Contents

2 Report from the President & Director
5 Notes by Dr. Michael Conforti
6 Q&A: Utamaro and the Lure of Japan
12 Exhibitions & Acquisitions
24 Program Highlights
34 Governance, Philanthropy & Professional Staff
54 Financial Climate

Cover: Kehinde Wiley, Portrait of Toks Adeyewa (The King of Glory), 2016, oil on canvas, Gift of June Miller Rosenblatt in memory of Bill and Marc Joseph Rosenblatt, 2016.6.1
Report from the President & Director

Henry R. Martin  Thomas J. Loughman, Ph.D.

There was so much to celebrate this year as the Wadsworth Atheneum emerged from a five-year renovation, navigated the transition of both management and Board leadership, and embraced its audience and its city in remarkable ways. Lauded as a masterpiece of rebirth by The New York Times, the massive overhaul of our buildings and the elegant reinstallation of the European art and Contemporary galleries energized and mobilized our museum and its public. The work categorically restored dignity to the structures and to more than two thirds of the galleries. Joyful reopening ceremonies last autumn exemplified the greater undertaking: re-acquaintance and renewed energy. As we welcomed back the public into noble galleries that had been store rooms for decades, all we had hoped for was realized in seeing the wonder and amazement in the faces of our guests. We now have the daily pleasure of presenting masterpiece examples of art from five millennia and four continents to an eager and curious public from far and wide.

This past year we bid farewell to Susan L. Talbott—the eight-year directorship. And David W. Dangremond completed his fourth year as President of the Board of Trustees; thus, the search for the Atheneum’s eleventh director coincided with the succession of Board leadership. Through those twinned processes entrusted us with the leadership position taken time and again by the museum and the high esteem held by friends and strangers alike for the museum to the city. And within a few more we saw the power of the savvy advertising campaign developed for us through the generosity of Aetna as it connected our neighbors with the news. What began as a conversation just months earlier blossomed quickly into a beautiful and meaningful reality for hundreds.

Yet of all the milestones of the past year, there could be none more authentic and characteristic of our mission than the recently announced Wadsworth Welcome program. With the unanimous support of our Board and staff colleagues, we decided in June to remove the financial barrier of admission fees for all those living in the City of Hartford. Our message was clear—the Wadsworth Atheneum belongs to you—as we announced in August that residents are welcome free of charge every day we are open. Within the first days, as the news echoed in the Hartford Courant and the media, we knew we had changed fundamentally the relationship of the museum to the city. And within a few more we saw the power of the savvy advertising campaign developed for us through the generosity of Aetna as it connected our neighbors with the news. What began as a conversation just months earlier blossomed quickly into a beautiful and meaningful reality for hundreds.

Some measures reconnected us quickly to such purposes. To name but one, the monthly Salon events grew in popularity as our Society of Daniel Wadsworth and Atheneum Associates members came together to find intimate intellectual programs that built a sense of fellowship and drew us ever closer to exceptional works of art and major topics facing our field. These evenings have proven incredibly rewarding and are a complete joy, largely because we marvel together and deepen our understanding among friends and informed by generous colleagues. If you have yet to join us, we hope you will soon.

Special exhibitions—though quite familiar to us all, and not a new idea at the Atheneum—catalyzed much of our work and built on the elegant narrative in the collection galleries. Ranging in focus from the powerful obsession with gender in 1970s New York (Warhol & Mapplethorpe: Guise & Dols) to the ubiquity of neo-Gothic form in the design culture of nineteenth century America (Gothic to Goth: Romantic Era Fashion & Its Legacy), a steady succession of projects garnered popular and critical acclaim. Funding for these shows came from a mix of regional and national funders and the museum’s own support organizations—testament to the leadership position taken time and again by the museum and the high esteem held by friends and strangers alike for the institution. And there was another special project this year which itself was cause for rejoicing—the Atheneum was the featured institution at the Winter Antiques Show at the Park Avenue Armory in Manhattan last January. An eclectic selection of highlights from the collection surprised the thousands of visitors to the fair as they walked into the historic Drill Hall; the bevy of events organized around the presentation provided a priceless opportunity to connect with us. To all those who assisted in the realization of this marquee event—not least of which were the dedicated members of our Board and of the Decorative Arts Council—our great thanks.

With great anticipation for the coming year,

Henry R. Martin  Thomas J. Loughman, Ph.D.
President, Board of Trustees  Director & C.E.O.
Spotlight: Evolutions and Innovation in America’s Art Museums

Michael Conforti oversaw a fundamental rebirth of the Clark Art Institute in Williamstown, Massachusetts, began his museum career 50 years ago as a college intern at the Wadsworth Atheneum. His reflections on the trends, innovations, and changing roles of art museums over the past half century were presented in a lecture this April at his alma mater, Trinity College, and edited for publication here.

On the Marketplace of Culture

Social scientists had once warned during the 1970s that the values of the marketplace, if applied carelessly, may undermine public confidence in the museum’s integrity. While art institutions are concerned with a loss of what is called the “Public Trust,” it is true that society is more conditioned now to accept the market as a value as well as a means of exchange. In the heady years of the late 1990s, only a few asked any questions as the museum seemed infinitely expandable and brandable.

Some are questioning now an article published earlier this year as a cover story in the annual Museums section of The New York Times by the noted, long-serving (and serious) critic Holland Cotter. Cotter examined the legacy of the 1960s and 1970s, referencing the “Mind” exhibition of 1969 as he took aggressive issue with what he calls the “relentless expansion, user-friendliness, slick advertising” that museums today have inherited. He continued, negatively, “museums have benefited financially but the urban museums that have mastered this strategy most successfully are crowded places, destination brands, event-driven entertainment centers.” In his conclusion he argues for museums to embrace the values of the artists they exhibit as they, at times, become a site of moral outrage. Such a plea for museums to show social agency and moral commitment is not heard very often in mainstream media in recent years and it is a welcome antidote. Although I share many of Cotter’s views, my own perspective on the world of museums now—the world of museums in the early 21st century—is, not surprisingly for this insider, a bit more positive.

Twenty Years of Innovation

The art museum’s history since 1997 can be considered through four lenses. The first is the museum’s Program (everything from exhibitions to interpretation and associated events of those exhibitions). The second I will call the Digital (from digital content to social media marketing and some things in between). The third I have given an odd label, Social Responsibility and Funding (a combination of terms not often used in the same breath as they are frequently at odds). The fourth is Collections, the heart of what art museums are about, those works of art that art museums are intended to preserve and conserve and display and interpret. Collections, after all, are what museums were founded to support.

As I look over the last 20 years and project into the future, I am optimistic, and that optimism stems from the fact that in spite of the reality that museums were effected significantly by the two economic “resets” of our era—the economic adjustment of 2001 and the more severe recession of 2008—they have survived and they may have even recalibrated their values more positively in light of the challenges of these two down-turns. Some architectural expansions have continued, but almost all of these were plans launched earlier and are seeing their conclusion in these years. In the case of the Whitney Museum of American Art, for example, planning began in the mid-1980s—taking a decade or two to realize a scheme is not uncommon. Few programs have been conceived anew in the last 10 years, though there are some famous current plans. In the Los Angeles County Museum of Art (LACMA)’s case, a new structure was first suggested in the late 1990s, but it is discussed by its museum leadership less as architectural expansion and more as an enabler of new programs. Most museums saw their expansions conceived and realized before the significant 2008 reset; so many having been refashioned may mean that expansion and reoriented access to new galleries and amenities are “done” for a period of time.

Inside/Outside Views on Program

There is every reason for me to seem optimistic. The readjusted priorities have had a renewed focus on audience and their interests. And curatorial practice has also evolved. While the professional staffs of museums used to be keepers and acquirers only, overseers of objects with considerable object knowledge based on their experience with them, today’s curators are quite differently focused, responding far more to the needs of the public—and different publics at that. They find themselves addressing younger audiences, yet these publics admittedly have less than the earlier generation’s appreciation for the traditions of cultural institutions. Curators have become more interpreters than overseers of the collections. And their partnering with colleagues in education and external affairs (marketing and development departments) in ways that enhance the institution overall marks a change from the past. Indeed, the underlying division of education staff and curatorial staff reflected in the animus of the 1991 study “Excellence and Equity” is largely behind us as curators link across departments to the benefit of the museum audiences.
Museum professionals, too, reacting intuitively to the voices of the critique of the 70s and 80s, have been far more willing to share interpretation with others, whether that sharing comes from representatives of native cultures whose sacred objects are museum enshrined or voices of the audience themselves who are now often asked for opinion and input. It is all catalyzed not only by agreements like that generated through NAGPRA (the Native American Graves Protection and Repatriation Act), but by the current trend to mine crowd-source perspectives in general. While the so-called dominant narrative implied in the historical sequencing of collections has not been entirely erased in permanent collection galleries, there is now more often than not an attempt to exhibit with associated works (often of contemporary works) or labels to embed them in different contexts.

Popular and Populist Special Exhibitions

Fashion has become the hot, new blockbuster subject as the ‘Treasure’ shows (archaeological or institutional) are being replaced. Whether this is due to the high cost of transport and installation of three-dimensional objects or change of taste or both, the decorative arts of silver, glass, ceramics and furniture that used to be the audience equalizer has given way to photography as the medium of most universal appreciation.

Of course, there are regular exceptions to all of these generalizations. One thinks of the Kongo exhibition at The Metropolitan Museum this past winter, a show that embraced a “truth telling,” back story contextualization of the objects on display, detailing the African-European encounter, one that began as a fruitful exchange ending up in the reality of the slave trade—a show that pulled no punches interpretively as it exhibited some of the most extraordinary work from Kongo cultures. There has always been a hope that as audiences become more engaged in museums, they might be attracted by exhibitions that challenge norms rather than confirm them. It is a hope that seems to be more true in this generation than in the past.

The single-artist show of painting and sculpture, whether of favored and still popular late-nineteenth or early-twentieth century subjects or not, has evolved to more focused looks at an artist’s oeuvre, a theme or a certain period of an artist’s career resulting in smaller scale exhibitions that not only result in lower costs, but an opportunity for curatorial focus and investigation that curators are taking advantage of and audiences appreciate. There are many examples one could choose to represent this trend of focused exhibitions with a depth and scale that audiences like with the corresponding understanding of artists and their practices resulting from such a focus.

All of this exhibition activity is happening in the context of a greater appreciation for contemporary art than we have ever seen before. And personally I believe a heightened interest in artistic practice has been catalyzed by the growing commitment to understanding how artists think and work today. While the cynical would say that the rise of this interest in recent art is solely a result of a market manipulated by the force of ambitious dealers; I would counter that often heard refrain with something said by Matthew Tenklebaum, the newly-appointed director of the Museum of Fine Arts in Boston:

“We live in a time when people are more curious, more interested, and more connected than they have ever been...People who are young today are far more complex in their thinking than I was. There is a complexity and yearning for certain kinds of knowledge that is deeper in this generation for a whole range of reasons... contemporary art is more interesting to more people because people are curious. They are looking for meaning.”

While no one knows where the rise of the interest in contemporary art might go in the future, museums of all kinds are now programming with a consciousness of the contemporary, often with associated new buildings and additions in the planning stages at many of the largest institutions.

Art Museums and the Digital Revolution

To my second point, it is not surprising that technology is being engaged enthusiastically and it is probably more a matter of money than creativity that holds museums back advancing in tech areas. The financial investment is great and the needs for reinvesting due to constant changes in the field are ever present. In spite of the
There had been a fear in the 1990s that the virtual account making user friendly links between the objects would replace the real in preferred experience, but LACMA and many other museums run a Snapchat museums offer ever larger portions of their collections online and new content is offered in separate programs. High cost of the creation and maintenance of websites, museums and their marketing departments have come to realize that virtual communication has had the effect of making objects as well as cultural events more popular, doing so through a desire to see the "real" versions of something that had become familiar online. Social media has made museum events more accessible to many, attracting publics but also being used to enhance the visitors’ actual experience in the galleries. And it goes without saying that "picturing" is everywhere as the desire for the familiarity with certain objects translates into a desire for personal ownership of an object. Some would decry this practice as superficial, but it is consistent with the general trend of personalized engagement with any experience and museum experience should be no exception.

Social Impact
Funding and social responsibility may seem like odd bedfellows, and I hope to make two points in these central areas of museum life—it’s social role on the one hand, and its funding practices on the other (truly a topic for separate discussion). The tradition of civic philanthropy remains palpable and powerful in this country as a new generation of foundations and philanthropists enter this area of civic responsibility as corporate funding has decreased (except, it seems, when it directly benefits the marketing strategies of those same corporations). This new philanthropic environment is much more “results-oriented” than in times past, requiring proof of mission and program success. While some might say that certain private funders can be now more focused on their own agenda than an institution’s, it goes somewhat unnoticed that some donors, foundations particularly, are advancing their social agendas through museums. I would mention the diversity initiatives of the Mellon Foundation, the world’s largest private foundation focused on arts funding, as a case in point. Along with last year’s focus on diversity by the Association of Art Museum Directors (AAMD), then led by Johnnetta Cole, Director of the National Museum of African Art in Washington, and working with an intern program co-sponsored by the United Negro College Fund, museums are attempting to effect change in staff as well as audience. Thus an initiative addressed in the Excellence and Equity report of 1991 is now central the art museum community’s advocacy initiatives, informed by the evolution of American social demographics.

