Wadsworth Atheneum Museum of Art

2011 Annual Report
During the past three years, I have been privileged to serve as the President of the Board of Trustees of the Wadsworth Atheneum. This triennial period has been marked by an extraordinary explosion of activity that has resulted in a stronger internal infrastructure, wider external awareness of our exciting programs, attention-getting exhibitions, deeper and broader collaborations with more community partners, and a renewed sense of energy and enthusiasm. All of these initiatives have been achieved under the visionary leadership of our Director and C.E.O., Susan L. Talbott, with whom it has been my great pleasure to serve.

At the outset of my tenure I set a number of ambitious, transformative goals; together we have made tremendous progress towards achieving them. One key tenet was to ensure a spirit of open dialogue and collaboration within the Atheneum family in order to realize another important objective—to motivate deeper engagement by Trustees in the face of increasingly difficult external circumstances. The entire Board rose to the challenge when the museum needed it most, providing critical operating support, in addition to generous contributions of time, knowledge and confidence in our future.

This support was enhanced by increased Trustee membership and unity. Seventeen new Trustees were added to the Board and with them came new energy, enthusiasm for our mission, and critical expertise in both business acumen and the art world. New members joined the ranks of an already dedicated and deeply supportive group of Trustees and Honorary Trustees whose generosity and sage counsel enabled me to successfully complete my term as Board President. Perhaps the most ambitious goal and greatest challenge during my Presidency was to work to stabilize the museum’s finances. I am proud that we met our budget over the past three years, despite the difficult environment. More importantly, the adoption earlier this year of both a strategic and financial plan puts the museum on a clear path towards achieving the financial growth required for a fiscally stable future.

Another important goal was to support the Director in achieving her vision for the Wadsworth Atheneum. I’ve been extremely privileged to work with Susan Talbott during my tenure and am proud to have helped launch new strategic programs such as the museum’s Community Engagement Initiative. Over the past three years I’ve seen the museum become more exciting, diverse, welcoming, and accessible as a result of CEI activities.

I’ve delighted in salsa dancing in the galleries on First Thursday, in seeing the look of pride on the faces of the Mi Casa students when we unveiled their artwork in the Avery Gallery, and watching people “rock out” to Patti Smith performing in the Aetna Theater—all while the museum mounted exhibitions that drew record crowds and garnered critical acclaim for its artistic program. Working in tandem with Susan and our Curatorial Committee, I am also honored to have played a role in helping to expand our outstanding collections through strategic acquisitions.

While the era of the “two Susans” is coming to an end, I know that Susan Talbott will continue the great work we began in tandem with our incoming board president, David Dangremont. The museum is well positioned for fantastic successes to come and David’s knowledge of and passion for art will certainly complement Susan’s enthusiasm and expertise.

In my first speech as Board President I noted that I was humbled to be elected to lead this incredible organization, but that I was also somewhat afraid of the many unknowns ahead. Today, that fear is gone and what remains is a tremendous sense of accomplishment—the museum is more stable, more exciting, and more people are more deeply engaged with our mission. Thank you to our members, friends, and patrons—I am grateful for the chance to have served you as Board President and the lifetime of memories it has provided.

Susan A. Rottner

Report from the President

German

Nymphenburg Porcelain Factory

Food Warmer (Veilleuse), c. 1760
Hard-paste porcelain
The Newman Family Fund, and The European Decorative Arts Purchase Fund, 2011.7.10-c
The reopening of Morgan Great Hall provided a large-scale and exciting example of the many advances the Wadsworth Atheneum achieved this year. Now the museum’s historic gallery has a vibrant new look that gives the public a taste of what the galleries will be like when the next phase of our renovation project is completed, and we fully reopen in 2014. With the cranes and scaffolding gone and our main entrance about to reopen with new granite steps, I can confidently report that the first phase of our renovation project is completed—on time and on budget.

The Great Hall’s glorious leap into the present mirrored the impressive momentum generated in other areas of the museum. Exhibitions such as Monet’s Water Lilies: An Artist’s Obsession, drew nearly 45,000 people and helped us exceed 100,000 visitors for the first year since our renovation began. Attendance for educational programs was just as remarkable, representing 36 percent of the total for the year.

