
Janet M. Brutty
Visitor Services
Jama B. Holchin
Visitor Services

Institutional Advancement Division

Institutional Advancement
Kimberly A. Reynolds
Director of Institutional Advancement*
Ellie J. Morillo
Interim Director of Institutional Advancement
Kirsten R. Alfonso
Development Events Manager*
Hilary A. Barrall
Membership Manager*
Elsa Ruggles-Brune
Institutional Partnerships & Grants Manager
Danielle P. Hupke
Events Coordinator
Nicholas M. Mandella
Events Coordinator

Finance Division

Finance
Cindy Martinez
Chief Financial Officer
Judith E. Mihalko
Director of Finance*
Rebecca E. Capirchio
Accountant*
Ashley E. Dougherty
Administrative Assistant*
Filippina Graziano
Administrative Assistant*
Jaclyn Jones
Administrative Assistant
Francis S. Kida
Account Payable Administrator
Richard A. Kolowski
Senior Accounting Analyst
Carole L. Laskoshelle
Accounting Manager
Anthony Pacelko
Accountant

Properties Division

Properties
Alan C. Barton
Chief Facilities Officer
Efrain Lopez, Jr.
Properties Manager
John P. Atwood
Properties Services
Ismael Colon
Properties Services
William Corrigan
Properties Services
Jessica Maldonado
Properties Manager
Carrie L. Smallman
Properties Services
Carmen A. Vega
Properties Services

Information Systems
Noreen J. Fairman
Information Systems Technician

Protection Services
Stephen Gendich
Senior Supervisor

*Left the museum during fiscal year
Interns
Nicole Castrogiovanni
Jillian Correia
Nicole Cote
Jahdiel Cruz
Keely Eisele
Hailey Foye
Karolina Hac
Allison Hale
Jessica Kelley
Lauren Parda Kusek
Chelsea Norwich
Erica San Soucie
Rena Tohey
Julia Wald
Alice Wang
Natalia Zagula
Eliza Ziebold

Volunteers
Joseph Barber
Bonnie Barnes
Raquel Beckford
Eloise Bennett
Sarah Brown
Colin Brown
David Casarella
Emily Chassman
Anya Chatfield
Zoe Chatfield
Petra Clark-Dufner
Benjamin Coady
Jahdiel Cruz
Raena Davis
Athena Demaille
Elizabeth DiMauro
Isabella Elizalde
Emily Estes
Lucy Gagner
Marlena Garza
Maryann Garza
Mia Garza
Gokce Gokmenoglu
Carolyn Greene
Gloria Gworek
Margo Lynn Hablutzel
Carol Hall
Elisabeth Houle
Robert Jeffreys
Sarah Jeffreys
Suzanne Johnson
Christine Joyner
Sobia Khokhar
Jean Kurth-Zubretsky
Elise Lafosse
Beth Larson
Tori Laurecin
Jayne Lemire
Gwen Lewis
Kate May

Lena McDonald
Patrick McGuire
Javoz Meade
Kylie O’Donnell
Charlotte Owens
Isabella Pacheco
Galen Polise
David Pontrelli
Sharon Powers
Hugh Quinn
Lisa Rai
Gregory Rice
Autumn Roncari
Gilda Roncari
Christine Ruocco
Cynthia Ryan
Diana Ryan
Diane Salm
Rachel Salm
Alexandra Sheldon
Sharon Smith
Tessa van de Meer
Davey Vernier
Sandy Voice
Mary Lou Wall
Lawson Ward
Margaret Watson
Jevon Watson
Luke Williams
Natalia Zagula

Staff Publications

Robin Jaffee Frank, contributed essays on paintings by Stuart Davis to Cathleen Chaffee, ed., Eye on a Century: Modern and Contemporary Art from the Charles B. Benenson Collection at the Yale University Art Gallery (Yale University Art Gallery, 2013)


—“Macabre Wanderings,” Allison Schulnik / MATRIX 168, exhibition brochure (Wadsworth Atheneum Museum of Art, 2014)

—“Nothing but Blue Skies,” Ruben Ochoa / MATRIX 169, exhibition brochure (Wadsworth Atheneum Museum of Art, 2014)

Oliver Tostmann, “Baccio Bandinelli: Autoritratto,” in exhibition catalogue Baccio Bandinelli, Scultore e maestro. Ed. by Detlev Heikamp and Beatrice Paolozzi Strozzi (Museo Nazionale del Bargello, 2014)

Cover:
Artemisia Gentileschi
Italian, 1593–c.1656
Self-Portrait as a Lute Player, c. 1615–18
Oil on canvas
Charles H. Schwartz Endowment Fund, 2014.4.1

Design:
Cummings & Good

Photography:
Allen Phillips
Diana Guay Dixon
The Defining Photo LLC