The Future of Collections
I repeat myself by saying the obvious: that the core historical and contemporary collections are at the foundation of almost every art museum. The country’s art collections developed surprisingly, albeit successfully, over the course of only the last 100 plus years in the United States, collections whose depth and quality were unimagined in America when our institutions first began to display works of art beginning in the nineteenth century. But the world of institutional collecting is closing, certainly for historical objects, and that closure has many reasons for being. Availability of first quality objects (as so many are now housed in public collections) is certainly a factor (though there are regular exceptions not only for museums with large acquisition budgets but those with more limited ones, like a very handsome Salomon van Ruysdael acquired earlier this year by the Wadsworth Atheneum). Museums now accept that there are areas where they cannot possibly make significant acquisitions. High cost encourages institutions to work with collectors in hopes that gifts might result and American curators use this country’s tradition of deaccessioning to sell in one area of holdings to provide money for new collection focus or for a better version of the same. While the conservation of objects already in the museum care is taken seriously, museums are also taking advantage of the shift in academic scholarship from the ideological, anti-institutional positions of the 1970s and 80s to the more object-based focus of current art history and criticism—though the museums themselves, much to the consternation of curatorial staff, remain a difficult site to pursue independent scholarship given all the public engagement responsibilities that have priority almost everywhere except in the very largest of art museums in this country and abroad.

The potential growth of collections has been halted in other ways as well. The last two decades have seen a marked turn in the nation of rights of ownership, whether we speak of first nation rights to possess often sacred objects or those from archeological source countries. The reality that the historical collections of museums are, to a large degree, comprised of removed fragments of historical or archeological sites, is now not lost on the larger public. And as countries have become more consumed than ever before on the identification with objects they see as their national patrimony, museums have been forced to be collectively more anxious about their
And the media has been used to great effect by the AAMD website. With countries exerting added political and media pressure, the idea of the Universal Museum, whether legally or illegally excavated, has continued ownership of objects that were acquired decades, even centuries, ago.

The distrust of schemes that attempt to be “global” ownership” emphasis. But the future of the idea of the “global” encourages all institutions to be more local. Those who do so will thrive and survive in this new world, one of partnerships, partnerships with communities and, hopefully, partnerships resulting in increased cultural exchange among institutions of both small and large scale.

But there is a problem for many in the world with the idea of partnering towards common stewardship and it’s a factor that is a bit counter intuitive given the ease with which we travel and communicate. In spite of the global branches of the Louvre and Guggenheim, in spite of the internationalization of contemporary art, in spite of the expanding markets for international contemporary art, in spite of, too, the architectural symbols of cultural tourist vitality increasingly dotting the world, in spite of all this, cultural ambitions have increasingly stressed local vs. international initiatives. The distrust of schemes that attempt to be “global” without recognizing the local historical and the local contemporary is out of step with many in our time and conflicts with a growing trend towards regional pride and the identification of material culture to that pride and political identity. The need for a more subtle attitude towards art object exchange is required in this environment though some of us continue to hope that the future of the vast storage depots of art museums and archeological sites will be the foundation of collection exchange in future decades. In any case those institutions with large collections will thrive in the coming years as exchange potentially becomes a more common way of doing business among museums around the world.

As we move away from issues around “collections” in the years to come to other areas of museums’ future certain things are clearer and the opportunities great. The cynical among us might posit that we are in a world where the next generations is increasingly ahistorical and skeptical of institutions, where romanticized (indeed even sanitized and fantasized) histories that are part of television and cinema narratives now substitute for real history. A world where cultural markets have come to have as much influence cultural ministries and a world where the power of the virtual might seem to make the museum’s responsibilities to the scholarship and conservation of the physical, historical fabric more difficult to oversee and to promote.

The art museum has responded over the years to many shifts in direction and changes in public attitude. It has survived and thrived. I’ve posited throughout this talk a somewhat simplistic polarization of the values and purpose of the museum, contrasting the institution’s aesthetic purpose versus its social responsibility as I’ve looked at museums in the past. We are certainly now, however, in a period where museums are working hard at making these two poles come together in a program, public experience, and civic responsibility. We are in a time where there is no grand overriding trend for continued museum growth. And as cultural tourism increases, future visitors will be looking for site-specific presentations of artistic tradition—more local or locally generated. The tedium of duplicating museum experiences identically from one site to another around the world will pass as a reformed idea of the “global” encourages all institutions to be more local. Those who do so will thrive and survive in this new world, one of partnerships, partnerships with communities and, hopefully, partnerships resulting in increased cultural exchange among institutions of both small and large scale.

Exchange and Its Potential

As I conclude and look into the future of museums, starting with the issue of the future of collections, I begin by offering the optimistic hope (some might say utopian hope) that while growth in the ownership of collections might be hampered as the years go on, it is my dream that growth in what might be exhibited in art museums can be fostered through cultural exchange with a common “stewardship” versus institutional “ownership” emphasis. But the future of the idea of common stewardship is less than clear. On one hand we are in a time when arts institutions around the globe are working together to address the shared cultural patrimony represented in the horrible destruction of archeological sites and museums (the American art museums, for example, have recently offered safe harbor status to objects coming out of embattled areas as there is a shared perspective on the importance of protecting cultural heritage beyond the museum’s walls). You see this goal expressed in a conference I co-organized with Neil Macgregor in Salzburg in 2008 and at the American Academy in Rome a year earlier.
The Lure of Japan
How Kitagawa Utamaro transfixed and transformed the way we look at Japanese art
Utamaro and the Lure of Japan

The genre of ukiyo-e is most famous for its vibrant woodblock prints, but it also included illustrated books and paintings, and Utamaro, like most ukiyo-e artists of the time, worked in all three media. Sheet prints were inexpensive—perhaps selling for as little as the same price as a bowl of noodles or a haircut—and they were given out and sold at various locations throughout the city. Just as we might purchase a poster or a magazine showing our favorite celebrities today, so did Edo-period people purchase sheet prints and illustrated books about their favorite kabuki actors, courtesans, sumo wrestlers, and others. Publishers of prints and books recognized that this audience was hungry for information and produced things to satiate and pique desire, and some even made their artists and writers into famous names. Utamaro became one of the most famous figures of his time, in large part through the promotion of his publishers.

We know little about Utamaro’s biography—we have no letters, diary entries, inventories, or accounts—beyond the record of his death in 1806 and his punishment for violating censorship restrictions in 1804. We can piece together his career, however, from his extant works, and we know he began his study of painting in the atelier of Toriyama Sekien at an early age. Sekien was a rather conservative artist that worked in the Kano style, but he also participated in poetry circles and had influential patrons. Through Sekien, Utamaro met the publisher Tsutaya Jūzaburō, and this transformed his career and his subject matter. Tsutaya had built up his publishing business by producing the twice-annual guides to the licensed brothel district, the Yoshiwara, and he hired Utamaro to make designs for sheet prints and illustrated books, with many of these having the Yoshiwara as their subject. As my research has demonstrated, Tsutaya worked closely with the brothel owners and these prints and books may have been funded by those owners; these works certainly served to advertise the offerings of the pleasure districts to the large Edo market. Tsutaya also promoted Utamaro

In anticipation of this exciting show, we posed questions to the leading expert on Utamaro, Julie Nelson Davis, Professor of History of Art at the University of Pennsylvania, a Freer Research Fellow, guest curator for Inventing Utamaro: A Japanese Masterpiece Rediscovered (April 8 – July 9, 2017, Arthur M. Sackler Gallery, Smithsonian Institution, Washington, D.C.), and author of upcoming publications on the topic; and Oliver Tostmann, our own Susan Morse Hilles Curator of European Art and curator of the exhibition.

**WAMA:** Dr. Davis, your research focuses on ukiyo-e, or images of the floating world, of which Kitagawa Utamaro was a master. What is so provocative about ukiyo-e and why do we see an entire movement of such works in Japan during the Edo period?

**JD:** Ukiyo-e put into picture the many entertainments and diversions from the pressures of everyday life. The genre of ukiyo-e is most famous for its vibrant woodblock prints, but it also included illustrated books and paintings, and Utamaro, like most ukiyo-e artists of the time, worked in all three media. Sheet prints were inexpensive—perhaps selling for as little as the same price as a bowl of noodles or a haircut—and they were given out and sold at various locations throughout the city. Just as we might purchase a poster or a magazine showing our favorite celebrities today, so did Edo-period people purchase sheet prints and illustrated books about their favorite kabuki actors, courtesans, sumo wrestlers, and others. Publishers of prints and books recognized that this audience was hungry for information and produced things to satiate and pique desire, and some even made their artists and writers into famous names. Utamaro became one of the most famous figures of his time, in large part through the promotion of his publishers.

**WAMA:** Much of Utamaro’s work features famous pleasure districts. Who was Utamaro? Was the fascination with this subject something spurred by the stratified nature of gender roles in Japanese society at that time, or was it driven by the art market?

**JD:** When we think about early modern art in Japan, we need to adjust our concept of the artist to the conditions of his time. In our contemporary world, artists are often independent agents, working in studios on their own ideas, and exhibiting their work in galleries and museums. Some contemporary artists work on commission or for patrons, but our idea is this one of the independent creator. In early modern Japan, artists were usually not independent, rather they worked on commission, producing work for a patron. Publishers commissioned ukiyo-e artists for designs and they hired the block carvers and printer to produce the prints and illustrated books—and although this was a collaboration, it was the publishers that provided the funds and yielded the profits. Ukiyo-e artists might also have received commission for paintings from well-to-do patrons.

**WAMA:** Ferdinand Tsutaya was Utamaro’s publisher. What role did Tsutaya play in Utamaro’s career?

**JD:** When we think about early modern art in Japan, we need to adjust our concept of the artist to the conditions of his time. In our contemporary world, artists are often independent agents, working in studios on their own ideas, and exhibiting their work in galleries and museums. Some contemporary artists work on commission or for patrons, but our idea is this one of the independent creator. In early modern Japan, artists were usually not independent, rather they worked on commission, producing work for a patron. Publishers commissioned ukiyo-e artists for designs and they hired the block carvers and printer to produce the prints and illustrated books—and although this was a collaboration, it was the publishers that provided the funds and yielded the profits. Ukiyo-e artists might also have received commission for paintings from well-to-do patrons.
as being a sophisticated appraiser of the women of the quarter, as well as of women beyond its walls, in what was no doubt a successful means of promoting the artist. Utamaro’s career was built upon this artistic persona and we see it ongoing throughout his career.

To be sure, gender is something to consider when we look at these images, and again, we have to put that into period context. It’s important to keep in mind that the beautiful “courtesans”—a common gloss for the prostitutes—of the pleasure quarter were not there by choice but were serving out contracts of indenture that lasted as long as ten years. Clearly, what we see in these pictures presents the fantasy of the quarter as it served to promote it to its male clientele. Some women served out similar contracts in the unlicensed quarter or worked in the sex trade under other arrangements—these women, too, are among the “beauties” that we see in prints. We also need to remember that marriages were all arranged, and that people didn’t expect to find love in their marriages as we do today. Wives were valued for their service to their families, as workers and as mothers; some of these women also appear in prints, with some shown working in various trades or taking care of children. Gender roles also affected men, especially those that wanted to be successful at the upper echelons of the Yoshiwara quarter, where it was necessary to be sophisticated in its specific culture.

For men, a relationship with a courtesan might be romantic, and the many theatrical stories of these lovers separated by fortune, family, or other social obligations, demonstrate how much romance was a part of the fantasy of those quarters. More broadly, it’s important to keep in mind that social stratification under the Tokugawa shogunate may have been even more defining on a day-to-day basis—you were born into your class, as samurai, farmer, artisan, or merchant, and how you behaved—from what you did to what you wore to how you spoke—was determined by that position.

**WAMA:** Given that Ukiyo-e was original to Japan, how did it get to be so widely known abroad and how did the art form influence artists after the Edo period and those working in other countries?