Stimulating lectures and gallery talks, ongoing collaborations including our popular Sunday Serenades series with the Hartford Symphony, free Community Days, and other programming, enabled the museum to engage a wide variety of audiences, resulting in deeper involvement with the public.

Our Community Engagement Initiative wrapped up its first full year, fashioning new partnerships with more than sixty community groups. Two particularly successful programs within the CEI umbrella, Second Saturdays and Museum on the Move, enabled the museum to interact with our constituencies in new and exciting ways. Museum on the Move served hundreds of fourth grade Hartford Public School students, and brought the museum’s masterpieces beyond our walls through in-classroom visits by our dedicated docents. Similarly, Second Saturdays drew families from Hartford and beyond into our galleries to take part in hands-on art making, performances and other learning opportunities—with no admission charge.

We have long valued our twenty-five-year relationship with The Amistad Center for Art & Culture, especially as they are a critical partner in our Community Engagement efforts. The recent completion of a Memorandum of Understanding between our two organizations clarifies our mutually beneficial relationship and outlines opportunities to offer an even richer experience for visitors to both organizations.

Lastly, I sincerely thank Susan Rottner, our outgoing Board President, for her hard work, dedication and tireless service to the Wadsworth Atheneum. Under her leadership the museum made great strides toward reaching the goals that both of us set at the beginning of our tenures. I have enjoyed working closely with Susan to further the museum’s mission and am proud to say that I consider her both a colleague and a friend.

To show our profound appreciation for all of her contributions we have dedicated Alice Neel’s painting, Rose Fried’s Nephew, from 1963, in her honor. This work is just one of the many important new pieces to come into our collection during Susan’s term.

We have an incredibly exciting schedule of exhibitions and programs planned for the coming year, which I hope will continue to inspire your crucial support. Thank you for your generosity, time and talents—we are truly grateful to have such a passionate and loyal group of supporters whose strong belief in our future inspires me everyday.

SUSAN L. TALBOTT
Exhibitions & Acquisitions

Wadsworth Atheneum Museum of Art

Alice Neel
American, 1900–1984

Rose Fried’s Nephew, 1963
Oil on canvas
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2011.3.1

Shawn Gladwell / MATRIX 162
Installation view
EXHIBITIONS AND EXHIBITION SPONSORS

All exhibitions at the Wadsworth Atheneum are funded in part by the Greater Hartford Arts Council’s United Arts Campaign, and the Connecticut Commission on Culture & Tourism, which also receives support from the National Endowment for the Arts, a federal agency.

Sol LeWitt: Hartford’s Native Son
Closed August 15, 2010

American Moderns on Paper: Masterworks from the Wadsworth Atheneum Museum of Art*
October 2, 2010 – January 17, 2011
Generously supported by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius, The Mr. and Mrs. Raymond J. Horowitz Foundation for the Arts, Inc., the Henry Luce Foundation, the Robert Lehman Foundation and the Joseph and Robert Cornell Memorial Foundation Fund. Glazing sponsored by INVIHEUM/High Performance Glass & Acrylic, a division of Don Mar Frame and Moulding and Tru Vue.
*accompanying catalogue

Monet’s Water Lilies: An Artist’s Obsession
February 17 – June 12, 2011
Generously supported by Bank of America and The Florence Gould Foundation. Support provided by the Cheryl Chase and Stuart Bear Family Foundation. The Edward C. and Ann T. Roberts Foundation provided funding for the education programs. Additional support provided by The David T. Langrock Foundation, Linda Bland Sonnenblick and an indemnity from the Federal Council on the Arts and the Humanities.
Funding for the publication provided by Linda Cheverton Wick and Walter Wick, Emile de Brigard, Roberta and Richard Huber, Marty Flanders, Mickey Cartin, Dina Flapler and Earl McMahon.
*accompanying catalogue

MATRIX

All MATRIX exhibitions are made possible in part by the current and founding members of the Wadsworth Atheneum’s Contemporary Coalition.