**JD:** During the Edo period, Japan limited its trade with the wider world to the port of Nagasaki, and to exchange with Dutch and Chinese traders from that location. Dutch envoys made official visits to the shogun and they also collected a range of things, from ceramics to kimono to prints and paintings, to bring back to Europe. After Japan started opening up trade to the rest of the world in the 1850s, many collectibles were traded back and forth, and among these were ukiyo-e prints. There’s a story commonly told that Japanese traders packed ceramics using these prints, but that turns out to be a myth—there’s no evidence that prints or books were used in this way—but it’s true that since the prints were seen by a lot of people as popular culture, savvy dealers recognized that the European and American markets would yield higher prices than they could realize in Japan, and many, many prints and books were exported to these foreign markets. Artists like Whistler, Manet, Monet, Cassatt, Van Gogh, Klimt, and others appreciated these prints for their exotic subjects, innovative compositions, and skillful production and they often used them as inspiration for their own work. The craze for all things Japanese extended beyond the art world, too—we can see the imitation of Japanese design in fashion, architecture, interior design, furniture, pottery, and elsewhere. Giving things Japanese style—what became known as Japonisme—could be seen widely throughout Europe and America well into the twentieth century.

**WAMA:** Dr. Tostmann, Utamaro and the Lure of Japan will offer an unique look the Wadsworth Atheneum’s painting by the Utamaro—Cherry Blossoms at Yoshiwara—alongside its recently re-discovered companion Fukagawa in the Snow from the Okada Museum of Art. How significant a moment is this, considering the paintings have been separated for so long?

**OT:** Utamaro has been a beloved artist in the West since the late nineteenth century. I think people are very
sensitive to his subjects and artistic language. When our painting Cherry Blossoms at Yoshiwara was shown in the major Utamaro exhibition of 1996 at the British Museum in London, critics bemoaned the fact that its companions could not have also been included. It is therefore simply wonderful that we are now able to bring one of its companions here to Hartford, and also have a reproduction of a third piece here. Together, the three paintings show Utamaro at the height of his career—something that has not been possible to illustrate fully until this moment.

**WAMA:** In addition to reuniting what are considered to be Utamaro’s most ambitious works, Utamaro and the Lure of Japan is a long-awaited celebration of collecting Japanese art at the Wadsworth Atheneum. What can you share with us about the works from the collection that will be included?

**OT:** Beyond the fact that this is the first time our visitors will have a chance to see and study our rich collection of Japanese art in its full breadth, one goal of this exhibition is to show the long tradition of collecting Japanese art in the Hartford area. Some objects came to this city as early as the 1850s when the relationship between the United States and Japan was just established. In preparing this exhibition we made some fascinating discoveries and found, for instance, two rare screens from the early seventeenth century (Momoyama period) with scenes of craftsmen’s shops. They tell us about various commercial activities, different social classes, and fashion at that time. In addition, they often entail humorous details which perhaps tell us as much about Japanese civilization as the main plot. Overall, the exhibition will represent a selection from our collection of more than 1,000 Japanese objects, and will offer prints, screens, small objects such as netsuke, jars and vases, as well as arms like swords and guns.

**WAMA:** For this exhibition you have had the distinct pleasure of working with colleagues around the world whose expertise centers on Japanese art. As a curator of European art, how have you offered perspective and dimension to the project?

**OT:** This is the first time that I am curating a show about Japanese art and I am immensely grateful for the expertise and support that colleagues and other curators in the field have offered me. They helped me to resolve practical questions from how Japanese screens and scrolls need to be presented, to the assessment of our objects. Last but not least, I was able to curate this show thanks to our rich curatorial files that contain reports and opinions of scholars and curators from decades ago. Inevitably, I am constantly drawing lines between Japanese and European art. Depicting beautiful women was not only a Japanese obsession! Compare Utamaro’s prints of courtesans with Piero di Cosimo’s nymphs in our Finding of Vulcan. They share a similar elegance and restraint.


Opposite: Toyokuni (Utagawa), A Young Lady about to Meet a Youth, ca. 1799, print, Gift of Mrs. Jared K. Morse, 1954.39

Above: Piero di Cosimo, The Finding of Vulcan on the Island of Lemnos, c. 1490, oil and tempera on canvas, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1932.1
EXHIBITIONS & ACQUISITIONS

WADSWORTH ATHENEUM MUSEUM OF ART

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.

Peter Blume: Nature and Metamorphosis
Organized by the Pennsylvania Academy of the Fine Arts, Philadelphia, with support from presenting foundation sponsor the Henry Luce Foundation.
Major support provided by the Boris Lurie Art Foundation. Additional funding provided by grants from the National Endowment for the Arts, the Wyeth Foundation for American Art, the Armand G. Erpf Fund and the Terra Foundation for American Art. The exhibition appeared in its entirety at PAFA from November 14, 2014 to April 5, 2015.
Additional support provided by the Morris Lurie Exhibition Fund, the William O. and Carole P. Bailey Exhibition Fund, the Howard Fromson Exhibition Fund, a gift of the Jean and Julian Levy Foundation for the Arts, Inc., and Lawrence Behenson.

Warhol & Mapplethorpe: Guise & Dolls
October 17, 2015–January 24, 2016
Major support provided by The Saunders Foundation, the Brant Foundation, Inc., and The John Burton Harper Charitable Trust.
Additional support provided by the Larsen Photography Fund, the Morris Lurie Exhibition Fund, the William O. and Carole P. Bailey Exhibition Fund, the Howard and Bush Foundation Publication Fund, Mari Arnault and Mark Bertini, Macy’s, Sotheby’s, Anonymous, Duff Ashmead and Eric Ort, Emilie and Raul de Brigard, The Cheryl Chase and Stuart Bear Family Foundation, David and Mary Dangremond, Henry and Sharon Martin, Linda Chewerton Wick and Walter Wick, Samuel R. and Martha Peterson, Laura R. Harris, Louis Wiley, Jr., Jay Morten and Mike Phillips, Susan and Joel Rottner, The Lyman B. Brainerd Family Foundation Fund, Lee G. Kuckino, Tim’s Used Books—Provincetown, Sharon W. and Robert H. Smith, Jr., and John Rimcha.
Further support provided by Jeffrey G. Marsted and Marcia Reid Marsted and the Contemporary Coalition of the Wadsworth Atheneum.
Educational programming support provided by the Maximilian E. & Marion O. Hoffman Foundation, Inc.

Left: Visitors explore the museum’s contemporary art galleries
Below: Installation view, Warhol & Mapplethorpe: Guise & Dolls
Sound & Sense: Poetic Musings in American Art  
November 14, 2015–May 15, 2016  
Major support provided by the Decorative Arts Council of the Wadsworth Atheneum, Duff Ashmead and Eric Ort, David and Mary Dangremont, the Howard and Bush Foundation Publication Fund, and the Adolf and Virginia Dehn Foundation.

Gothic to Goth: Romantic Era Fashion & Its Legacy  
March 5, 2016–July 10, 2016  
Major support provided by The Coby Foundation, Ltd., the Costume & Textile Society of the Wadsworth Atheneum, and the Stockman Family Foundation.  
Additional support provided by the National Endowment for the Arts, the Howard and Bush Foundation Publication Fund, Arneisha al Javobi, Susie O’Connor, the Chemek Family Fund at the Hartford Foundation for Public Affairs, and Sally Queen.

The Human Touch: Selections from the RBC Wealth Management Art Collection  
June 25, 2016–September 25, 2016  
Major support provided by RBC Wealth Management.

Matrix  
The MATRIX program is generously supported in part by Jeffrey G. Marsted and Marcia Reid Marsted, Carol LeWitt in honor of Andrea Miller-Keller, as well as the current and founding members of the Wadsworth Atheneum Museum of Art’s Contemporary Coalition.  
Mark Bradford/MATRIX 172  
June 4, 2015–September 6, 2015  
Additional support provided by Hauser & Wirth.

Mark Dion/MATRIX 173  
The Wadsworth Atheneum’s Great Chain of Being  
October 1, 2015-May 1, 2016

Vanessa German/MATRIX 174  
i come to do a violence to the lie  
Additional support provided by Francis H. Williams and Karis A. Salmon, Pavel Zoubok, and the Ostrow family.

Collection Installations & Sponsors  
The Jason Tapestries  
Major support provided by David and Mary Dangremont in memory of Leicester and Mary Plant Faust.

Visions from Home: Surrealism in Connecticut  
July 3, 2015–October 18, 2015  
Supported in part by a gift of the Jean and Julien Levy Foundation for the Arts, Inc.

Director’s Choice  
Aspects of Portraiture: Photographs from the Wadsworth Atheneum  
Supported in part by Jeffrey G. Marsted and Marcia Reid Marsted.
Collection Installations & Sponsors (cont.)

European Art and Decorative Arts
September 19, 2015
Permanent Installation

Creating an Identity: European Portraits from the Works on Paper Collection at the Wadsworth Atheneum
September 19, 2015–December 20, 2015

Miniature World in White Gold: Meissen Porcelain by Johann Joachim Kaendler
January 16, 2016–January 16, 2017

The End of Innocence: Childhood Torments in the Contemporary Art Collection
February 6, 2016–August 14, 2016
Supported in part by Jeffrey G. Marsted and Marcia Reid Marsted.

Additional Installations & Sponsors

Connections Gallery
MATRIX @ 40: Collection Connections
January 31, 2015–October 18, 2015

Connections Gallery
MATRIX @ 40: Artists’ Self-Portraits
October 28, 2015–April 17, 2016

Hartford Youth Art Renaissance (HYAR)
April 30, 2016–May 29, 2016
Made possible through the on-going partnership between the Wadsworth Atheneum Museum of Art and Hartford Public Schools.

Traveling Exhibitions

American Moderns on Paper: Masterworks from the Wadsworth Atheneum Museum of Art
Figge Art Museum
Davenport, Iowa
June 20, 2015–September 20, 2015
Tour made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius and the Henry Luce Foundation.

Coney Island: Visions of an American Dreamland, 1861–2008
San Diego Museum of Art
San Diego, California
July 11, 2015–October 13, 2015
Brooklyn Museum
Brooklyn, New York
McNay Art Museum
San Antonio, Texas
May 11, 2016–September 11, 2016
Tour generously funded by the National Endowment for the Humanities; Celebrating 50 Years of Excellence, the Henry Luce Foundation, and The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc.
Special Presentation

Legacy for the Future: Wadsworth Atheneum Museum of Art
Winter Antiques Show Loan Exhibition | Park Avenue Armory
New York, NY
Chaired and supported by Mr. and Mrs. David W. Dangremont.
Lead support provided by Veronica Alvarez, Duffield Ashmead, IV and Eric O. Ort, Susan R. Chandler, Vincent J. Dowling, Jr., Mary Peeples Gibbons, Ora, Marian Kelner and Timothy McLaughlin, and Henry and Sharon Martin.
Major support provided by The Cheryl Chase and Stuart Bear Family Foundation, Augustus W. E. Dangremont, Samuel P. C. Dangremont, Marianne S. Dimanov, Jared and Clare Edwards, Robert S. Frank and Robin Jaffe Frank, Laura R. Harris, Karen Ann Kelleher, Lee E. Kucin, Linda and David Roth, Susan and Joel Rottner, Mr. and Mrs. Hy J. Schwartz, and Karen Cronin Wheat and John H. P. Wheat.
Additional support provided by Susan and Rick Copeland, Lily du Jourch Dowing and David Kurian, Pam and Peter Fisketty, Alva G. Greenberg, Kelly Jarvis, Irving and Marguerite Kuznetzov, Dr. Leena K. Langeland, Jim Lyon, Kathy Marr, Mrs. Elliott B. Pollack, Mr. and Mrs. Robert H. Smith, Jr., Linda Bland Sonnenblick, Frank Travis and Sharon M. Rizikow, Marie-Claire and Jean-Pierre van Rooy, Barbara D. Ward and Thomas P. Ward, and Henry M. Zachs.
Further support provided by Mrs. Mary Crarym Mr. and Mrs. William V. Philip, and Marguerite and Robert Rose.

Exhibitions, The Amistad Center for Art & Culture

The Amistad Center operations are supported by the Department of Economic and Community Development, the Greater Hartford Arts Council’s United Arts Campaign, Comcast NBC Connecticut, the Institute of Museum and Library Services, and the Hartford Foundation for Public Giving.
Educational programs are funded by Eversource.

This Is My Story, This Is My Song: Writers, Musicians, and the Black Freedom Struggle
Sponsored by the Aetna Foundation and the Connecticut Humanities Council.

40 Acres: The Promise of a Black Pastoral
February 13, 2016–February 26, 2017
Sponsored by The J. Walton Bissell Foundation and The Edward C. and Ann T. Roberts Foundation.