Justin Low/MITRAX 159
Closed September 3, 2010

Kim Schoenstadt/MITRAX 160
October 7, 2010 – January 9, 2011

Rasheed Newson/MITRAX 161
February 5 – May 1, 2011

Shaun Gladwell/MITRAX 162
June 2 – September 18, 2011

ELIZABETH MURRAY
American, 1940–2007

Slip Away, 1986
Oil on canvas
Gift of the Aldrich Contemporary Art Museum, Ridgefield, CT, 2010.5.1
Costumes & Textiles

All Costume & Textile exhibitions are made possible with generous support from The Costume & Textile Society of the Wadsworth Atheneum Museum of Art.

The Upholstered Woman Part I: Women’s Fashions of the 1870s
Closed September 12, 2010

The Upholstered Woman Part II: Women’s Fashions of 1880–1885
November 20, 2010 – March 20, 2011

Additional Exhibitions

Connections Gallery:
American School for the Deaf
Closed July 25, 2010

Connections Gallery: Pepón Osorio
En la barbería no se llora (No Crying Allowed in the Barbershop), 1994
A RAW Specifics public art project organized by Real Art Ways
August 7, 2010 – January 9, 2011

Connections Gallery: Rashaad Newsome
February 5 – May 1, 2011

Hartford Youth Art Renaissance
May 7 – 29, 2011

Connections Gallery: Iona Rokeal Brown
May 28 – September 25, 2011

The Amistad Center for Art & Culture

The Amistad Center’s general operations are supported by the Connecticut Commission on Culture & Tourism. Educational materials and programs are supported by the GE Foundation.

High Water Marks:
Art & Renewal After Katrina
Closed September 19, 2010

Major support for High Water Marks provided by the J. Walton Bissell Foundation.

Evolution: Five Decades of Printmaking by David C. Driskell
Part I: Printmaking from 1942 to 1999
October 30, 2010 – March 6, 2011

Evolution: Five Decades of Printmaking by David C. Driskell
Part II: Printmaking from 2000 to 2007
March 19 – August 7, 2011

This exhibition organized by the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland, College Park, and is curated by Dr. Adrienne L. Childs, Curator-in-Residence (2007–2009). Made possible through the support of a special fund from the Office of the President, University of Maryland, and major support from the Maryland State Arts Council.

Evolution at The Amistad Center for Art & Culture generously sponsored by Travelers.

Traveling Exhibitions

American Moderns on Paper:
Masterworks from the Wadsworth Atheneum Museum of Art*
Exhibition tour and catalogue made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius, and the Henry Luce Foundation. Glazing sponsored by INVISEUM/High Performance Glass & Acrylic, a division of Don Mar Frame and Moulding and Tru Vue.
Portland Museum of Art, Portland, ME
Closed September 12, 2010

*Accompanying catalogue

Charles Antoine Coypel
French, 1694–1752

Fainting of Armida, 1754
Oil on canvas
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2011.3.5

The Upholstered Woman Part II: Women’s Fashions of 1880–1885

Charles Antoine Coypel
French, 1694–1752

Fainting of Armida, 1754
Oil on canvas
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2011.3.5

French
Embroidered Waistcoat, c. 1780
altered c. 1800
Silk
Costume & Textile Purchase Fund, 2011.8.1

High Water Marks:
Art & Renewal After Katrina
Closed September 19, 2010

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French
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altered c. 1800
Silk
Costume & Textile Purchase Fund, 2011.8.1
Acquisitions
by
the Wadsworth Athenaeum
Museum of Art

American Art

Lee Mielke
American, 1907–1977

Solarized Portrait (thought to be Meret Oppenheim), 1930/1946
Photograph
Gift of Ellen Carey, 2010.15.1

Attributed to
Hubbard Decorative Arts

The Elijah K. and Barbara A. Hubbard Decorative Arts Fund, 2010.12.1

Wallace Nutting
American, 1860–1941

Sea Ledges, c. 1905
Hand-tinted platinum print
Gift of Frank Carofoilo and Donald Osborne, 2010.20.1