Left: The 62nd Annual Winter Antiques Show, Park Avenue Armory, New York, NY
Acquisitions by the Wadsworth Atheneum Museum of Art

Mark Bradford
American, born 1961

Pile of Blocks, 2015
Mixed media on canvas
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2015.18.1

Charles LeDray
American, born 1960

Freedom Train, 2013–15
Fabric, thread, leather, metal, wood, paint, and plastic
The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2015.19.1

Munuparrawuy (Artist of Marrankulu Tribe)

Untitled (Aboriginal bark painting), 1964
Paint on bark
Gift of Professor Esther Sima Cohen, 2015.20.1

Sarah Goodwin Austin
American, 1935–1994

The Turkish Bath (Detail), after Ingres, 1993
Box collage with paint on acrylic and wood cutouts
Self-Portrait #2, 1982
Photograph and wood assemblage
Bequest of Thomas M. Messer, 2015.21.1 & 2

Left: Mark Bradford, Pile of Blocks (detail), 2015, mixed media on canvas, The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2015.18.1

Frank Lobdell
American, 1921–2013
Figure Drawing Series No. 52, 1965
Ink and ink wash on paper
Gift of the Frank Lobdell Trust, 2015.22.1
Figure Drawing Series No. 703, 1965
Ink and ink wash on coated paper
Figure Drawing Series No. 7, 1966, 1966
Graphite and ink wash on paper
3EP Etching No. 2, 10.31.81, 1981 (edition 9/14)
Etching: ink on paper, soft-ground etching, sugar-lift aquatint
Kelso No. 50, 8.7, 1992, 1992 (edition 29/60)
Color etching: ink on paper
Kelso Project No. 92-7/A-1, 2,3, 4, 1992, 1992 (State XIII)
Twelve (12) color etchings: ink on paper
Gift of the Frank Lobdell Trust, 2015.22.1 - 6

Mark Dion
American, born 1961
The Wadsworth Atheneum’s Great Chain of Being, 2015
125 c-prints
Photography: Allen Phillips
Commissioned by MATRIX in Honor of Its 40th Anniversary with Funds from the Contemporary Coalition of the Wadsworth Atheneum Museum of Art, 2015.23.1–125

Vernon Fisher
American, born 1943
Muddy Mickey, 1996
Oil and acrylic on paper
Purchased with Funds Provided by The Mark & Hilarie Moore Family Trust in Honor of Susan Talbott, 2015.24.1

Valerie Hegarty
American, born 1967
Picnic with Downy Woodpecker, 2013
Acrylic paint, canvas, stretcher, foam molding, glue, gold foil, feathers, sand, paper
Table and Chair with Pileated Woodpecker, 2013
Foam-core, canvas, paper-mache, acrylic paint, sand, feathers, wire
Gift of the artist, 2015.25.1 & 2a,b

James Welling
American, born 1951
Morgan Great Hall, 2014
Inkjet print on Museo Silver Rag paper, ed. 1/5
Purchased through a gift from Nancy D. Grover in honor of Robinson A. Grover (1936–2015), 2016.1.1

Avery Court, 2014
Inkjet print on Museo Silver Rag paper, ed. 3/5
Sculpture, 2014–15
Inkjet print on Museo Silver Rag paper, ed. 3/5
Gift of the artist and David Zwirner in honor of Robinson A. Grover (1936–2015), 2016.2.1 & 2

Henry C. Pearson
American, 1914–2006
The Rime of the Ancient Mariner, by S.T. Coleridge, 1964
Fifty-fine lithographs in folio case, ed. 32/45
Gift of Regina and Lawrence Dubin, M.D., in Memory of Merwin Adelberg (1927–2013), 2016.3.1
Will Barnet
American, 1911–2012
Images of Children: A Suite of Eight Woodcuts and Etchings Created from 1937 to 1940
Four etchings and four woodcuts, Ed. 36/60, printed 1981–82
Gift of Regina and Lawrence Dubin, M.D., in Memory of Merwin Adelberg (1927–2013), 2016.3.2

Salomon Jacobsz van Ruysdael
Dutch, born c. 1602–1670
River landscape with boats and Liesvelt Castle, 1641
Oil on panel
The Douglas Tracy Smith and Dorothy Potter Smith Fund, and The H. Hilliard Smith Fund, 2016.4.1

Crucifix
South German, Berchtesgaden, c. 1590
Bone
The Evelyn Bonar Storrs Trust Fund, 2016.5.1

Kehinde Wiley
American, born 1977
Portrait of Toks Adewetan (The King of Glory), 2016
Oil on canvas
Gift of Jena Miller Rosenblatt in memory of Bill and Marc Joseph Rosenblatt, 2016.6.1

Sarah Goodwin Austin
American, 1935–1994
Portrait of Isabelle of Portugal, Rogier van der Weyden, 1400–1464
Photographic reproductions, wood, and acrylic
Gift of Monique W. Wiedel, 2016.7.1

Scaasi (Arnold Isaacs)
American, born Canada, 1930–2015
Evening gown, c. 1985
Chiffon, pearls, satin, and velvet
Gift of Nadeau’s Auction Gallery Inc., 2016.9.1

Marc Jacobs
American, born 1963
Purse, c. 2000
Purple leather and suede

Cynthia Rowley
American, born 1958
Purse, c. 2000
Snakeskin
The Florence Pault Berger Fund, 2016.9.1 - 9

Scaasi (Arnold Isaacs)
American, born Canada, 1930–2015
Evening gown, c. 1990s
Chiffon, pearls, and rhinestones
Evening gown, c. 1990s
Satin and fur

Mary McFadden
American, born 1938
Evening gown, c. 2000
Silk, pearls, beads, sequins, etc.

John Galliano
British, born Gibraltar, 1960
Woman’s jacket, c. 2000
Chiffon

Marc Bohan, for Christian Dior
French, born 1926
Woman’s formal suit, 1980s
Wool, rhinestones, and Marabou feathers
Woman’s two-piece suit, probably c. 1970s
Silk
Woman’s evening suit, c. 1970–80
Silk

Mary McFadden
American, born 1938
Evening gown, c. 1990s
Silk, chiffon, sequins, and glass beads
Gift of Nadeau’s Auction Gallery Inc., 2016.9.2
Program Highlights

The Wadsworth Atheneum acknowledges the generous contributions of all entities that support the mission of educational programming. In addition to major funders, the museum especially appreciates its own Contemporary Coalition, Costume & Textile Society, Decorative Arts Council, Docent Council, and Women’s Committee of the Wadsworth Atheneum for their sponsorship of the museum’s activities.

Public Programs

Lectures and Conversations

Programs investigated major exhibitions Warhol & Mapplethorpe: Guise and Dolls and Gothic to Goth: Romantic Era Fashion & Its Legacy, exploring art historical and sociocultural movements as well as the artists behind them. The opening of the Cabinet of Art and Curiosity provided an opportunity to consider the historic origins of the modern museum and the practice of collecting.

MATRIX Artists in Conversation

Mark Bradford (MATRIX 172) and Ruben Ochoa (MATRIX 169)

Art and Curiosity Cabinets: Historical and Contemporary Perspectives

Mark Meadon, Professor of History of Art and Architecture, University of California, Santa Barbara

Mark Dion, MATRIX 173 artist

Bruce Robertson, Professor of History of Art and Architecture, University of California, Santa Barbara

Janet Browne, Department Chair and Aramont Professor of the History of Science, Harvard University

The Emily Hall Tremaine Lecture in Contemporary Art: Conversation: Working with Andy Warhol

Christopher Makos, artist and collaborator on the Altered Image series

Bob Colacello, former editor of Warhol’s Interview magazine and author of Holy Terror: Andy Warhol Close Up

Vincent Fremont, Vice President and Executive Manager of the Andy Warhol Studio and a founding director of the Andy Warhol Foundation for the Visual Arts, Inc.

Mapplethorpe’s Pose, Warhol’s Clothes and the Politics of Nudity

Jonathan D. Katz, Director of Doctoral Program in Visual Studies, University at Buffalo

Nicolas Poussin’s Crucifixion: A Statement of Faith?

Hilliard T. Goldfarb, Senior Curator, Musée des beaux-arts de Montréal

After Images, Before Words: Art and Poetry in Dialogue

Dennis Barone and James Finnegan, local poets

Docent Memorial Lecture: Confronting the Cultural Heritage Crisis

Michael Danti, Academic Director of the American Schools of Oriental Research Cultural Heritage Initiative (ASOR CHI)

The Golden Age of Venetian Glass

William Gudenrath, Resident Advisor, The Studio at the Corning Museum of Glass

American Gothic

Lynne Bassett, guest curator of Gothic to Goth: Romantic Era Fashion & Its Legacy

Dark Glamour

Valerie Steele, Director and Chief Curator, The Museum at the Fashion Institute of Technology and author of Gothic: Dark Glamour

The Evolution of Wonder

Joy Kornet, Professor of Art History, Dartmouth College and author of The Age of the Marvelous

Philip Fisher, Professor of English, Harvard University and author of Wonder, The Rainbow, and the Aesthetics of Rare Experiences

The museum celebrated 40 years of MATRIX with artists Mark Bradford and Ruben Ochoa in conversation with curator Patricia Hickson.
Second Saturdays for Families

Curators, educators, local scholars, and exhibiting artists offered a vast range of perspectives on the collections and special exhibitions. Docents presented family tours and public, drop-in tours presenting the museum’s highlights and special exhibitions.

Peter Blume
Assistant Curator of American Paintings and Sculpture

The Dictator as a Monstrous Toy
Robin Jaffe Frank, Chief Curator and Kriebel Curator of American Paintings and Sculpture

Analyzing Abstraction
Johanna Miller, School and Teacher Programs Specialist

Portrait Photography: Faces, Stories and Symbols
Susan L. Talbott, former Director and CEO

Artist Talk
Mark Dion (MATRIX 173)

Guise & Dolls
Patricia Hickson, Emily Hall Tremaine Curator of Contemporary Art

Conservation Stories
Alien Kosanovich, Associate Paintings Conservator

Miniature World in White Gold
Vanessa Sigalas, former Dangremond Research Fellow for European Art and Decorative Arts

Legacy for the Future
Robin Jaffe Frank, Chief Curator and Kriebel Curator of American Paintings and Sculpture

Darkness and Light: European Art Reimagined
Linda Roth, Senior Curator and Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts
Oliver Tostmann, Susan Morse Hilles Curator of European Art

Sound and Sense: Poetic Musings in American Art

40 Acres: The Promise of a Black Pastoral
Stacey Queen, Education Associate, The Amistad Center for Art & Culture

Wisdom Begins in Wonder: The Cabinet of Art and Curiosity at the Wadsworth Athenaeum
Linda Roth, Senior Curator and Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts

Netherlandish Artists in Rome: Michael Sweerts and his Contemporaries
Lara Yeager-Crasselt, Interim Curator of Paintings and Sculpture at the Sterling and Francine Clark Art Institute

Below: A walking tour of Gothic architecture accompanied the museum’s exhibition, Gothic to Goth

The Perils of Childhood
Patricia Hickson, Emily Hall Tremaine Curator of Contemporary Art

Romantic Journeys: Four Local Personages
Lynne Bassett, guest curator of Gothic to Goth: Romantic Era Fashion & Its Legacy

Changing Images of Childhood in American Art
Robin Jaffe Frank, Chief Curator and Kriebel Curator of American Paintings and Sculpture

Artist Talk
Vanessa German (MATRIX 174)

Literary Fashions
Cornelia Pearsall, Professor of English Language and Literature, Smith College

Families and children are a focus of the Wadsworth Atheneum’s programming.

Second Saturdays for Families

Second Saturdays for Families continues to inspire visitors of all ages to experience art together. Through hands-on art projects, family-centered tours, music, and the performing arts, families connect with art and the Wadsworth Atheneum. The monthly program has served nearly 40,000 visitors since it was conceived in 2009. A highlight of this year was October’s program, The Great Chain of Being, featuring MATRIX 173 artist Mark Dion’s installation using art to make a chain of living things from amphibians and reptiles to monsters and deities. Families made dioramas, met the Connecticut Science Center’s invertebrate and reptilian touch collection, and played a scientific sorting game.

Concert Series
The Sunday Serenades Chamber Concert Series is presented in the museum galleries in collaboration with the Hartford Symphony Orchestra and spotlights Concertmaster Leonid Sigal. Concert titles this year included: Portraits in Sight and Sound; Darkness and Light: European Art Reimagined; and Romantic Realms.

Mobile Tour
Launched in September, the new mobile tour platform allows visitors to access a multimedia tour on their own device at tap.thewadsworth.org or borrow a free iPod from the Information Desk. New content was created for Warhol and Mapplethorpe: Guise and Dolls and Gothic to Goth: Romantic Era Fashion & Its Legacy; in addition to permanent collection objects. The bilingual Great Chain Game was launched in conjunction with Mark Dion/MATRIX 173.

Cabinet of Art and Curiosity Interactive

This in-gallery game, developed in conjunction with the reopening of the European galleries, allows visitors to “curate” their own Cabinet of Art and Curiosity by learning about and then selecting objects from the museum’s installation. Visitors then place objects into a virtual cabinet and discover how their collecting interests compare with actual historical collectors.
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 city-wide program on New Year’s Eve.