Contemporary Art

Enrique Martinez Celaya
American, born in Cuba, 1964

Boy and Skate, 2005
Watercolor on paper
Gift of Vicki & Kent Logan, 2010.14.1

Photographers & Friends
United Against AIDS

In a Dream, 1992
Folio case and eleven prints in various media, AP 20/25
Given by Robinson and Nancy Gover to honor Cecil Adams, Head of Museum Design, and Alan Barton, Director of Facilities, in recognition of their years of service to the Wadsworth Athenæum Museum of Art, 2010.24.1-12

Mark Manders
Dutch, born 1968

Composition with Yellow Vertical, 2010
Wood, painted epoxy, iron, and necklace
Purchased through the gift of James Junius Goodwin, 2011.1.1

Alice Neel
American, 1900–1984

Roe Ford’s Nephew, 1965
Oil on canvas
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2011.5.1

Shaun Gladwell
Australian, born 1974

Interceptor Surf Sequence, 2009
2-channel, HD video, 16:9, silent, 27:42 minutes, Edition 1/4
The Douglas Tracy Smith and Dorothy Porter Smith Fund, 2011.4.1

Jimmy Ernst
American, born Germany, 1920–1984

Untitled
Ink (ball point pen) on paper
Gift of Priscilla Cunningham in honor of Elizabeth Mankin Kornhauser, Krieble Curator of American Painting and Sculpture, 2011.9.1

Photographers + Friends
United Against AIDS

United Against AIDS

For 20 years, artists have contributed to support the Wadsworth Athenæum Museum of Art and the movement to end AIDS.

William Wegman
American, born 1943

Ruf 8, 1977–74
Video: Black and white, sound, 1:25:35 minutes
Purchased through MATRIX, with the support of the National Endowment for the Arts, a federal agency, 2010.22.1

Elois Bolling
American, 1900–1982

Slip Away, 1986
Oil on canvas
Gift of the Aldrich Contemporary Art Museum, Ridgefield, CT, 2010.24.1

R. Buckminster Fuller
American, 1895–1983

Synergetics Folio, 1977
Ten silkscreens on paper, ed. 40/44
Gift of Leandro P. Rizzuto, 2010.27.3-10

Mark Manders
Dutch, born 1968

Composition with Yellow Vertical, 2010
Wood, painted epoxy, iron, and necklace
Purchased through the gift of James Junius Goodwin, 2011.1.1

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Dutch, born 1968

Composition with Yellow Vertical, 2010
Wood, painted epoxy, iron, and necklace
Purchased through the gift of James Junius Goodwin, 2011.1.1

American Decorative Art

Attributed to
Oliver Filley Shop

Bloomfield, Connecticut

Coffee Pot

Painted tinware
The Elijah K. and Barbara A. Hubbard Decorative Arts Fund, 2010.12.1

Wallace Nutting
American, 1860–1941

Sea Ledges, c. 1905
Hand-tinted platinum print
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Costumes & Textiles

American, 19th century

Green and Pink Brocaded
Taffeta Gown, c. 1860
Silk
Costume & Textile Purchase Fund, 2010.13.3a, b

American, 19th century

Brocade in Silver-Blue
Striped Taffeta, c. 1850–1854
Silk and cotton
Costume & Textile Purchase Fund, 2010.13.4

American, 19th century

Costume & Textile Purchase Fund,

Cotton muslin, silk, and down
Cotton muslin filled with down

American, 19th century

Pair of Stereo Pads, c. 1825–1835
Cotton muslin filled with down
Costume & Textile Purchase Fund, 2010.13.5, 6

American, 19th century

Three Stereo Pads, c. 1825–1835
Cotton muslin, silk, and down
Costume & Textile Purchase Fund, 2010.13.7–10

American, 19th century

Preble County, Ohio

Coverlet
Cotton and wool
Gift of Dr. Robert J. Saunders, 2010.13.11

French

Embroidered Watercoat, c. 1780
 Altereved c. 1800
Silk
Costume & Textile Purchase Fund, 2010.13.12, 13