Community Arts Program
The Community Arts Program engages local youth in after-school programs throughout Hartford. The program encourages the 21st century skills of collaboration and communication by fostering dialogue based on the Wadsworth Atheneum’s collection through docent-guided tours and hands-on art-making.

Summer Community Studio
Youth from fourteen Hartford community organizations participated in free docent-guided tours and a hands-on studio experience that focused on symbols and stories in art.

Artist Residency
Vanessa German / MATRIX 174
In connection with her MATRIX installation, Vanessa German conducted a two-part residency in partnership with the Wadsworth Atheneum and local community organizations. The artist worked with Hartford schools in May 2016 and youth-serving non-profits in July 2016. Ms. German engaged students, teachers, and community participants in performance activities, writing, and art-making workshops, ultimately reaching over 800 individuals across the city of Hartford as she shared her belief in the power of art to inspire, empower, and heal.
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 11,638 students toured the museum. Groups came from 168 schools across all eight counties in Connecticut and represented 57 cities and towns in the state, in addition to schools from Massachusetts and New York.

**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 six Hartford Public Schools as well as CREC Museum Academy.

**Art and Writing**
Twelve schools participated in this redesigned curriculum for grades 3-5, building narrative, descriptive, and expository writing skills through the investigation of figurative artworks.

**Partnership with Connecticut’s Old State House**
Students embraced the messages found in objects and architecture illustrating local and state history as they discovered their place within this cultural narrative. Visits included hour-long tours at the museum and Connecticut’s Old State House.

**Summer Pre-Collegiate Program**
Two Hartford high school students, from Great Path Academy and Global Communications Academy, were awarded scholarships to attend the Hartford Art School’s Summer High School Visual Arts Portfolio Program and participated in associated museum visits.

**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. Sessions offered were Art & Curiosity: Exploring the New European Art Galleries and Steampunk Connecticut History!

**Teacher Workshops and In-Service Training**
Professional development provided educators with the tools to incorporate the visual arts into their classroom instruction. Half- and full-day sessions were offered at the museum and offsite, in addition to Election Day and Summer STEAM teacher workshops.

University Programs

**University Tours**
Docent-guided visits are available to college and university classes and groups, including curriculum-structured tours tailored to a specific academic course or topic. This year 1,726 students toured the museum. Groups came from 32 colleges and universities in Connecticut, Massachusetts, Rhode Island, New York and Pennsylvania.

**Internship Program**
Twenty interns from 16 universities worked approximately 3,140 hours in eight departments, including: Archives, Curatorial, Education, Museum Design, Registrar, Institutional Advancement, Library, and Visitor Services.

Above: Director of Education Anne Butler Rice works with educators in the galleries
Docent Program

Docent Council
Ninety-two docents volunteered more than 9,000 hours to training and service, providing 1,452 tours, and engaging over 18,800 visitors of all ages on guided encounters with museum exhibitions and collections. Training sessions on special exhibitions, collections, and touring pedagogy were led by education and curatorial staff as well as external guest speakers.

Docent-in-Training class
Twenty-three candidate docents continued attending classes through the fall and winter before being paired with active docents to begin a mentoring process. A new class is anticipated to begin in the winter of 2017.

Eileen S. Pollack Docent Education Lecture
Mythology in Western Art: A Fourfold Tradition
Robert Baldwin, Associate Professor of Art History, Connecticut College

Access Programs

Library ARTpass
ARTpasses are available for check-out at 178 town and school libraries around Connecticut, 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 to be a tour guide for their families.

Teacher Discovery Passes
All educators who booked a visit for their students received a free pass to explore the museum’s collections and exhibitions in preparation for planning curricular connections to classroom activities.

Above: Anne Cubberly’s larger-than-life puppet Bertram “Bert” Wagstaff (aka The Ringmaster) visits the galleries during Envisionfest 2015
Film and Theater Programs

Films
The Aetna Theater film program continued to offer an eclectic mix of cinema and special events, including feature films; shorts; documentaries related to exhibitions and the permanent collection; 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 post-film discussions led by Curator of Film & Theater Deborah Gaudet, enhanced audience experiences. Highlights this year included 24 Hartford premieres; the 18th Annual Manhattan Short Film Festival; a panel discussion before a screening of James Baldwin: The Price of a Ticket in collaboration with The Amistad Center for Art & Culture; a showing of Little White Lie in collaboration with The Amistad Center Art & Culture, the Harriet Beecher Stowe Center, and The Mark Twain House and Museum; the Closing Night Film and Reception of the Connecticut LGBT Film Festival; the 5th Annual Italian Film Weekend; the 3rd Annual Interfaith Film Series in collaboration with CCIU; and four “Food and Film” events, which feature a “food film,” such as Eat Drink Man Woman followed by dinner in The Museum Café.

Music
The highlight of the year was a Blues performance by Shemekia Copeland, who brought down the house on a snowy Friday in February. Monthly Sunday Jazz Brunches held in The Museum Café—several of which were sold out—featured local musicians and vocalists. The Hartford Opera Theater was back with an operatic version of The Crucible. The Hartford Gay Men’s Chorus filled the theater with performances in December and May.

Dance
During the Holiday season, the Aetna Theater hosted dance performances by Hartford City Ballet and CONNetic Dance, which presented its annual The Nutcracker Suite and Spicy.
Partners

Program Collaborators
The Amistad Center for Art & Culture
Bilings Forge Community Works
Capitol Region Education Council
Connecticut Science Center
Connecticut’s Old State House
First Night Hartford
Hartford Art School
Hartford Public Library
Hartford Public Schools
Hartford Stage
Hartford Symphony Orchestra
Lauren DeNisco, Fairfield Public Library
Real Art Ways
True Colors

Artists, Filmmakers, Musicians and Performers
Art Connection Studio
Dennis Barone, poet
Bated Breath Theatre, performers
Mark Bradford, artist
Beverly Congilo, artist
Connecticut Lyric Opera, performers
Gonzalo Cortes, musician
Jordan Critchley, musician
Mark Dion, artist
Ensemble Origo, musicians
Equilibrium Dance Theatre, performers
James Firestone, poet
Lindsey Fye, musician
Vanessa German, artist
The Hartt School Orchestra, Performance 20/20 and Chamber Music program, musicians

Imposters Impersonating History, performers
Kinetic Dream, performers
Jennifer Lazaroff, artist
Christopher Makos, artist
Joey Marsocci of Grymm Studios, artist
Natasha B. Miles, artist
Neighborhood Studio artists
Ruben Ochoa, artist
Katrina Orsini, fashion designer
Elizabeth Rhoades, artist
Sea Tea Improv, performers
Deb Sokolow, artist
STUDIO 860, performers
Benjamin Tint, musician
Trashion Fashion, fashion designers
Dan Tressler, musician
Stephanie Wheeler, musician
Wildcat O’Halloran Blues Band, musicians

Scholars, Educators and Experts
William Andrews, scholar
Rebecca Arkenberg, independent museum educator
Robert Baldwin, Connecticut College
Janet Browne, Harvard University
Bob Colacello, author
Jacqueline Coleman, Connecticut State Department of Education
Michael Danti, American Schools of Oriental Research Cultural Heritage Initiatives
Lori Davidson, PFLAG
Lisa J. Delissio, Salem State University
Sally Dickinson, Watkinson Library at Trinity College
Paul Dragh, Yale University
Jared Edwards, Smith Edwards McCoy Architects
Philip Fisher, Harvard University
Wayne Franklin, University of Connecticut
Vincent Fremont, Andy Warhol Studio
Hilliard T. Goldfarb, Musée des beaux-arts de Montréal
Alden Gordon, Trinity College
Bruce Gordon, Yale Divinity School
William Guennethal, The Studio at the Corning Museum of Glass
Hartford Seminary International Peacemakers
Andrea Henkel, Institute of Play
James Higginbotham, Bowdoin College
Leah Hirsch, Institute of Play
Jonathan D. Katz, University at Buffalo, State University of New York
Joy Kesten, Dartmouth College
Tirza True Latimer, California College of the Arts, San Francisco
MakeHartford

Edward Mapplethorpe
Mark Meadow, University of California, Santa Barbara
Robert Mowry, scholar
Michael Norris, independent museum educator
Peabody Museum of Natural History
Cornelia Pearsall, Smith College
Eric Rice, University of Connecticut
Bruce Robertson, University of California, Santa Barbara
Valerie Steele, The Museum at the Fashion Institute of Technology
Clon Wulf, WNPR
Lara Vaeger-Crasselt, Sterling and Francine Clark Art Institute
Governance, Philanthropy & Professional Staff

Governance
The museum is grateful to those who serve as part of its governance structure. These passionate individuals are dedicated to the realization of the Wadsworth’s vision, serving as ambassadors and supporting the museum intellectually and philanthropically.

Officers
Henry R. Martin
President
David W. Dangremond
Past President
Duffield Ashmead, IV
Vice President
Cheryl A. Chase
Vice President
Susan A. Rottner
Vice President
Hy J. Schwartz
Vice President, Secretary
Karen Cronin Wheat
Vice President
Thomas A. McEachin
Treasurer
Mary C. Fox
Assistant Secretary

Board of Trustees
Duffield Ashmead, IV
Marta Bentham
Jeffrey N. Brown
Susan R. Chandler
Cheryl A. Chase
Francesca Christiansen
Halsey Cook
Frederick C. Copeland, Jr.
Carol L. CWobello
Molly Cox-Chapman
David W. Dangremond
Emilie de Brigard
Daniel P. Finke
Mary C. Fox
Laura H. Harris
Robert C. Hobbs
David G. Jepson
Briohn Johnson
Michael F. Klein
Jeffrey G. Marsted
Henry R. Martin
Thomas A. McEachin
David R. McHale
Timothy McLaughlin
Yvette Meléndez
William R. Peelle, Jr.
Samuel R. Petersen
Esther A. Pryor
John M. Reynolds
Susan A. Rottner
Matthew A. Schaefer
Hy J. Schwartz
Filomena M. Soyster
Jean-Pierre van Rosy
Barbara G. Ward
Karen Cronin Wheat
Henry M. Zacho

Honorary Trustees
Colman H. Casey
Mary G. Bowen
Claire C. Edwards
Carole B. French
Mary P. Gibbons
Helan B. Gray
Arnold C. Greenberg
Duchess C. Grover
Joan J. Kohn
Christopher Larsen
James B. Lyon
Conrad L. Mallett
Stephen B. Middlebrook
John H. Morley
Claire A. Pryor
Robert H. Smith, Jr.
Linda Chaverton Wick

Executive Committee
Henry R. Martin
President
David W. Dangremond
Past President
Chair Emeritus
Curatorial Committee
Duffield Ashmead, IV
Vice President,
Chair, Curatorial Committee
Cheryl A. Chase
Vice President,
Chair, Curatorial Committee
Emilie de Brigard
Chair to the Amistad Center for Art & Culture
Mary C. Fox
Assistant Secretary
Thomas A. McEachin
Treasurer,
Chair, Finance Committee
Susan A. Rottner
Vice President,
Chair, Governance and Compensation Committees
Matthew A. Schaefer
Memorialistic
Chair, Investment Committee
Hy J. Schwartz
Chair, Operating Committee
Karen Cronin Wheat
Vice President,
Secretary
Karen Cronin Wheat
Chair,
Institutional Advancement Committee

Audit Committee
David R. McHale, Chair

Curatorship Committee
Susan A. Rottner, Chair

Compensation Committee
Susan A. Rottner, Chair

Executive Committee
Henry R. Martin
President
David W. Dangremond
Past President
Chair Emeritus
Curatorial Committee
Duffield Ashmead, IV
Vice President,
Chair, Curatorial Committee
Cheryl A. Chase
Vice President,
Chair, Curatorial Committee
Emilie de Brigard
Chair to the Amistad Center for Art & Culture
Mary C. Fox
Assistant Secretary
Thomas A. McEachin
Treasurer,
Chair, Finance Committee
Susan A. Rottner
Vice President,
Chair, Governance and Compensation Committees
Matthew A. Schaefer
Memorialistic
Chair, Investment Committee
Hy J. Schwartz
Chair, Operating Committee
Karen Cronin Wheat
Vice President,
Secretary
Karen Cronin Wheat
Chair,
Institutional Advancement Committee

Film and Theater Committee
Jay Morton, Co-Chair
Timothy McLaughlin, Co-Chair

Finance Committee
Thomas A. McEachin, Chair

Governing Committee
Susan A. Rottner, Chair

Institutional Advancement Committee
Karen Cronin Wheat, Chair

Investment Committee
Matthew A. Schaefer, Chair

Board of Electors
Phoebe Allan
Linda Alexander
John Alves
Robert M. Annun Jr.
Héctor Bausa
John A. Berman
Eleanor Blake
Diane Briner
Karen B. Byrne
Jay E. Cantor
Howard L. Carver
Bonnie Castellani
Kate M. Coley
Tina Collis
Michele Cook
Mary H. Crary
Sheila D’Agostino
Eric D. Daniels
Jeanne Deherty
Renee Dubin
Robert Firger
Susan Fisher
Lettie Fonteyne
Frank Garofalo
Robyn Sengra
Alden Gordon
Alva G. Greenberg
Lauren Greenspoon
Judith B. Greiman
John K. Hagan
Carol R. Hall
Louisa K. Kaufman
Karen A. Kelleher