American

Open Robe, 1774
made of (probably Dutch) cloth from 1740
Silk
Costume & Textile Purchase Fund, 2010.13.14

European Art

Pisan School

Corpus of Christ, 14th century
Polychrome wood
The European Painting and Sculpture Purchase Fund, and Gift of The Harvard Foundation for Public Giving, by exchange, 2011.2.1

Charles Antoine Coypel
French, 1694–1752
Painting of Armida, 1734
Oil on canvas
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2011.2.2

European Decorative Art

Italy, Ferrara or Venice

Pastiglia Basket with Scenes of Roman History, c. 1500–1540
White lead paste on gilded alder wood
Purchased through the gift of Henry and Walter Keney, 2011.6.1

German

Nymphenburg Porcelain Factory

Food Warmer (Veilchenbein), c. 1760
Hard-paste porcelain
The Newman Family Fund, and The European Decorative Arts Purchase Fund, 2011.7.10–6

German

Meissen

Pair of Bearded Vultures, 1904
Hard-paste porcelain
Gift of Alice Ross Gold, 2011.8.1, 2.2

Pisan School

Corpus of Christ, 14th century
Polychrome wood
The European Painting and Sculpture Purchase Fund, and Gift of The Harvard Foundation for Public Giving, by exchange, 2011.2.1

Henry Fantin-Latour
French, 1836–1904
Spring Flowers, 1871
Oil on canvas, 1925.4

Kees van Dongen
French, 1883–1968
Street Scene, c. 1890
Oil on canvas, 1925.574

Edouard Frère
French, 1839–1886
The Spanners, 1863
Oil on canvas, 1926.78

Édouard Adolphe Piot
French, 1830–1930
Young Italian Woman, 19th c.
Oil on canvas, 1926.82

European Decorative Arts

Fifty-eight (58) pieces of ceramics
10th through early-20th centuries
Countries/regions of origin: Egypt, Iran, Syria, and Turkey

De-Accessions by the Wadsworth Atheneum Museum of Art

European Art

Hendrik Willem Mesdag
Dutch, 1821–1915
Misty Weather, late 19th century
Oil on canvas, 1925.4

Eugène van Marcke
French, 1847–1890
Castle, c. 1880
Oil on canvas, 1925.5

Adrien Demont
French, 1831–1919
A Dutch Flower Garden, 1885
Oil on canvas, 1925.10–9

Jean François Raffaëls
French, 1801–1844
East End of Prince Street, Edinburgh, c. 1900
Oil on canvas, 1925.164

French School

(formerly attr. to Hyacinth Rigaud)
Princesse de Condé, c. 1740
Oil on canvas, 1925.183

Charles Zacharie Landelle
French, 1812–1901
Angels adoring the Christ Child, c. 1880
Oil on panel, 1925.193

Sir Henry Raeburn
English, 1756–1825
Robert Allan of Edinburgh, 1801
Oil on canvas, 1925.410–411

Henri Le Sidaner
French, 1862–1939
View from the Terrace, c. 1890
Oil on canvas, 1925.92

Attributed to Matthieu Terwesten
Dutch, 1670–1757
Venus and Bacchus, c. 1740
Oil on canvas, 1925.94

Unknown
Italian or English
Plato and Cleodulus, 18th century
Oil on canvas, 1925.112 & 1925.155

Jean Charles Cazin
French, 1841–1901
Street Scene, c. 1890
Oil on canvas, 1925.374

Auguste Jacquet
French, 1846–1939
Girl in a Riding Habit, c. 1898
Oil on canvas, 1925.79

Dr. Whipple

Hundred Thousand Names, c. 1920
Oil on canvas, 1925.86

Sir Henry Raeburn
English, 1756–1825
Robert Allan of Edinburgh, 1801
Oil on canvas, 1925.410–411

Henri Le Sidaner
French, 1862–1939
View from the Terrace, c. 1890
Oil on canvas, 1925.92

Attributed to Matthieu Terwesten
Dutch, 1670–1757
Venus and Bacchus, c. 1740
Oil on canvas, 1925.94
Visitors connect and create at educational programs.