Honorary Members
Henry R. Martin and Madina K. Jett

Henry R. Martin and Madina K. Jett

JoAn K. Hagan
Judith B. Greiman
Jeanna Doherty
Jay E. Cantor
Tina Collis
Michele Cook
Mary H. Crary
Sheila D’Agostino
Eric D. Daniels
Jeanne Deherty
Renee Dubin
Robert Firger
Susan Fisher
Lettie Fonteyne
Frank Garofalo
Robyn Sengra
Alden Gordon
Alva G. Greenberg
Lauren Greenspoon
Judith B. Greiman
John K. Hagan
Carol R. Hall
Louisa K. Kaufman
Karen A. Kelleher

Tai Soo Kim
Kathleen G. Krazickowski
Lee G. Kuckro
Leena A. Klangeland
Gerard Lusapchino
Elizabeth Malley
Marcia Reid Marsted
Leigh A. Newman
Marlene Passman
Genevieve Pfaff
Judith Pinney*
Brie Quinby
Janet Flagg Rawlins
Kalma Robson
Richard Rumohr
Sonia Shipman
Linda Bland Sonnenblick
Thomas Soyster
Keith Stevenson
Nancy M. Stuart
Ileen Swerdlaff
Jerry Theodorou
Charles Tingley
J. Frank Travis
Eugenia Villaga
Kristian von Speidel
Judith Wawro
Eric M. Zacho
Judy Zinn

*Deceased
Philanthropy

$250,000+
Anonymous Foundation

$249,000 – $100,000
Dr. Duffield Ashmead, IV and Mr. Eric Ortiz
Mr. and Mrs. David W. Dangremond
Mr. and Mrs. Raul R. de Brigard
Travelers

Estate of Charles G. Woodward Trust

$99,999 – $50,000
Estate of Eva Andrews Trust
Estate of Nancy C. Braender
The Cheryl Chase and Stuart Bear Family Foundation
Dowling & Partners Securities, LLC
The Hartford Financial Services Group, Inc.
Mr. and Mrs. Todd Kaufman
The Andrew J. and Joyce D. Mandell Family Foundation
William and Alice Mortensen Foundation
Esther Pryor
Mrs. Millard H. Pryor, Jr. and the Pryor Foundation
Ms. June M. Rosenblatt

$49,999 – $20,000
Aetna, Inc.
Anonymous Foundation
J. Walton Bissell Foundation, Inc.
Ms. Susan R. Chandler
The Hartford Financial Services Group, Inc.
Mr. and Mrs. Todd Kaufman
The Andrew J. and Joyce D. Mandell Family Foundation
William and Alice Mortensen Foundation

Mr. and Mrs. Henry R. Martin
Mr. and Mrs. Raul R. de Brigard
Mr. and Mrs. David M. Roth
Mr. and Mrs. Joel J. Rottner

The Zchts Family Foundation, Inc.

$19,999 – $10,000
Arethusa al tavolo
Mr. Mark T. Bartolini
Estate of Harold Bundy
Mr. and Mrs. Frederick C. Copeland, Jr.
Dr. and Mrs. James Cox-Chapman
Ms. Laura R. Harris
Mr. and Mrs. David Jepson
Mr. and Mrs. Brian Johnson
David T. Langrock Foundation
The Robert Mapplethorpe Foundation
Mr. and Mrs. Thomas J. Gworek

Mrs. JoAn K. Hagan
The Burton & Phyllis Hoffman Foundation, Inc.
Mr. and Mrs. David Horvitz
Mr. and Mrs. Robert Kamerschen
Mr. and Mrs. Robert Kuckro

Dr. and Mrs. Christopher Larsen
Mr. Frank Lagienza
Mr. Tom Legienza

Mr. and Mrs. Jeffrey G. Marstid
Mrs. Lori C. McGee

The Katharine K. McLane and Henry R. McLane Charitable Trust

$9,999 – $5,000
Mr. and Mrs. Hans Miller
Mr. Mark Moore and Mrs. Hilaria F. Moore
Mr. Jay Morton and Mr. Michael Phillips
Mrs. Susan O’Connor and Mr. Ray O’Connor
Mr. and Mrs. Mark A. Parsons
Mr. and Mrs. Michael Paff
Mr. and Mrs. Elliott B. Pollack
Reid & Riege, P.C.
Mr. and Mrs. Matthew Schaefer
Shipman & Goodwin LLP
Mr. and Mrs. Robert H. Smith, Jr.
Mrs. Linda Bland

$4,999 – $1,000
Mr. Simon Abraham
Mr. and Mrs. Douglas G. Adkins
Mr. and Mrs. Philip K. Allen
Mr. Joel B. Albert
Arthur Murray Dance Center
Mr. and Mrs. Daniel M. Bator
Bemis Associates, LLC
Mr. and Mrs. John A. Berman
Mrs. Elizabeth and Dr. Ellison Berns
Ms. Eleanor W. Blake
Bradley, Foster & Sargent, Inc.
Mr. Kent L. Brittan
Mr. and Mrs. Jeffrey N. Brown
Ms. Beverly A. Buckner-Baker and Mr. Shepard W. Baker
Ms. Erica Roggeveen Byrne and Mr. David Byrne
Mr. and Mrs. John O. Byrnes
Mr. and Mrs. John F. Byrnes
Mr. Jay Cantor  
Mr. and Mrs. Michael Cantor  
Capital Community College  
Mr. Gordon Caplan  
Mr. and Mrs. Austin Carey, Jr.  
Mr. and Mrs. David E. A. Carson  
Mr. Edward L. Cave  
Mr. Carl T. Chadburn and Mrs. Yvette Melendez  
Mr. John M. Chapman and Ms. Lorri Marquez  
Mr. and Mrs. Arnold L. Chase  
Mr. and Mrs. James L. Cohen  
Ms. Sara Marcy Cole  
Dr. and Mrs. James Collias  
Connecticut Department of Economic and Community Development  
Connecticut Natural Gas Corp./Southern CT Gas Co.  
Mr. and Mrs. Charles F. Corcoran, III  
The Honorable Alfred V. Covello and Mrs. Carol L. Covello  
Cowdery & Murphy, LLC  
Mr. James T. Cowdery and Mrs. Linda Alexander-Cowdery  
Mrs. Mary H. Crary  
Mr. and Mrs. John B. D’Agostino  
Aldo DeDominicis Foundation  
The Adolf and Virginia Dahn Foundation  
Ms. Elizabeth A. di Mauro  
Ms. Mary Doering  
Ms. Marianne S. Donahue  
Mrs. Mary G. Dowling  
Ms. Lily de Jongh Downing  
Mr. and Mrs. Nathan L. Dubin  
Mr. Glen A. Elsbach and Ms. Maureen L. Egan  
Mrs. Michael Economos  
Dr. and Mrs. Anthony A. Ferrante  
Landmark Partners Inc.  
Dr. Leana K. Langeland  
Mr. and Mrs. Larry J. Lawrence  
Ms. and Mrs. Roger Lawson  
Mr. Peter LeBlanc and Mrs. Julie LeBlanc  
Mrs. Elizabeth Leete  
Mr. and Mrs. Alan L. Leibowitz  
Mr. and Mrs. Bruce Josephy  
Mrs. Helen Lawlan  
Locke Lord LLP  
Mr. and Mrs. Roger S. Loeb  
Adlyn and Ted Loewenthal  
Mr. Gerard Lupacchino and Mrs. Lynn C. Baulieu  
Mrs. Nancy MacCull  
Mrs. Diane S. Macris and Mr. Michael Macrì  
Mr. and Mrs. Joel Mallin  
Manchester Community College  
Mrs. Leta W. Marks  
Ms. Kathleen Coville Marr  
Mrs. Antonia Murray Martin  
Dr. Daniel J. Mastella and Mrs. Karen S. Mastella  
Parne and Tara Maltese Foundation  
Mr. Roy A. McAlpine and Ms. Emily Estes  
Mr. Carl T. Chadburn and Mrs. Yvette Melendez  
Mary E. Rankin  
Dr. Pamela T. and Irvin D. Reid  
Mr. Douglas H. Robins  
Robinson & Cole LLP  
Mrs. Marquette Rose and Dr. Robert Rose  
David and Betsy Sams  
Dr. and Mrs. Joseph B. Sappington  
Mrs. Mary T. Sargent  
SBM Charitable Foundation  
Mr. and Mrs. Henry S. Scheerer, Jr.  
Ms. Jeanette B. Scharmann  
Mr. and Mrs. Stephen Schwartz  
Mr. and Mrs. Alan R. Schwedel  
Mr. and Mrs. Allyn Seymour  
Mr. and Mrs. Scott H. Smith  
Mr. Tyler Smith and Ms. Lyn Walker  
Ms. Edward L. Storrs  
Mr. and Mrs. Samuel D. Stout  
Ms. Susan L. Talbott and Mr. Basil Talbott  
Trinity College  
UIL Holding Corporation, Inc.  
University of Saint Joseph  
Mr. Ira Unschuld  
Mr. and Mrs. H. Alex Vance, Jr.  
Ms. Hope W. Vath  
Dr. and Mrs. Victor G. Villagra  
Mr. and Mrs. Anthony Viscogliosi  
Mr. and Mrs. David Wadstrup  
Mr. and Mrs. Robert O. Y. Warren  
Mr. and Mrs. Robert Whitman
Premier Members

Society of Daniel Wadsworth

J. Pierpont Morgan Society $50,000 and above
The Cheryl Chase and Stuart Bear Family Foundation
Mr. and Mrs. David W. Danigremond
Esther Pryor
Mrs. Millard H. Pryor, Jr. and the Pryor Foundation

Chick Austin Circle $49,000 – $25,000
Emilie and Raul de Brigard

Director’s Council $24,999 – $15,000
Mr. and Mrs. Hy Schwartz
Mr. and Mrs. Joel J. Rottner
Mr. and Mrs. Peter R.
Mr. and Mrs. Michael Klein
Mr. and Mrs. Frederick C.
Mrs. Susan R. Chandler
Dr. and Mrs. Sam Peterson
Mr. and Mrs. Thomas A.
Mr. and Mrs. David J.epson
Duffield Ashmead, IV
Mrs. Joan Kohn
Mr. Vincent J. Dowling, Jr.
Emilie and Raul de Brigard

Fellows $9,999 – $5,000

Mr. John R. B. Alvord
Mr. Carl T. Chadburn and Mrs. Beth Chiapparelli
Mr. and Mrs. John M. Chapman and Mrs. Joanna W. Chittenden
Mr. and Mrs. James B. Lyon
Dr. Timothy McLaughlin and Mr. James B. Lyon
Ms. Dina Plapler
Mr. and Mrs. Robert Goldfarb
Mr. and Mrs. J. Frank Travis and Mrs. Linda Bland
Mr. and Mrs. John H. P. Wheat
Mr. and Mrs. Matthew McEachin
Ms. Lorri Marquez
Dr. and Mrs. Bernard Kosto

Mr. and Mrs. Nathan L. Dubin
Mr. and Mrs. Jeffrey N. Brown
Mr. and Mrs. Kent L. Brittan
Mr. and Mrs. Robert O. Y.
Mr. and Mrs. Jan-Pierre van Rooy
Mr. and Mrs. Anthony Viscogliosi
Mr. and Mrs. John Stiefel
Mrs.和 Mr. Tai Soo Kim

Mr. and Mrs. Halsey Cook
Mr. and Mrs. Robert L. Fisher
Mr. and Mrs. Keith A.
Mr. and Mrs. Jared I.

Mr. and Mrs. Alan R.
Mr. and Mrs. Stephen M.
Mrs. Belle K. Ribicoff
Mr. and Mrs. Mary T. Sargent
Ms. Marjorie E. Morrissey

Mr. and Mrs. Richard P.
Mr. and Mrs. Arnold L. Chase
Mr. and Mrs. Peter Grzybala
Mr. and Mrs. Joseph G.
Mrs. Harry B. Gray
Mr. and Mrs. Joseph G.
Mr. and Mrs. Tony Rotta

Mr. and Mrs. Anthony J. Sorensen
Mr. and Mrs. John H. P. Wheat
Mr. and Mrs. William V. Philip

Mr. and Mrs. John Zinn
Mr. and Mrs. Robert Whitman
Mr. and Mrs. Robert O. Y.
Mr. and Mrs. David Sams
Mr. and Mrs. Joseph B. Sappington
Mr. and Mrs. Henry S. Scherer, Jr.
Mr. and Mrs. Edward L.
Mr. and Mrs. Samuel D. Stout
Mr. and Mrs. John P. Storrs
Mr. and Mrs. Samuel D. Stout
Mr. and Mrs. Emily W. Rankin
Mr. and Mrs. John H. P. Wheat
Mr. and Mrs. Richard D. Y.
Mr. and Mrs. Robert Whitman
Ms. Sally Water and Mr. Robert D. Parrott
Mr. and Mrs. John Zinn
Special Contributions

Legacy Society

The museum is delighted to recognize the following donors who have provided for the Wadsworth Atheneum in their estate plans. Their foresight and generosity will play a key role in ensuring the institution’s future growth and success.