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Paula G. Passarotti
Jean A. Pearson
Joyce Peoples
Helen B. Perry
Judith M. Pinney
Ann Louise Price
Shirley Randazzo
Alyce T. Rawlins
Janelle W. Rawlings
Carol L. Red
Lois S. Reiner
Susan A. Rotter
Molly B. Rudolph
Betsy B. Rams
Susan Scherr
Karen Schwartz
Francine Shanfield
Ruth M. Shein
Sonia Shipman
Karen Shulansky
Mary Ann Souza
Beverly W. Thomas
Phillis Thomas
Jean M. Tillinghast Sinton
Barbara Turner
Adelaide D. Valentine
Priscilla B. Vien
Jean B. Vogel
Barbara G. Ward
Janel L. Weed
Margey C. Warren
Judith S. Wawro
Syracuse S. Way
Sarah Winter
Jaine A. Wisneski
Janet R. Wright
Eleanor E. Zayac
Angham Zakko
Carol Zapadka
THE AMISTAD CENTER FOR ART & CULTURE

at the Wadsworth Atheneum Museum of Art

For more than two decades The Amistad Center and the Wadsworth Atheneum have enjoyed a unique institutional partnership. The Amistad Center is an independently incorporated not-for-profit African American cultural institution formed in 1987 to conserve, develop and provide public access to a collection of over 6,000 works of art, artifacts and ephemera.

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Alona Wilson,
Assistant Director & Curator

Intern
Michelle Wickham

THE GOODWIN MEDAL

at the Wadsworth Atheneum Museum of Art

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

1983
Genevieve Harlow Goodwin

1985
Eleanor Howland Bunce

1986
United Technologies Corporation

1988
Talbot Stanley

1990
Dorothy Clark Archibald

1991
Joan Jouzoloff Kohn

1992
Barton G. Teaneime, Jr.

1994
The Women’s Committee of the Wadsworth Atheneum Museum of Art

1996
Nancy B. Krueble

1997
Georgette Auerbach Koopman

2002
Nancy D. Grover

2004
Millard H. Pryor, Jr.

2005
Christopher Larsen

2006
Roberta H. Smith, Jr.

2008
Coleman H. Casey

2009
The Docent Council of the Wadsworth Atheneum Museum of Art
## Condensed Statement of Financial Position

<table>
<thead>
<tr>
<th>Assets</th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cash and Cash Equivalents</td>
<td>$2,022,236</td>
<td>$4,788,403</td>
</tr>
<tr>
<td>Accounts receivable, net of allowance</td>
<td>$240,233</td>
<td>$316,926</td>
</tr>
<tr>
<td>Grants receivable, net of allowance</td>
<td>$272,072</td>
<td>$257,082</td>
</tr>
<tr>
<td>Other receivables</td>
<td>$1,993</td>
<td>$4,678</td>
</tr>
<tr>
<td>Contributions receivable, net of allowance</td>
<td>$455,519</td>
<td>$522,665</td>
</tr>
<tr>
<td>Inventories and other assets</td>
<td>$9,508,379</td>
<td>$77,768,943</td>
</tr>
<tr>
<td>Total Assets</td>
<td>$11,826,084</td>
<td>$109,937,512</td>
</tr>
<tr>
<td><strong>Liabilities</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Accounts payable</td>
<td>$240,233</td>
<td>$316,926</td>
</tr>
<tr>
<td>Accrued expenses and other liabilities</td>
<td>$425,246</td>
<td>$486,921</td>
</tr>
<tr>
<td>Deferred revenue</td>
<td>$275,074</td>
<td>$377,082</td>
</tr>
<tr>
<td>Total Liabilities</td>
<td>$942,553</td>
<td>$1,110,930</td>
</tr>
<tr>
<td><strong>Net Assets</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Unrestricted</td>
<td>$16,407,694</td>
<td>$8,185,638</td>
</tr>
<tr>
<td>Board designated</td>
<td>$12,358,470</td>
<td>$11,727,742</td>
</tr>
<tr>
<td>Temporarily restricted</td>
<td>$48,808,444</td>
<td>$48,888,465</td>
</tr>
<tr>
<td>Permanently restricted</td>
<td>$31,229,540</td>
<td>$31,107,418</td>
</tr>
<tr>
<td>Total Net Assets</td>
<td>$111,773,926</td>
<td>$101,447,583</td>
</tr>
<tr>
<td><strong>Total Liabilities &amp; Net Assets</strong></td>
<td>$124,775,537</td>
<td>$112,598,095</td>
</tr>
</tbody>
</table>

## Condensed Statement of Activities

<table>
<thead>
<tr>
<th>Revenue</th>
<th>Unrestricted</th>
<th>Temporarily Restricted</th>
<th>Permanently Restricted</th>
<th>June 30, 2011</th>
<th>June 30, 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Contributions, Grants, Trusts, and Estates</td>
<td>$1,898,828</td>
<td>$127,171</td>
<td>$1,814,649</td>
<td>$544,449</td>
<td>$5,894,724</td>
</tr>
<tr>
<td>Membership, dues and activities</td>
<td>$370,189</td>
<td>—</td>
<td>—</td>
<td>$590,189</td>
<td>$275,174</td>
</tr>
<tr>
<td>Admissions</td>
<td>$275,174</td>
<td>—</td>
<td>—</td>
<td>$590,189</td>
<td>$275,174</td>
</tr>
<tr>
<td>Exhibition fees and other</td>
<td>$366,897</td>
<td>$146,485</td>
<td>—</td>
<td>$533,024</td>
<td>$668,365</td>
</tr>
<tr>
<td>Auxiliary activities</td>
<td>$614,899</td>
<td>—</td>
<td>—</td>
<td>$614,899</td>
<td>$587,335</td>
</tr>
<tr>
<td>Proceeds from sale of art objects</td>
<td>—</td>
<td>$269,785</td>
<td>—</td>
<td>$269,785</td>
<td>$872,498</td>
</tr>
<tr>
<td>Total return for operations</td>
<td>$2,008,355</td>
<td>—</td>
<td>—</td>
<td>$2,008,355</td>
<td>$1,465,500</td>
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<tr>
<td>Gain (loss) on funds held in trust by others</td>
<td>—</td>
<td>—</td>
<td>—</td>
<td>$27,535</td>
<td>$27,535</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>$2,091,629</td>
<td>$12,479,927</td>
<td>(14,561,556)</td>
<td>(10,000)</td>
<td>(93,610,200)</td>
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<tr>
<td>Total Revenue, Gain and Other Support</td>
<td>$7,645,500</td>
<td>$12,477,367</td>
<td>(12,477,367)</td>
<td>$111,882</td>
<td>$8,063,799</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Expense</th>
<th></th>
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</thead>
<tbody>
<tr>
<td>Contributions, Grants, Trusts, and Estates</td>
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<td>Proceeds from sale of art objects</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Total Revenue, Gain and Other Support</td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

**Operating**

- Collections, Exhibitions, and Programs: $2,435,919
- Art Acquisition: —
- Administrative and External Affairs: $4,409,561
- Auxiliary activities: $538,659
- Building and Security: $4,409,984
- Construction Costs: $943,361
- Depreciation: $540,735

**Non-Operating**

- Collections, Exhibitions, and Programs: $2,435,919
- Art Acquisition: —
- Auxiliary activities: $538,659
- Depreciation: $540,735

**Total Revenue, Gain and Other Support**: $7,645,500

**Total Expense**: $7,645,522

**Change in net assets before investment return**: $379,933,771

**Investment gains/loss from long-term investment**: —

**Change in Net Assets**: $379,933,771

**Net assets (deficit) at beginning of year**: $(2,138,903)

**Net assets (deficit) at end of year**: $101,447,583

The condensed statement of financial position and condensed statement of activities are derived from the Wadsworth Atheneum’s financial statements as of June 30, 2011, which have been audited by Kostin, Ruffless and Company, LLC, independent auditors, whose report expressed an unqualified opinion on those financial statements. A complete copy is available upon request or can be found on the museum’s website: www.wadsworthatheneum.org.
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at the Wadsworth Atheneum Museum of Art