**Trust and Estate Gifts**

- Duffield Ashmead, IV and Eric Ort
- Barbara and Richard Booth
- Sue and Howard Carver
- Jo Champin Casey and Coleman H. Casey
- Susan R. Chandler
- Emilie and Raul de Brigard
- Alice M. DeLana
- Frank Garofolo and Donald Osborne
- Nancy D. Grover
- Lilian N. Kazarian
- Christopher and Janet Larsen
- Henry Link
- James B. Lyon
- Marlly MacKinnon and Charles Gorordonova
- Laura McIntyre
- Andrew C. McKirdy
- Mr. and Mrs. Stephen B. Middlebrook
- Mr. Richard M. Murray
- Ann S. Parkhurst
- Mrs. Clair M. Pryor
- Mr. John M. Reynolds
- Wilkie Farr & Gallagher LLP
- Sarah Austin Goodwin
- In Memoriam Gifts
  - In Memory of Charles Tracy Atkinson
  - In Memory of Carol Bergeron Dr. Judith H. Rosenberg
  - In Memory of Michalina Bordonaro
  - In Memory of Martha “Marty” Mason-Flanders
  - In Memory of Dorothy June Fowler
  - In Memory of Margaret Mahar
- In Memory of Ernest J. Marcoux, Jr.
- In Memory of Judith Pinney
- In Memory of Janet S. Smith
- In Memory of Joseph Wei
- In Honor Gifts
  - In Honor of Cecil Adams
  - In Honor of Miriam Bassak
  - In Honor of Kelly Fermoyle and Mike Helmuth
  - In Honor of Steve Gerich
- In Honor of Michael and Cindy Klein
- In Honor of Linda and David Roth
- In Honor of Linda Roth’s Birthday
- In Honor of Michael and Cindy Klein
- In Honor of Linda and David Roth
- In Honor of Linda Roth’s Birthday
- In Honor of Carla Schwartz
- In Honor of Catherine and Keith Stevenson
- In Honor of Michael and Cindy Klein
- In Honor of Linda and David Roth

**Trust and Estate Gifts**

- Estate of Eva Andrews Trust
- Estate of Nancy C. Braender
- Estate of Harrell Bundy
- The Paula L. Schiller Trust
- Estate of Charles G. Woodward Trust

**In Memoriam Gifts**

- In Memory of Charles Tracy Atkinson
- In Memory of Carol Bergeron Dr. Judith H. Rosenberg
- In Memory of Michalina Bordonaro
- In Memory of Martha “Marty” Mason-Flanders
- In Memory of Dorothy June Fowler
- In Memory of Margaret Mahar

**In Honor Gifts**

- In Honor of Cecil Adams
- In Honor of Miriam Bassak
- In Honor of Kelly Fermoyle and Mike Helmuth
- In Honor of Steve Gerich
- In Honor of Michael and Cindy Klein
- In Honor of Linda and David Roth
- In Honor of Linda Roth’s Birthday
- In Honor of Carla Schwartz
- In Honor of Catherine and Keith Stevenson
- In Honor of Michael and Cindy Klein

Eighteenth Annual Talcott Stanley Golf Classic

The Wadsworth Atheneum is grateful to Dowling & Partners Securities, LLC for serving as Presenting Sponsor of the Seventeenth Annual Talcott Stanley Golf Classic, held on September 30, 2015. 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.

**In Honor of Michael and Cindy Klein**
- Ms. Suzanne Cook
- Ms. Barbara Reese
- Ms. Marcia Schlinger
- Ms. Maryalice Ryan
- Ms. Elise Reskin
- Mr. and Mrs. John Schmadeke
- Ms. Elaine Rockin
- Mr. and Mrs. John Schmadeke
- Mr. and Mrs. John Schmadeke
- Ms. Elaine Rockin
- Mr. and Mrs. John Schmadeke
- Ms. Elaine Rockin
- Mr. and Mrs. John Schmadeke
Special Interest Groups

Special interest group contributions help the Wadsworth Atheneum fund programs and initiatives central to its mission. The museum appreciates the generous donors who founded and/or support these special groups each year.

Auerbach Library Associates
Duffield Ashmead, IV and Eric Ort
Jeffrey T. Atwood
Caroline T. Backmender
Eleanor W. Blake
Jody Blankenship
Donna Bozutto
Nathan Brody
Karen and John Byrne
Anne and Fred Castellani
Susan R. Chandler
Charles F. Corcoran, III
Molly Cox-Chapman
Mary Jane Crosson
Kathleen Curran and Patrick Finnell
Shelia D’Agostino
David W. Dangremond
Patricia Day
Emilie de Brigard
Sally Dickinson
Elizabeth A. di Mauro
Ann Drake
Claire and Jared Edwards
Ruth L. Ellison
William H. Faude
Anita and Anthony Ferrante
Eugene R. Gaddis
Claire S. Galli
Mary P. Gibbons
Professor Alden Gordon
Eunice Gork
Nancy D. Grover
Joan K. Hagan
Laura R. Harris
Patricia and Gilbert Hatch
Patricia Hickson and Tim Barry
Margaret M. Hoskins

Carol Lee and Brooks Joslin
Katherine D. Kane and John R. Kelley
Karen Kallisher
Professor Dorothy B. Kellar
Dorothy B. Koopman
Gretheen W. LaFleau
Elsie LaFleau
Janet D. Larsen
Billie M. Leyer
Gwen and Sherwood Lewis
Lisa F. Lindquist
Miriam Lloyd-Jones
James B. Lyon
Laverna H. Mahoney
Laura L. McIntyre
Timothy McCaughlin
Brenda Miller
John H. Motley
Lee H. Oliver
Lorraine M. Parsons
William R. Pealea, Jr.
Samuel Peterson
Eileen S. and Elliott Pollack
Allison T. Rawlins
Bea K. Ribofsky
Richard Ring
Marguerite and Robert Rose
Susan and Joel Rotter
Joan Shoemaker
Sharon W. and Robert H. Smith, Jr.
Linda Brand Sonnenblick
Theodore M. Spacea
Marilyn A. Stewart
Melinda Trummal
Hope W. Vath
Lawson Ward
Judith S. Warwick
R.J. Luke Williams
Sally Wister
Caroline M. Kallisher
Professor Dorothy B. Kellar
Dorothy B. Koopman
Gretheen W. LaFleau
Elsie LaFleau
Janet D. Larsen
Billie M. Leyer
Gwen and Sherwood Lewis
Lisa F. Lindquist
Miriam Lloyd-Jones
James B. Lyon
Laverna H. Mahoney
Laura L. McIntyre
Timothy McCaughlin
Brenda Miller
John H. Motley
Lee H. Oliver
Lorraine M. Parsons
William R. Pealea, Jr.
Samuel Peterson
Eileen S. and Elliott Pollack
Allison T. Rawlins
Bea K. Ribofsky
Richard Ring
Marguerite and Robert Rose
Susan and Joel Rotter
Joan Shoemaker
Sharon W. and Robert H. Smith, Jr.
Linda Brand Sonnenblick
Theodore M. Spacea
Marilyn A. Stewart
Melinda Trummal
Hope W. Vath
Lawson Ward
Judith S. Warwick
R.J. Luke Williams
Sally Wister

Carolee W. Clark
Katherine D. Kane and John R. Kelley
Karen Kallisher
Professor Dorothy B. Kellar
Dorothy B. Koopman
Gretheen W. LaFleau
Elsie LaFleau
Janet D. Larsen
Billie M. Leyer
Gwen and Sherwood Lewis
Lisa F. Lindquist
Miriam Lloyd-Jones
James B. Lyon
Laverna H. Mahoney
Laura L. McIntyre
Timothy McCaughlin
Brenda Miller
John H. Motley
Lee H. Oliver
Lorraine M. Parsons
William R. Pealea, Jr.
Samuel Peterson
Eileen S. and Elliott Pollack
Allison T. Rawlins
Bea K. Ribofsky
Richard Ring
Marguerite and Robert Rose
Susan and Joel Rotter
Joan Shoemaker
Sharon W. and Robert H. Smith, Jr.
Linda Brand Sonnenblick
Theodore M. Spacea
Marilyn A. Stewart
Melinda Trummal
Hope W. Vath
Lawson Ward
Judith S. Warwick
R.J. Luke Williams
Sally Wister

Additional Support

Sharon Kocay
Harold Kritzman
Jan Kritzman
Lea K. Langeland
Sylvia Laszuras
Rosalind W. Leibowitz
Pamela Lockard
Heather Loranger
Gwendolyn Love
Cynthia Mackay
Kathleen Covi1e Marr
Sharon Martin
Lori Marquez
Cynthia Martinez
Sharon McCormick
Jill A. Mitchell-Getttinger
Margaret Myers
Katherine Papathanasis
Lorraine M. Parsons
Lorraine Peticon
Genevieve Pfaff
Joanne Pierce
Eileen S. Pollack
Karen Purvance
John M. Reynolds
Miriam Rieder
Marguerite Rose
Linda Roth
Rosalie Roth
Susan A. Rotter
Maia Russell
Renée W. Rutland
Melanie Shani

Contemporary Coalition
Duffield Ashmead, IV and Eric Ort
Mr. and Mrs. Richard F. Brainard
Coleson H. and Jo Champlin Casey
Susan R. Chandler
The Cheryl Chase and Stuart Bear Family Foundation
Michele and Halsey Cook
Mr. and Mrs. David W. Dangremond
Mr. and Mrs. Raul R. de Brigard
Alvita G. Greenberg
Laura R. Harris
Carol LeBlanc
Joyce and Andrew Mandell
Jeffrey S. Manstead and Marcia Reid Marston
William R. Pealea, Jr.
Mrs. Hillard H. Pryor, Jr. and the Pryor Foundation
Susan and Joel Rotter
Linda Cheverton Wick and Walter Wick

Costume & Textile Society
Victoria F. Albert
Duffield Ashmead, IV
Margaret T. Atwood
Lynne Bassett
Harriett Crain Belding
Barbara J. Boulton
Diane Brainard
Karen Byrne

Sharon Kocay
Harold Kritzman
Jan Kritzman
Lea K. Langeland
Sylvia Laszuras
Rosalind W. Leibowitz
Pamela Lockard
Heather Loranger
Gwendolyn Love
Cynthia Mackay
Kathleen Covi1e Marr
Sharon Martin
Lori Marquez
Cynthia Martinez
Sharon McCormick
Jill A. Mitchell-Getttinger
Margaret Myers
Katherine Papathanasis
Lorraine M. Parsons
Lorraine Peticon
Genevieve Pfaff
Joanne Pierce
Eileen S. Pollack
Karen Purvance
John M. Reynolds
Miriam Rieder
Marguerite Rose
Linda Roth
Rosalie Roth
Susan A. Rotter
Maia Russell
Renée W. Rutland
Melanie Shani

Deco and Decorative Art Society
Simon Abrams
Duffield Ashmead, IV and Eric Ort
Eleanor W. Blake
Richard and Diane Brainard
Beverly A. Buckner-Baker
Shepard W. Baker
Karen and John Byrne
Jean Cadogan and Alden Gordon
Susan R. Chandler
Karen L.A. Chase and Charles M. Dickson
Sandra and Arnold L. Chase

Contemporary Coalition
Duffield Ashmead, IV and Eric Ort
Mr. and Mrs. Richard F. Brainard
Coleson H. and Jo Champlin Casey
Susan R. Chandler
The Cheryl Chase and Stuart Bear Family Foundation
Michele and Halsey Cook
Mr. and Mrs. David W. Dangremond
Mr. and Mrs. Raul R. de Brigard
Alvita G. Greenberg
Laura R. Harris
Carol LeBlanc
Joyce and Andrew Mandell
Jeffrey S. Manstead and Marcia Reid Marston
William R. Pealea, Jr.
Mrs. Hillard H. Pryor, Jr. and the Pryor Foundation
Susan and Joel Rotter
Linda Cheverton Wick and Walter Wick

Costume & Textile Society
Victoria F. Albert
Duffield Ashmead, IV
Margaret T. Atwood
Lynne Bassett
Harriett Crain Belding
Barbara J. Boulton
Diane Brainard
Karen Byrne