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Deborah Gaudet, Curator of the Austin House
Emily Hall Tremaine, Curator of European Decorative Arts
Patricia A. Michelle, Registrar
Susan A. Nowak, Administrative Assistant

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Ulrich Beckmeier, Senior Paintings Conservator
Zena C. Gavrin, Associate Frame Conservator

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Jon Eastman, Preparator
Mark Giuliano, Exhibition Designer
Steve Winot, Chief Preparator

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Mary C. Busick, Registrar for Loans and Exhibitions
Paige Larsen, Registrar Assistant
Meredithe Vassy, Assistant Registrar

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Ann Brandwein, Assistant Archivist

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John Teahan, Librarian and Curator of Special Book Collections

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Andrew Pond, Audio Visual Technician
Guilka Lopez, Theater Services
Lucy Manners, Theater Services
Raquel Rivera, Theater Services
Susan Sullivan, Theater Services

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Jama R. Holchin, Education Assistant
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Annie Butler Rice, Associate Museum Educator for Public Programs
Luselle Rivera, Community Programs Coordinator

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Courtney L. Hebert, Visitor Services
Jama R. Holchin, Visitor Services
Emily S. Kaukjian, Visitor Services
Edward M. Porter, Visitor Services
Michelle A. St. Pierre, Visitor Services

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Courtney C. Nowick, Development Associate
Allan Phillips, Collections Imaging and Publications Manager
Kristen E. Rau, Membership Coordinator
Dina M. Silva, Development Manager

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Francis S. Kids, Accounts Payable Administrator
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Carole L. Rochelle, Accounting Manager
Amy M. Newton, Accountant

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Jane V. Gallagher, Assistant Shop Manager
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Tara M. Smith, Sales Associate
Katherine M. Tyce, Sales Associate

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Inna Colan, Properties Services
Willard Coppedge, Properties Services
Jessica Maldonado, Properties Services
Curtis L. Smallman, Properties Services
Carmen R. Vega, Properties Services

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Noreen J. Farson, Information Systems Technician

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Shawn A. Lewinson, Director of Human Resources

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Ryan Carlson, Officer
Patrick Carrington, Officer
Lloyd Cary, Officer
Awned Dejeans, Officer
George Gouraud, Officer
Shamille Gons, Officer
Lynna Henry, Officer
Angela Hicks, Officer
Marlon Hinds, Officer
Reynston Lewinson, Officer
Robert Parson, Officer
Richard Simpson, Officer

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Cecily Collazo
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Tanaka Fonesca
Carla Hill
Paige Larsen
Yolanda Moran
Caitlin Nill
Ksenia Niven
Alison Parman
Caroline Peck
Ayssa Perry
Aly Philip
Lindsay Rakbin
Anna Rogulina
Jamie Sorenson
Brinna Schulin
Deirdre Smith
Shannon Smith
Margaret Spear
Laura Spoers
Rachel Stavish
Ellen Sulewicz
Katherine Swanson
Katherine M. Tyce
Simone Tyrell
Michelle Wickham
Aiden Wiesel

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Jennifer Perez
Fiona Phillips
Sharon Powers
Mareen Raymond
Carlos Rivera
Karim Rome
Kahia Rookwood
Cynthia Ryan
Diane Salm
Jonas Santoso
Susan Sarmento
Shain Sennett
Anthony Shannon
Josh Stuck
Caitlin Smith
Brittany Spyke
Olivia Talavera
Ryan Tenta
Davey Vernier
Amy Winer
Eboni Worlock
Sharyn Zhu
Staff Publications


Design
Elizabeth Finger

Photography
All photography by Allen Phillips / Wadsworth Atheneum

Cover
Mark Manders
Dutch, born 1968
Composition with Yellow Vertical, 2010 (detail)
Wood, painted epoxy, iron, and necklace
Purchased through the gift of James Junius Goodwin, 2011.1.1

Frontispiece
Wadsworth Atheneum Museum of Art
Morgan Great Hall, Southeast View

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www.wadsworthathen...