Sharon Kocay
Harold Kritzman
Jan Kritzman
Lea K. Langeland
Sylvia Laszuras
Rosalind W. Leibowitz
Pamela Lockard
Heather Loranger
Gwendolyn Love
Cynthia Mackay
Kathleen Covi1e Marr
Sharon Martin
Lori Marquez
Cynthia Martinez
Sharon McCormick
Jill A. Mitchell-Getttinger
Margaret Myers
Katherine Papathanasis
Lorraine M. Parsons
Lorraine Peticon
Genevieve Pfaff
Joanne Pierce
Eileen S. Pollack
Karen Purvance
John M. Reynolds
Miriam Rieder
Marguerite Rose
Linda Roth
Rosalie Roth
Susan A. Rotter
Maia Russell
Renée W. Rutland
Melanie Shani

Sandra and Arnold L. Chase

Arlene E. Shea
Sonja Shipman
Sharon W. Smith
Linda Bland Sonnenblick
Susan Stillier
Coreen A. Malje Sunde
Sharon Rizikow Travis
Susan M. Turner
Hope W. Vath
Paula Viscogliosi
Margo Vivero
Krystian von Speidel
Barbara G. Ward
Rosanne Warmoth
Karen C. Wheat
Edith Whitman
Pamela Wood
Suzanne E. Zajac
Judy Zinn

Decorative Art Society
Simon Abrams
Duffield Ashmead, IV and Eric Ort
Eleanor W. Blake
Richard and Diane Brainard
Beverly A. Buckner-Baker
Shepard W. Baker
Karen and John Byrne
Jean Cadogan and Alden Gordon
Susan R. Chandler
Karen L.A. Chase and Charles M. Dickson
Sandra and Arnold L. Chase

Sharon Kocay
Harold Kritzman
Jan Kritzman
Lea K. Langeland
Sylvia Laszuras
Rosalind W. Leibowitz
Pamela Lockard
Heather Loranger
Gwendolyn Love
Cynthia Mackay
Kathleen Covi1e Marr
Sharon Martin
Lori Marquez
Cynthia Martinez
Sharon McCormick
Jill A. Mitchell-Getttinger
Margaret Myers
Katherine Papathanasis
Lorraine M. Parsons
Lorraine Peticon
Genevieve Pfaff
Joanne Pierce
Eileen S. Pollack
Karen Purvance
John M. Reynolds
Miriam Rieder
Marguerite Rose
Linda Roth
Rosalie Roth
Susan A. Rotter
Maia Russell
Renée W. Rutland
Melanie Shani

"
**The Amistad Center for Art & Culture**

**Board of Trustees**

**Officers**
Medina K. Jett  
President  
Richard Alleyne  
President-Elect  
John Price  
President Emeritus  
Emilies de Brigrat  
Vice President  
Pamela McKen  
Vice President  
Ellen Nuru  
Vice President  
Gregory Deavens  
Treasurer  
Roy Collins, III  
Secretary

**Trustees**
Dane Dudley  
Dawn Edwards  
Dr. Arjanett Ferris-Senatus  
Carol S. Garlick  
Larry Jones  
Joel A. Murphison  
Clare Pryor  
Dr. Janelle Rachelle Ricketts  
Patricia Salner  
V. Vanessa Williams

**Honorary**
Dr. R. Eileen Baccus  
Sanford Cloud Jr., Esq.  
Eleanor Blake  
David Driskell  
Dr. Conrad L. Mallett  
Dr. Wm. Frank Mitchell  
The Honorable Denise Nappier  
Teri Trotter  
Joyce C. Willis

**Staff**
Dr. Wm. Frank Mitchell  
Executive Director and Curator  
Olivia S. White  
Executive Director  
Janelle Jenkins  
Development Director  
Molly McQuire  
Administrative Intern  
Nicholas McPhee  
Web and Social Media Consultant  
Stacy Pringle  
Curatorial and Administrative Assistant  
Stacey Queen  
Education Associate

**Top:** MATRIX 174 artist Vanessa German performs during Juneteenth Family Day. Above: Bill Lowe and Taylor Ho Bynum of the Song Story Sextet thrill at the Amistad Center’s annual celebration

---

**Finance**

Cindy Martinez  
Chief Financial Officer  
Jaclyn Jones  
Finance Assistant  
Francis S. Kida  
Accounts Payable Administrator  
Richard A. Kozlowski  
Senior Accounting Analyst  
Anthony Paclias  
Accountant+  
Rosa Roman  
Accounting Manager

**Museum Shop**

Stacey M. Slachow  
Museum Shop Manager  
Kimberly Smith  
Sales Associate  
Sierra Vazquez  
Sales Assistant+  
Cindy Martinez  
Accounting Assistant

**Human Resources**

Christina A. Engel  
Chief Human Resources Officer  

**Properties**

Allen C. Barton  
Director of Facilities  
Crayton Barnes  
Property Services  
Ismael Colon  
Property Services  
William Coppedge  
Property Services  
Jessica Maldonado  
Property Services  
Curtis L. Smallman  
Property Services  
Carmen R. Vega  
Property Services

**Information Systems**

Nonan J. Farrow  
Information Systems Technician  

**Protection Services**

Stephen Gerich  
Senior Supervisor  

**Interns**

Hailey Sanborn  
Megan Edmundson  
Allison Hytt  
Michael James  
Emily McKeon  
Margot Metz  
Emmy Graham  
Maria Ma  
Michaela Feinberg  
Bridge Hinz  
Supriya Sudan  
Majing He  
Anna Dunn  
Audrey Gaughan  
Michelle Rowland  
Azriel Margaux  
Michelle Sigal  
Joshua Spiro  
Madeline Woods

**Volunteers**

Trinity College Volunteers  
Community HealthCorps  
Hartford Seminary  
Cheyenne Backowski  
Elisa Bennett  
Sue Blair  
Sofia Blick  
Era Driskell  
Sara Brusk  
Dorothy Brown  
Thomas Bruno  
Ilda Bruko  
Sara Bruko  
Adam Buffington  
David Casanella  
Aarya Chhatadi  
DaJavon Davis  
Reena Davis  
Kate Deasy  
Emily Elsas  
Lily Farlow  
Ma Garza  
Audrey Gaughan  
Balay Girvan  
Alexandra Gray  
Kathryn W. Griffith  
Cynita Grogan  
Gloria Gworek  
Margo Lynn Hablitzel  
Elizabeth Houl  
Elia Jeffreys  
Ian Jeffreys  
Robert Jeffreys  
Sarah Jeffreys  
Christine Joyner  
Sobia Khokhar  
Amina Khokhar  
Mary King  
Maryam Kurth-Garza  
Jean-Zubietzky  
Elise Laffosse  
Elizabeth Larson  
Kate May  
Patrick McQuire  
Tania Richards  
David Ponzelll  
Sharon Powers  
Amanda Pizz  
Marquette Rose  
Michelle Rowland  
Cynthia Ryan  
Diane Salm  
Rachel Salm  
Diane Sandler  
Laura Schueer  
Audra Smith  
Rosa Tammar  
Davey Varnier  
Mary Lou Wall  
Lawson Ward

**Staff Publications**

Robin Jaffe Frank, *Coney Island Baby* (Yale University Art Gallery Bulletin, 2015)  

“Bernard Berenson and America’s Discovery of Sandro Botticelli,” Botticelli Reimagined (Victoria & Albert Museum, 2015)

---

+Left museum during fiscal year
## Condensed Statement of Activities

<table>
<thead>
<tr>
<th></th>
<th>Operating</th>
<th>Unrestricted</th>
<th>Non-Operating</th>
<th>Total</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>2016 Total</th>
<th>2015 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Revenues:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributions</td>
<td>$1,290,106</td>
<td>$15,943</td>
<td>$1,306,049</td>
<td>$2,322,544</td>
<td>$-</td>
<td>$-</td>
<td>$3,629,393</td>
<td>$15,731,179</td>
</tr>
<tr>
<td>Membership, dues and activities</td>
<td>357,114</td>
<td>-</td>
<td>357,114</td>
<td>-</td>
<td>-</td>
<td>357,114</td>
<td>332,867</td>
<td></td>
</tr>
<tr>
<td>Admissions</td>
<td>316,071</td>
<td>-</td>
<td>316,071</td>
<td>-</td>
<td>-</td>
<td>316,071</td>
<td>225,647</td>
<td></td>
</tr>
<tr>
<td>Exhibition fees and other</td>
<td>627,968</td>
<td>180,280</td>
<td>808,248</td>
<td>-</td>
<td>-</td>
<td>808,248</td>
<td>557,704</td>
<td></td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>520,127</td>
<td>-</td>
<td>520,127</td>
<td>-</td>
<td>-</td>
<td>520,127</td>
<td>674,495</td>
<td></td>
</tr>
<tr>
<td>Total return for operations</td>
<td>$2,277,848</td>
<td>77</td>
<td>$2,277,925</td>
<td>-</td>
<td>-</td>
<td>$2,277,925</td>
<td>$2,120,077</td>
<td></td>
</tr>
<tr>
<td><strong>Net investment income (loss):</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>From funds held in trust by others</td>
<td>$201,779</td>
<td>-</td>
<td>201,779</td>
<td>-</td>
<td>$48,964</td>
<td>($271,772)</td>
<td>($21,029)</td>
<td>$109,804</td>
</tr>
<tr>
<td><strong>Total revenues:</strong></td>
<td>$8,874,831</td>
<td>4,666,067</td>
<td>$13,540,898</td>
<td>($5,399,383)</td>
<td>($453,666)</td>
<td>($4,426,100)</td>
<td>$7,687,849</td>
<td>$19,752,125</td>
</tr>
<tr>
<td><strong>Expenses:</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections, Exhibitions and Programs</td>
<td>$3,400,711</td>
<td>$108,837</td>
<td>$3,509,548</td>
<td>-</td>
<td>-</td>
<td>$3,509,548</td>
<td>$3,672,994</td>
<td></td>
</tr>
<tr>
<td>Art acquisitions</td>
<td>-</td>
<td>1,304,703</td>
<td>1,304,703</td>
<td>-</td>
<td>-</td>
<td>1,304,703</td>
<td>920,211</td>
<td></td>
</tr>
<tr>
<td>Administrative and External Affairs</td>
<td>2,553,701</td>
<td>124,760</td>
<td>2,678,461</td>
<td>-</td>
<td>-</td>
<td>2,678,461</td>
<td>2,627,239</td>
<td></td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>547,666</td>
<td>-</td>
<td>547,666</td>
<td>-</td>
<td>-</td>
<td>547,666</td>
<td>517,995</td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>-</td>
<td>1,700,818</td>
<td>1,700,818</td>
<td>-</td>
<td>-</td>
<td>1,700,818</td>
<td>1,380,040</td>
<td></td>
</tr>
<tr>
<td><strong>Total expenses:</strong></td>
<td>$8,874,831</td>
<td>3,239,118</td>
<td>$12,113,949</td>
<td>-</td>
<td>-</td>
<td>$12,113,949</td>
<td>$11,241,038</td>
<td></td>
</tr>
<tr>
<td><strong>Change in net assets before investment return:</strong></td>
<td>-</td>
<td>1,426,949</td>
<td>1,426,949</td>
<td>($5,399,383)</td>
<td>($453,666)</td>
<td>($4,426,100)</td>
<td>8,511,087</td>
<td></td>
</tr>
<tr>
<td><strong>Total return from long-term investments:</strong></td>
<td>-</td>
<td>($3,189,064)</td>
<td>($3,189,064)</td>
<td>($1,263,835)</td>
<td>-</td>
<td>($4,452,899)</td>
<td>($1,127,060)</td>
<td></td>
</tr>
<tr>
<td><strong>Change in net assets:</strong></td>
<td>-</td>
<td>(1,762,115)</td>
<td>(1,762,115)</td>
<td>($6,663,278)</td>
<td>($453,666)</td>
<td>($8,789,999)</td>
<td>7,384,027</td>
<td></td>
</tr>
<tr>
<td><strong>Net assets at beginning of year</strong></td>
<td>44,683,824</td>
<td>55,158,162</td>
<td>104,842,036</td>
<td>137,057,961</td>
<td>129,673,934</td>
<td>267,731,995</td>
<td>267,731,995</td>
<td></td>
</tr>
<tr>
<td><strong>Net assets at end of year</strong></td>
<td>$42,921,709</td>
<td>$48,494,944</td>
<td>$91,416,649</td>
<td>$128,178,962</td>
<td>$137,057,961</td>
<td>$265,236,907</td>
<td>267,731,995</td>
<td></td>
</tr>
</tbody>
</table>

The condensed statement of activities is derived from the Wadsworth Atheneum’s financial statements as of June 30, 2016, which have been audited by CohnReznick, LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements.