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From the President

In March 2020, here in Connecticut, we began to witness an almost complete shutdown of businesses of all kinds including the mainstays of our culture, the performing and visual arts institutions. The Wadsworth, too, closed its doors, but we continued to operate and to keep our staff fully engaged. This was only the beginning of quarantining and the ensuing weeks and months of unfathomable uncertainties.

On behalf of the entire board, I want to recognize the museum staff, all of whom remained home and worked remotely to keep the museum’s momentum moving forward. It has been a remarkable feat to witness and I am personally grateful to each and every one of our staff and the dedicated volunteers who may not have been visible but were enormously productive, imaginative, and instrumental to the museum’s eventual reopening over Labor Day weekend.

We are all reflecting upon the lessons learned during the shutdown and are focused on a renewal of efforts to fulfill the Wadsworth’s mission and present exhibitions and programs which can offer a meaningful experience for everyone. Connecting more people to art is our goal and meeting the changing interests of the people in the Greater Hartford community and beyond is the challenge we embrace.

William R. Peele, Jr.
President, Board of Trustees
“Best laid plans” is a turn of phrase many have invoked over these past months of crisis and ambiguity, often times throwing up their hands in exasperation. Yet it can also be a call to recognize that plans exist not only for marking a path forward, but as a catalyst for clear thinking about intentions. In reflecting on the 2019–2020 operating year of the Wadsworth, I find myself more focused on the latter: what was it we were trying to accomplish, and how? Inevitably my thoughts turn to taking measure of how our plans helped guide our thinking and doing in completely unpredictable situations.

Most visible in the first half of the past year was our work as activator of public conversations through our exhibition program. Summer 2019’s featured exhibition, Be Seen: Portrait Photography Since Stonewall, marked an important anniversary in American society while recognizing the watershed moment that connected street photography and the pop aesthetic to the culture—then and now. An impactful exhibition created a dynamic platform for the display of Giorgione’s La Vecchia and Zurbarán’s Assisi in Ecstasy (c. 1595). In early Baroque gallery beside the museum’s well-known Old Master drawings, and debuted our homage to the Titian in a Monk’s Habit (1660) in our early Baroque gallery beside the museum’s well-known masterpieces including Caravaggio’s masterpieces including Caravaggio’s The Calling of St. Matthew (1600) and Zurbarán’s Saint Serapion (1628). Each of these focused engagements was a fresh view on these outstanding accomplishments of human creativity, exceptionally fine and truly innovative objects. And then all our routines stopped, abruptly. Lively galleries filled with the sights and sounds of school children experiencing the museum fell silent and still, a causality of a terrifying global health emergency and its subsequent social, political, and economic crisis.

Early in the COVID-19 pandemic we set four principles to guide our decision-making as an institution. They were:

• Maintain continuity. Whether it was keeping to our regular scheduled meeting regimen or recognizing the seasonal habits and rhythms of life, we needed to stay engaged and productive, in any circumstance.

• Commit to a full year of recovery. No matter if the crisis lasted two months (as originally thought) or much longer, it was clear that we would need a substantial period of time once we reopened to reorient ourselves and listen to our community so that we can be evermore of service in our work.

• Emphasize strategic planning. While volatility, uncertainty, and complexity were buffeting us all, the museum would need to summon the energy and attention that the long-term future requires of us. The more we could see the distant horizon, the better informed our immediate and mid-range decision making would be.

• Commit to a full year of recovery. No matter if the crisis lasted two months (as originally thought) or much longer, it was clear that we would need a substantial period of time once we reopened to reorient ourselves and listen to our community so that we can be evermore of service in our work.

Each of these principles has withstood the test of time and situation. My heartfelt thanks to everyone who has worked so hard to keep this museum together and going in the right direction amid truly extraordinary conditions.

Even now, writing at the distance of half-a-year since the emergency closure of the offices on March 13th (and the museum overall that weekend), many things are still unclear, yet we welcome the public anew and address our future planning systematically and thoughtfully. There is so much hope and dedication to be found throughout the organization. My greatest wish is that we will be able to recognize and do justice to the contributions of each one of you who continue to make this institution an inspiring and transcendent place for art on Main Street, now and into the future.

Thomas J. Loughman, Ph.D.
Director and CEO
The Future of Cities with Hartford in Mind

Some months ago, iHeart Radio’s Renee DiNino offered the round-table format as a platform to discuss topics of widespread civic concern. Expert voices from urban planning and development joined Wadsworth Director Tom Laughman to talk about the role of pillar institutions in the future of American cities, particularly at this critical moment.

Moderator
Renée DiNino
iHeart Radio DJ and host of Community Access, a show that provides all kinds of lifestyle information, health tips, family events, and public service announcements

Panelists
Kim Bishop
Executive Director of Talent Attraction & Retention with the MetroHartford Alliance and Program Director of HYPE Hartford Young Professionals and Entrepreneurs

Sara C. Bronin, AIA
Mexican-American architect and law professor, former Chair of Hartford’s Planning and Zoning Commission, and First Lady of the City of Hartford

Thomas J. Laughman, Ph.D.
Director and CEO, Wadsworth Atheneum Museum of Art

Wellington “Duke” Reiter, FAIA
Senior Advisor to the President, Office of University Affairs at Arizona State University, with a focus on university/city integration

RD: Tom, with the Wadsworth being a historical, legendary landmark here in our capital city, you obviously are very invested in the growth of not only the city, but the entire region. Let’s get this program started.

TL: Thank you, Renee. Throughout history, large cities have accounted for most of our country’s economic visibility and vitality, as well as been civic hubs. Cities are the places where innovation happens, where people connect, where entertainment happens, where restaurants, clubs, theaters, and cafes mark the pace of life. In this current moment, the pandemic and the multiple crises in our country have caused people to question the future of our cities. I can’t help but think about what that means for the Wadsworth—a permanent institution, a thriving institution, headed into its 19th decade. You don’t move the art museum; the city moves and forms and changes all around it. Thank you for the opportunity to talk a little bit about the relationships between pillar institutions and our urban fabric.

RD: Sara, could you talk about the stress and the pressures of seeing business come and go in Hartford and what it means to legendary institutions like the Wadsworth? And then let’s go ahead and throw the layer of COVID-19 challenges on top of that.

SB: I have a list of faith that the trends right now where people are moving out of cities to try to get more open space and fresh air will start to reverse as people begin to crave connection and the places where people mix in creative and interesting ways. The Wadsworth is one example of that here in Hartford, but we have so many institutions running the gamut from large to small that I think will bring people back, not only to Hartford, but to mid-size cities just like it. Right before I stepped down from the planning commission, we started a city-wide planning process to celebrate Hartford’s four hundredth anniversary, which is in just about 15 years. Through that process, we saw that arts and culture was one of the biggest drivers, one of the things that people love most about Hartford. It’s for that reason, that I have a lot of optimism that Hartford is going to come back after this pandemic much stronger than ever.

RD: Looking back through history, we see these cycles. We know that at the end of the day, people come back to wanting to do very basic things, to socialize, to eat, to enjoy the arts. But I am concerned about COVID-19 changing some of our urban landscape. Kim, could you talk about what you’re seeing?

KB: Interestingly enough, what we’re seeing is while young people are leaving larger cities, they don’t want to leave cities entirely. They still want that urban feel, but they want more opportunity and they do want more space. Hartford in particular is really well positioned to capture a lot of those young professionals. It’s a great place to live, a great place to work, with fantastic suburbs. If you think of Hartford not only in terms of the city, but the region, we have so much to offer young professionals, professionals of all ages really, but specifically those young folks who are leaving expensive, crowded cities and looking for more space and opportunity to grow, not just personally, but professionally as well.

RD: Duke, what are you seeing? Talk about what you do and how you coordinate initiatives related to higher education, healthcare, and sustainability within towns.

DR: Phoenix, even though it’s the fifth or sixth largest city in the United States, was one of those secondary cities with regard to people moving from expensive San Francisco and looking for a place where they could have everything that Kim just mentioned. That influx started before COVID and I think that’s true of a number of cities nationwide. Because my work involves the relationship between the institution of the university and the city in which it resides, the goal is to find mutually beneficial relationships. In the process, institutions are going to change and I don’t think they’re going to go back to normal. The idea that cities will rebound and things will just be as they were before is only partially true. I think Sara is right about the idea that people will return, but the institutions will have to become different than they were in the past—the way they address audiences, the way they think about their finances, and how they present themselves to the public.

RD: Two words are being tossed around right now: pivot and adjust. Tom, that’s what you’re having to do at the Wadsworth. What has the impact been?

TL: Early on this summer, when the governor called for the opening of outdoor museums, we took that idea to heart at the Wadsworth, and we tried to figure a way forward where we could have public impact that was safely distanced and outdoors. We created this project called Sculpture in the City that put interpretation about public art that we put on view immediately outside the museum, about our historical markers, about the sculpture itself. We had to find a different way of connecting with people in the physical, and back that up with a digitally-born platform that gave even more access to allow people’s minds to roam and their imaginations to take off. The idea of putting much more energy into the digitally born serves the people that live here, that come through here, and work here, but also people who will never visit Connecticut. The Wadsworth has to have a value proposition for that audience too.
RD: Sara and Duke, major cultural organizations are usually architecturally, historically, and indelibly linked to their site. What strategies are being tested for keeping them in the frame while rebooting our urban landscape?

SB: Tom just gave a great example of the Wadsworth essentially turning itself inside out, and other institutions in Hartford are testing new ways of reaching audiences. Expanding our definition of cultural assets, we have a great public library system here in Hartford and amazing historic parks. To your point, none of these places are moving. They’re built and embedded into the fabric of the community. So the question is, really: how do you program those spaces, and how do you make sure that the community is actually going to use them, or moving. They’re built and embedded into the fabric of the community. So the question is, really: how do you program those spaces, and how do you make sure that they’re even more accessible than they were before?

DR: Institutions like the Wadsworth are not going anywhere. If it’s not moving, then the question becomes what can you do around the museum, in the vicinity, in the neighborhood of the museum? That’s what we’re doing in Phoenix, recontextualizing the area around them to make it more inviting. We’re inspiring developers to build housing near museums and the university so that more people are flowing past their front doors. Looking at the surroundings and what makes up neighborhoods, who’s there, and how they feel engaged in daily life, with the museum, and other attractions are really crucial.

RD: Kim, part of your role is overseeing HYPE [Hartford Young Professionals and Entrepreneurs]. What a task you have with more and more young people finding that they don’t need to be in urban settings to do what they do. And companies are discovering, they don’t need to lease a big building now that so many are working remotely. How has it been for you, trying to ignite that fire to let young people know, and people of all ages know, that they still need these buildings and places in our downtown area?

KB: HYPE is a networking group that is 14 years old. We’ve been around for a while, and we have over 4,000 members. To be as sustainable as we are and to continue on with that many members, shows that there’s really an appetite for young professionals to be invested civically in their community. I have to give a shout out to our local businesses and organizations like the Wadsworth for thinking outside of the box. It’s a great opportunity to position Hartford as an attractive city for professionals. If you look at other markets that people connect with young professionals, like Austin, everything’s outside. This is really an opportunity for us to take a look at Hartford, look at all of the great assets that we have, and really expose them in a new and creative way, not just for the folks that we have living here already, but to attract new talent to our region.

SB: To piggyback on one thing that Kim said about activity outdoors, one of the findings in our city plan was that people wanted to see Hartford as a four-season city. Whether it’s outdoor dining like we’ve been doing, or outdoor events and community gatherings—winter, fall, summer, spring—we want to see vibrant activity outside.

RD: Now, this question is for everyone but, Tom, I will start with you: Not only here in Hartford, in other towns and cities in Connecticut and on a national level, there has been a spike in crime. How does that impact the arts when you’re trying to grow during this time?

TL: There’s such pressure on society in this moment so the strain and stress that we’re under economically, socially, politically, is really more than a lot of people can take. I understand that in an environment like that, it’s not unusual to see some acts of desperation, acts of opportunity. For our institution, we reopened on Labor Day weekend with a very limited schedule. We went from being open for 32 hours a week to 12 hours a week. It’s an incredibly narrow funnel to try to create the kind of impact that we’re so proud of.

RD: And may I interject, being a museum where you’re counting that foot traffic, you want to make those numbers count, right?

TL: Historically, that’s how we talk about impact. Knowing that last year we hosted 13,000 school kids, that we raised the money to pay for the buses to get them to the museum, and this year there wouldn’t be any yellow school buses, it was really hard for us. But civil discourse is our number one priority. Being a place that fosters civil discourse is our privilege and our service.

SB: Some of the things that we’ve been talking about in Hartford are really deep restoration, broad moves that would provide opportunities to our young people in particular, people who are not statistics, people who are real to us and who just need something, whether it’s the youth service corps or a teacher to intervene, to get them on the right path. We have to think about ourselves as a very interconnected community. I know Tom and Kim think this way. I hope we’re all thinking about our role in trying to restore the spirits of people whose lives have really been broken by the systems that we all actively participate in. Whether it’s arts institutions or politics or law or business, these are all institutions that have imposed challenges on our most vulnerable populations. It’s really a deeply rooted problem that we have to think of on a systemic level.

RD: Kim, I do want to talk about bringing people into our capital city. How are you planning to get people excited to come back into Hartford?

KB: I think it goes back to innovation. It’s about taking a look at where people’s comfort level is and meeting them where they’re at. We can get creative and make opportunities for people to get out there and see what we have to offer. With larger scale outdoor events we can touch so many more of our businesses and institutions at one time. If you look at the recent Picnic in the Park series, that brought hundreds of people to Bushnell Park to try new restaurants and infused some life back into some of those small businesses. If we continue things like that, I think we’ll have a lot more success in getting people to come out.

RD: We really have just touched the surface of this conversation. But would each of you share one lasting thought or impression about things we can work on, maybe something you’d like to leave with our audience about how to revitalize not only Hartford, but other cities and towns in our state?

TL: When I looked at the year ahead of us, 12 months starting with the day that we reopened, I knew that we needed a whole year to shake things out and find our way forward. I was really encouraged by the idea that we could make this the moment to more radically expand our constituency than ever in the history of the museum. For people to feel welcome, comfortable, refreshed, and renewed by their interactions with the museum, that’s where our focus is.

SB: I’m super optimistic about cities like Hartford going forward. I think that especially here with great institutions like the Wadsworth, we’ve been able to see ourselves as a more connected city, both on an institutional level, but also across neighborhoods, across the region. Embracing the fact that we are all connected to each other at all of these different levels will help us make the changes that we need; to improve our climate, to reduce inequality, to expand social justice, and a lot more. I’m hopeful that this really tough time right now is actually going to make us a lot stronger in the future.

KB: I think collaboration is really the key to success for us. It’s working with all of these incredible anchor institutions that we have, like the Wadsworth, and continuing to highlight them, and using them to bring people together from our city, from different parts of our city, from outside of our city, and focusing on how we continue to push Hartford forward.

DR: I would just say Hartford has assets we wish we had. I’m looking at an aerial view of your city right now. When I look at your river, when I look at the parks and all kinds of other things, not to mention all the historic architecture, you have incredible assets upon which to build. And my perception would be that a lot of things could be further leveraged. I would be extremely optimistic about the future of Hartford as people are considering it as an option to some of the more obvious cities on the East coast.

Excerpts from a panel discussion broadcast on iHeart Radio. To hear the full unedited program, visit mycommunityaccess.com.
Forty years after Milton Avery first exhibited publicly in a group show at the Wadsworth Atheneum Museum of Art, the museum purchased its first painting by the artist. The landscape, *Old Orchard*, 1953, is an oblique view of mature apple trees. Blending cool blue and lavender with warm peach tones, the lightened palette lends the scene a meditative quality. The poetic mood of this humble landscape reveals Avery’s enduring interest in painting from nature, a practice he began as an art student in Connecticut. He later eloquently acknowledged the personal significance of the museum’s purchase, stating, “Because I lived in Hartford during my formative years I am especially pleased and honored to have one of my paintings—one which I am especially fond of—in the Atheneum collection.” Far from his first acquisition by a major museum, this purchase was of equal significance to those that came later for it commemorated where Avery got his start.


The Landscape of Milton Avery’s Connecticut Years

By Erin C. Monroe

Robert H. Schutz, Jr., Associate Curator of American Paintings and Sculpture

A deeper look at the artist’s longstanding connection to the museum and the city of Hartford throughout his career. Excerpted from the catalogue essay for the upcoming major Milton Avery exhibition which will open at the Royal Academy of Arts in London and travel to the Wadsworth in the spring of 2022.
Avery’s introduction to Connecticut began when his family moved to the Hartford area from upstate New York in 1895. Milton was thirteen years old and spent the next decade working different factory jobs as an assembler, a lathe man, and a mechanic. In 1905, he took his first step toward pursuing an interest in making art when he enrolled in a night class at the Connecticut League of Art Students, located in downtown Hartford a few blocks from the Wadsworth. The Brooklyn-born painter Charles Noel Flagg had founded the school in 1887 to pursue a career painting portraits. The city’s residents included prominent individuals drawn to the area from elsewhere, such as famed authors Mark Twain and Harriet Beecher Stowe. Adding credence to the League’s solid reputation is a firsthand account by one of Flagg’s students, the painter James Britton. After taking courses with Flagg, Britton studied briefly in New York at the Art Students League. When he returned to Hartford, he claimed the set-up “surpassed” the studios in New York, specifically noting how the loft spaces were comparatively large, well-lit, well-ventilated, and “exactly the kind of place artists yearn for.”

In 1914, Avery exhibited his first painting in The Connecticut Academy of Fine Arts: Fifth Annual Exhibition of Oil Paintings and Sculpture, in the Annex Gallery of the Wadsworth, an exhibition space adjacent to the main building. The academy was devoted to promoting emerging and established Connecticut artists. Avery’s painting, Glimpse of Farmington (location unknown) appeared alongside works by many of his teachers including Flagg, James Goodwin McManus, William Gedney Bunce, Oscar Anderson, and Albertus Jones. Several women artists were shown as well including Frances Hudson Storrs and Jane Peterson. A review in the Hartford Courant reported the exhibit was “the most successful that the Academy has so far shown,” attracting visitors from as far away as “New York City, Boston, and Springfield, Massachusetts.” Avery’s Farmington view was probably an impressionistic plein air oil sketch similar to other compositions from the period, such as Hartford Woods.

These formative years helped him develop an aesthetic expression of a sense of place and hone direct visual experience as the source for his art. He sketched downtown, along the Connecticut River, favoring the more rural, undeveloped areas. He searched constantly for motifs that inspired him and the bulk of his output were compositions on portable canvases. Most of these early works were painted with a palette knife, resulting in thickly impastoed surfaces with prismatic color as in East Hartford Meadows completed several years later.

In 1918, Avery transferred to the School of the Art Society of Hartford (later the Hartford Art School). Within a year, he received top honors in his portrait and life-drawing classes. By the fall of 1919, Avery had exhibited an impressive selection of 150 new paintings. The rigor of his work ethic is evident in the quantity of his paintings. The show was favorably received by his peers, including a fellow artist who observed, “Mr. Avery used a brush and a canvas to write poetry.”

The 1920s were extremely busy for Avery in terms of his personal and professional development. His paintings, drawings, and watercolors were shown in solo and group exhibitions at the Wadsworth and in the city’s art galleries. Likely, he further explored the range of collections and exhibitions on display at the museum. The collection of Burton Mansfield, a noted Connecticut lawyer and banker, was on view at the same time as the Tenth Annual exhibition of the Connecticut Academy of Fine Art, in which Avery exhibited Early Fall (location unknown). Alongside examples of European art by Turner and Millet, Mansfield possessed an impressive list of 37 American paintings, including figurative works by Homer and Sargent, and landscapes by Hassam, Inness, Twachtman, and J. Alden Weir, all of whom had found artistic inspiration in the Connecticut countryside.

In 1924, Avery met Sally Michel, a fellow artist, and the following year he moved to New York City with his Hartford friend Wallace Putnam, to be near her. Although scholars readily shift their attention to New York when

Although some scholars have deemed the humble beginnings of his school ‘provincial’, Flagg’s instruction and leadership were cosmopolitan in their views and experiences. Flagg had previously studied in Paris with Louis Jacquesson de la Chevreuse (a pupil of Ingres), and he had taught at the National Academy in New York. Flagg moved his studio permanently to Hartford in 1887 to pursue a career painting portraits. The city’s residents included prominent individuals drawn to the area from elsewhere; such as famed authors Mark Twain and Harriet Beecher Stowe. Adding credence to the League’s solid reputation is a firsthand account by one of Flagg’s students, the painter James Britton. After taking courses with Flagg, Britton studied briefly in New York at the Art Students League. When he returned to Hartford, he claimed the set-up “surpassed” the studios in New York, specifically noting how the loft spaces were comparatively large, well-lit, well-ventilated, and “exactly the kind of place artists yearn for.”
considering this time, Avery did maintain his ties with Connecticut. These included—among other visits—his and Sally’s honeymoon in Hartford in 1926, Avery’s painting earning a top prize in the 1929 Connecticut Academy of Fine Arts exhibition, and their summer stay in the small rustic town of Collinsville, in 1930. As evidenced by the profusion of Collinsville sketches, watercolors, and oils, once again the Connecticut countryside inspired a burst of activity. Avery also began to work more methodically, sketching in pencil on the spot, then developing a composition in watercolor, and finally making finished compositions in oil back in the studio. Here, the stylistic changes in Avery’s 1920s paintings began to crystallize. He shifted away from using the palette knife, his forms become simplified, and color becomes localized.

After his move to New York, it took Avery several years to find his footing and secure gallery representation. During this time, however, appreciation for his talents in the city of Hartford grew steadily. Several art dealers continued to show his work, recognizing his becoming “one of the great names in the modern movement.” In 1925 the Old Gate Studio showed Avery’s seascapes. The exhibition received extensive praise from the Hartford Courant:

“This exhibition now hanging is certainly one of the best which have been offered this season. From the first [Avery] realized that a picture to have true artistic worth must be something more than a reproduction of a pretty scene in nature; that is must also have significant relations of line, color and form... An artist, but recently returned from Paris, remarked that there, of all places, these pictures would be classed as modern... He is a product of Hartford and such a one of whom we should be vastly proud.”

This is potentially the first time in his career that the label ‘modern’ had been applied to Avery which adds significance to the Connecticut years. They were fundamental to his artistic training but the Hartford press also offered him important early critical support and confidence to hone a ‘technique all his own.’

In 1934, Avery secured representation from the prominent New York dealer Valentine Dudensing. Support from the Valentine Gallery marked a turning point in his career, promising Avery greater financial stability and the opportunity for broader exposure. He had his first one-man show at the gallery in 1935. It seemed Avery was finally breaking into the New York art world. At the same time, his status in Hartford was also evolving. No longer merely a ‘rising young talent’ he was being discussed as a leading modern artist and efforts were being made by gallerists to keep pace with New York. In March 1936, Hartford’s Stavola Gallery presented a selection of his latest work, presumably a reconfiguration of his two recent solo shows at the Valentine Gallery. Marian Murray’s review in The Hartford Courant:

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The following highlights Avery’s personal and professional milestones in Connecticut interspersed with key moments in the history of the Wadsworth Atheneum Museum of Art.

1898
The Avery family relocates to Wilson Station, Connecticut, near East Hartford.

1905–11
Milton Avery enrolls in the Connecticut League of Art Students (later the Connecticut Academy of Fine Arts). The League exhibits in the Wadsworth’s Annex Gallery located in a building adjacent to the museum, also home to part of the Hartford Public Library and the Hartford Art Society.

1915
Exhibits publicly for the first time in The Connecticut Academy of Fine Arts: Fifth Annual Exhibition of Oil Paintings and Sculpture. He exhibits annually with the group for over ten years.

1917
Employed as a file clerk at Traveler’s Insurance Company, working the night shift in order to paint during the day. Exhibits paintings and watercolors in two separate Connecticut Academy of Fine Arts exhibitions.

1918
Transfers to the School of the Art Society (later Hartford Art School), housed within the Wadsworth Atheneum’s Annex Gallery, located in a building adjacent to the museum, also home to part of the Hartford Public Library and the Hartford Art Society.

1919
Avery’s health declines. He completes his last painting.

1920
Avery is last solo exhibition during Avery’s lifetime is shown at the Wadsworth. The Avery Family gives Dark Inlet to the museum.

1923
Exhibits regularly in Hartford art galleries and continues to exhibit at the Wadsworth, including his 1923 exhibition with 3 other contemporary artists.

1924–26
Meets Sally Michel, a young painter from Brooklyn. Moves to New York City with artist friend Wallace Putnam in order to be closer to her. The couple marries the following summer and they honeymoon in Hartford.

1929
Awarded the Atheneum Prize ($200) for Brooklyn Bridge (unlocated).

1930
Spends the summer with Sally in Collinstown, See Colnisteve’s Mills in a essay. Exhibits 22 works in group show with Aaron Berkman, Russell Cheney, and Clinton O’Callahan, at the Wadsworth.

1934
The Wadsworth’s Avery Memorial Building, funded by the art collector Samuel Putnam Avery III, opens with the first International Style architectural interior in the world.

1938
Summers in Gaspé Peninsula, Quebec, Canada, which inspires a series of watercolors including Church by the Sea.

1939
Avery’s daughter, March (center), and grandson Sean Cavanaugh (far left), explore the library archives with Director and CEO Tom Loughman, Cecil Adams, and Erin Monroe, January 2020.

1944

1945
Paints Husband and Wife, which is purchased by his major patron Roy Neuberger, and later donated to the Wadsworth.

1953
Major retrospective organized by the Baltimore Museum of Art. The show travels to the Phillips Collection and then to the Wadsworth. In Hartford, the installation includes its new acquisition Gold Orchard. Milton, Sally, and March return to Hartford for the opening.

1962
The influential art critic Hilton Kramer publishes Milton Avery: Paintings, 1933–1960, the first monograph on the artist. The museum presents Continuity and Change, curated by Samuel J. Wagstaff, Jr., featuring 45 modern painters and sculptors including Milton Avery, Lee Krasner, Jackson Pollock, Mark Rothko, and David Smith, among others.

1965
Avery passes away on January 3 and is buried in the Artists Cemetery, Woodstock, NY.

1969
The Wadsworth reopens after renovating the Wadsworth and Cool buildings to create additional gallery space.

2005
The Wadsworth receives an Avery watercolor, Church by the Sea, from Cigna.

2019
Today
The Wadsworth reengages with the Avery Family. Milton Avery’s daughter, March, and grandson Sean Cavanaugh, also both artists, visit the archives to view letters, photographs, and exhibition-related materials, tracing Milton’s artistic roots. Plans are underway for two forthcoming exhibitions on Avery, a small installation at the Wadsworth and a major exhibition being organized by the Royal Academy, London which will travel to the Wadsworth in the spring of 2022. Both will contribute to a greater awareness of Milton Avery’s work and legacy.

Posthumous (1965–Present)

Milton Avery’s daughter, March (center), and grandson, Sean Cavanaugh (far left), exploring the library archives with Director and CEO Ted Longmire, Chris Neeley, and Erin Monroe, January 2020.
Exhibitions & Sponsors

Sustaining support for the Wadsworth Atheneum provided by Newman’s Own Foundation and the Greater Hartford Arts Council’s United Arts Campaign.

Be Seen: Portrait Photography Since Stonewall
June 22–September 15, 2019
Major support provided by Dr. Duffield Ashmead IV and Mr. Eric Ort, with generous support from the Larsen Fund for Photography, Barbara and Thomas Ward, the Robert Mapplethorpe Foundation and Isaacson Miller.

Additional support for the Out on View: LGBTQ+ Perspectives on the Collection mobile audio tour by Andrew Lear provided by Connecticut Humanities.

Afrocosmologies: American Reflections
October 19, 2019–January 20, 2020

Additional support from Stephen Stroud and Mayra Botinlia and Emilio and Raúl de Brigard.
Savor: A Revolution in Food Culture
February 29, 2020–January 3, 2021
Major support provided by Beatrice Koopman, Dorothy Brooks Koopman, and Rina Koopman through the Beatrice Fox Auerbach Foundation Fund at the Hartford Foundation for Public Giving; the Design and Decorative Arts Council; the David T. Langrock Foundation; Dr. Duffield Ashmead IV and Mr. Eric Ohl; Mr. Lynn C. Beaulieu; and Mr. Gerard Lupacchino, Agnes and Billy Peelle, and Bank of America.

Rembrandt’s Titus in a Monk’s Habit
February 1, 2020–August 30, 2020
Giorgione’s La Vecchia
May 15–August 4, 2019
Organized by the Wadsworth Atheneum Museum of Art and the Cincinnati Art Museum, in collaboration with the Foundation for Italian Art & Culture (FIAC), who has generously funded the painting’s most recent restoration.
Supported by Agnes and Billy Peelle.
Additional support provided by the William O. and Carole P. Bailey Exhibition Fund and The Gladys Krieble Delmas Foundation.

William Turnbull: Head, Mask, Horse
September 19, 2019–March 10, 2020

Cutting Edge: Noguchi’s Aluminum Monolith
Sesshu, 1958
January 22–October 25, 2020

The Mathematics of Elegance
November 22, 2019–January 12, 2020
Content was made available by Will Neptune and based on his publication, co-authored with Steve Brown “Classical Proportioning in Eighteenth-Century Furniture Design,” American Furniture 2017 (Hanover: Chipstone Foundation). All drawings by Will Neptune and artwork by Wynne Patterson, courtesy of the Chipstone Foundation.

Couture at Court
September 14–November 10, 2019
The MATRIX program is supported by the Wadsworth Atheneum’s Contemporary Coalition.

Tom Burr / MATRIX 182 / Hinged Figures
June 6–September 8, 2019
Generously supported by the Howard Fromson Exhibition Fund.

Kahlil Joseph / MATRIX 183 / BLKNWS
November 9, 2019–March 1, 2020

Sonya Clark / MATRIX 184
February 6, 2020–March 13, 2020
The Tremaine Lecture in Contemporary Art is generously supported by the Emily Hall Tremaine Foundation.

The Amistad Center for Art & Culture
Freedom & Fragility
February 7, 2020–February 28, 2021

Afrocosmologies: American Reflections
October 19, 2019–January 20, 2020
Additional support from Stephen Stroud and Mayra Bonilla and Emilie and Raul de Brigard.

Installations
From Expressionism to Surrealism: Highlights of Modern Art from the Collection
June 5–October 20, 2019

Giorgio Vasari, Salvator Rosa, Giambattista Tiepolo: Italian Master Drawings from the Collection
October 26, 2020–March 1, 2020

Sport and Leisure: Sailing on the Sound
July 20, 2019–March 13, 2020

The Bauhaus Spirit at the Wadsworth Atheneum
July 13, 2019–March 13, 2020

Tradition and the Avant-Garde: Highlights of Ballets Russes Design
September 27, 2019–January 21, 2020

Design in the American Home, 1650 to 1850
December 22, 2018–Ongoing

Portraying Independence
July 3–September 16, 2019
New Acquisitions in FY 2020

American Art

Jack Tworkov
American, born Poland, 1900–1982
Study for “Portrait of Mel”, c. 1945
Pencil on paperboard
Gift of The Estate of Jack Tworkov, 2019.33.1

Edward Landon
American, 1911–1984
Sailor’s Delight, 1964
Silkscreen on paper, ed. 16/23
Gift of William R. Peelle Jr., 2019.32.1

American Decorative Arts

Tall case clock, 1775–1794
Reuben Ingraham, Plainfield, CT, American, 1743–1811
John Avery II (Engraver), Plainfield, CT, American, 1732–1794
Maple, with some tiger striping; eight-day brass time and strike movement
The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2019.28.1
Illustrated at left

Mug with Arms of the Colt Family, c. 1840
Unidentified maker
Chinese for export
Porcelain
The Elijah K. and Barbara A. Hubbard Decorative Arts Fund, 2019.22.1

Valet 2000/50 Dressing Cabinet from the DF 2000 series, 1969
Raymond Loewy, American, born France, 1893–1986
Compagnie de l’Esthétique Industrielle (CEI), French, active 1952–c. 1980, distributor
Doubinski Frères, French, active 1960s–1970s, manufacturer
Plastic, wood, paint, mirror, and metal
Gift of Laura R. Harris, 2019.23.1
Illustrated at right

Salt Spoon, c. 1800
Jacob Sargent, Mansfield and Hartford, CT and Springfield, MA (1761–1843)
Silver
Gift of Gary R. Sullivan, 2019.36.1
Ice Pitcher, c.1884
Meriden Silver Plate Company
(founded 1869; purchased by International Silver Company 1898)
Silver plate
Gift of Anita Lorenz, in honor of her father and mother Harry and Frieda Lorenz, 2020.2.1

Flagon with six chalices and three patens, c.1875
Gorham Manufacturing Company (1831–1981)
Silver
Gift of Waterford Congregational United Church of Christ (2nd Congregational Church of New London), 2020.3.1–.10

Flagon, c. 1797–1800
Ebenezer Chittenden, New Haven, Connecticut (1726–1812)
Silver
From the Collection of Daniel A. Pollack (1939–2019), 2020.4.1

Contemporary Art

Nan Goldin
American, born 1953

C-print, ed. 15/25
Gift of the Michael Sodomick Queer Art Collection, 2019.24.1
Illustrated above

Gail Thacker
American, born 1959

Agosto Machado, 2008
Polaroid photograph
Gift of Louis Wiley, Jr., 2019.25.1

Robert Feintuch
American, born 1953

Duo, 2011
Polymer emulsion and oil paint on aluminum
Gift of Antonio Homem, 2019.26.1

Cleve Gray
American, 1918–2004

Zen Gardens #116, 1983
Acrylic on canvas
Gift of The Cleve Gray Foundation, 2019.27.1
Illustrated above

Cleve Gray
American, 1918–2004

Four Heads of Anton Bruckner, 1987
Oil on canvas
Gift of The Cleve Gray Foundation, 2019.27.2.a–d

Cleve Gray
American, 1918–2004

Imaginary Landscape in the Sun, 1994
Mixed media on canvas
Gift of The Cleve Gray Foundation, 2019.27.3

Cleve Gray
American, 1918–2004

The Dance of Death, 1946
Oil on canvas
Gift of The Cleve Gray Foundation, 2019.27.4

Njideka Akunyili Crosby
Nigerian, born 1983

“The Beautiful Ones” Series #9, 2018
Acrylic, colored pencil, charcoal, transfers, and collage on paper
The Douglas Tracy Smith and Dorothy Potter Smith Fund, 2019.29.1
Illustrated on cover

Alec Soth
American, born 1969

Holt Cemetery, New Orleans, Louisiana, 2002
Chromogenic print, ed. 2/15
Gift of Dr. Samuel R. and Martha Peterson, 2019.30.1
Timothy Wehrle  
American, born 1978  
**Empty Pizza Box**, 2015  
Oil on canvas mounted on wood  
Gift of Dr. Samuel R. and Martha Peterson, 2019.30.2

Caro Suerkemper  
German, born 1964  
**Untitled**, 2003  
Gouache on paper  
Gift of Dr. Samuel R. Peterson, 2019.31.1

Emily Mae Smith  
American, born 1979  
**Printed at Powerhouse Arts Print Workshop**  
**Medusa**, 2019  
Silkscreen on paper, ed. 82/90  
Gift of the artist, 2019.37.1

Melvin Edwards  
American, born 1937  
**Two is One**, 2016  
Welded steel, chain  
Douglas Tracy Smith and Dorothy Potter Smith Fund, 2020.11  
Illustrated at left

Ellen Carey  
American, born 1952  
**Pulls with Mixed and Off-Set Pods**, 2010  
Red/Green/Yellow/Blue Polaroid 20 X 24 Color Positive Prints (4) with Negatives (4), Unique  
Gift of Joanne and Dan Eudy, 2020.5.1–8  
Illustrated above
Costumes and Textiles

Brooch: A Dog, c. 1830
Unidentified maker, possibly Luigi Moglia, Roma, 1838–1878
Glass micromosaic, onyx, gold mount
Gift of Carol Cheney, 2019.34.1

European Art

Jan Brueghel the Elder
Flemish, 1568–1625
Mountainous Landscape with Herdsmen Resting by a Path, c. 1595
Oil on copper
The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2019.21.1
Illustrated at right

Jacob Hoefnagel
Flemish, 1575–c. 1630
An arrangement of flowers, fruit, insects, and mollusks, 1592
Engraving
Given in honor of Barbara Ketcham Wheaton and in memory of Robert Bradford Wheaton by Nancy Hallock and Keith Arbour, 2019.38.1

Jacob Hoefnagel
Flemish, 1575–c. 1630
An arrangement of flowers, nuts, fruit, insects, and lamprey eel, 1592
Engraving
Given in honor of Barbara Ketcham Wheaton and in memory of Robert Bradford Wheaton by Nancy Hallock and Keith Arbour, 2019.38.2

European Decorative Arts

Tea Set, 1848–1912
Japanese, perhaps Choshuzan factory, Earthenware
Gift of Ed and Carol Sauers, 2019.35.1–.27
Program Highlights

Public Programs

Dance and Performance

In a salute to the exhibition Tradition and the Avant-Garde: Highlights of Ballets Russes Design, the new work Art in Motion was performed by Charlotte Hendrickson followed by an onstage discussion with award-winning choreographers Aileen Passloff and Marta Renzi. Artist Adama Delphine Fawundu offered a compelling performance in the galleries in conjunction with Afrocosmologies: American Reflections. The Hartford area has a dynamic dance community and the museum was proud to present performances by CONNetic Dance and New England Ballet Collective.

Film

The Wadsworth’s film program continued to present an eclectic mix of classic and contemporary narrative films; shorts; documentaries about art and artists preceded by gallery tours; emerging talent; and international cinema. Offerings included the 22nd Manhattan Shorts Film Festival; works that celebrated special exhibitions and the collection; and the popular showings of food films followed by dinner. Highlights of the year included the Black Film Weekend with appearances by filmmakers Storm Saulter and Timothy Greenfield-Sanders, and a sneak preview of the film Harriett in celebration of the exhibition Afrocosmologies; a screening of Marta Renzi’s Her Magnus Opus followed by a dance performance and discussion with Renzi and Aileen Passloff; a Meredith Monk Film Retrospective in collaboration with the University of Hartford; a conversation with film critic J. Hoberman; a showing of Downton Abbey followed by tea in Morgan Great Hall; and the relevant Shaping Social Change series in collaboration with The Amistad Center for Art & Culture and the Harriet Beecher Stowe Center.
Lectures and Conversations
On-stage programs provided perspective on the collections and special installations, the MATRIX program, and Afrocosmologies: American Reflections, exploring historical, social, and creative contexts.

Lecture: Revealing the Mysteries of La Vecchia
John Pasolotti, Professor Emeritus of art history, Wesleyan University

Lecture: Samuel and Elizabeth Hart Jarvis Colt: Uniting Art and Commerce
Elizabeth Kernhauser, Curator, Metropolitan Museum of Art

Lecture: Antiquity as Decoration: Decoding the Motifs on the Blue-and-White Chinese Jar
Yunchiahn Sena, professor of art history, Trinity College

Community Conversations: The 1619 Project
In collaboration with Charter Oak Cultural Center, ExecMommyGroup, LLC, The Amistad Center for Art & Culture, The Mark Twain House and Museum, Harriet Beecher Stowe Center, United State of Women, The Thomas J. Dodd Research Center at UConn, UConn Hartford, and Africana Studies at UConn

Lecture: Rembrandt's Observation and Introspection
Christopher Alboni, Director of the Center for Netherlandish Art, Museum of Fine Arts in Boston

Lecture: The Murder of Jane McCrea
Alan Kossanovich, Paintings Conservator

Conserving and Preserving the Past
Emilie Haddad, Curatorial Fellow, Contemporary Art

Bauhaus at the Wadsworth
Erich Morenz, Curator of American Paintings and Sculpture

A New Cosmos
Masisaly Gonzalez, Community and Youth Programs Manager

Ballets Russes
Debbie Gaudet, Curator of Film and Theater

Afrocosmologies: American Reflections
Frank Mitchell, Exhibition Curator and Executive Director, The Amistad Center for Art & Culture

Savor: A Revolution in Food Culture
Linda Roth, Curator of European Decorative Arts

Out on View
Andrew Lear, classicist and historian

Be Seen and LGBTQ+ Health Advocacy
Cindy Dubuque-Gallo, University of Connecticut

Sitting Pretty in Early America
Erik Gronning, Sotheby's New York

Mindfulness in the Museum: Hudson River School
Amanda Vittone, The Copper Beech Institute

Sailing on the Sound
Brinda Mikesky, former Director, Connecticut River Museum

Josef and Anni Albers and Latin America
Jennifer Reynolds-Kaye, Curator of Education, Yale Center for British Art

Afrocosmologies and African American Art
Berrisford Bostich, Professor, Lehigh University, and Curator, Petrucci Family Foundation Collection

Vanessa Siglas, Research Fellow, European Decorative Arts

Tales in Cloth and Color
Ed Johnetta Miller, artist

Thrill of the Chase
John Roussanous, historian and sailor

A Passion for Music
Leonid Sigal, Concertmaster, Hartford Symphony Orchestra

Mindfulness in the Museum: Hudson River School
Amanda Vittone, The Copper Beech Institute

Sailing on the Sound
Brinda Mikesky, former Director, Connecticut River Museum

Tales in Cloth and Color
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Music
These special performances enlivened the galleries, enriching the collections and special exhibitions. The Sunday Serenades Chamber Concert Series, presented in collaboration with the Hartford Symphony, inspired visitors with concerts Color & Texture: Beethoven & Ives and Mozart & the Romantics. More highlights included the summer series Alive at the Atheneum in Gengras Court; a jazz performance by the Nat Reeves Experience in celebration of the exhibition Afrocosmologies; live operas by Connecticut Lyric Opera; rousing concerts by Connecticut Virtuosi; two thrilling annual shows by the Hartford Gay Men’s Chorus; lively Jazz Brunches featuring local artists in the Untitled Bistro; and This Land is Ours by the Mirror Visions Ensemble, featuring music by American composers to highlight the exhibition Afrocosmologies.

Theater
A sold out and riveting storytelling evening called Still Life in collaboration with Speak Up! took place in the Wadsworth’s theater on January 11.

Note that dozens of programs were canceled when the Wadsworth closed its doors in March 2020 during the pandemic. Some were rescheduled to virtual formats for fiscal year 2021.
Expanding our Digital Doorstep

This year the museum extended its reach through its commitment to share more about the collection, exhibitions, and programs digitally. Short videos featuring curators and artists gave followers near and far a taste of the Wadsworth’s special exhibitions, Monsters & Myths: Surrealism and War in the 1930s and 1940s; Bed Furnishings in Early America, An Intimate Look; and Afrocosmologies: American Reflections. When the museum closed its doors due to the pandemic beginning in March 2020 an even greater emphasis was placed on staying connected through a digital assembly of 3D virtual gallery tours, family-friendly art activity packs, collection highlight emails, virtual and recorded programs, and staff-made videos.
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 6,245 students toured the museum from 88 schools across all eight counties in Connecticut and represented 33 cities and towns in the state, in addition to schools from Massachusetts and Rhode Island. More than 5,130 students were booked for tours that were canceled due to the pandemic.

Studio Programs

Studio programs continued to draw strong attendance this year, serving 1,879 students. Specially developed themes stimulate imagination, dynamic discussion, and creative expression in this program that combines a gallery tour with a studio art experience. Studio programs are available during school hours and after school (Community Arts Program). Themes include Animals in Art; Color My World; Be the Curator; Making Myths; Art and Poetry; and STEAM: Sketch Like a Scientist, each structured for specific grade levels. A new offering, Drawing out the Details, was introduced this year. Cancellations due to pandemic affected more than 1,940 students.

Museum on the Move: Art and Literacy Outreach Program

2020 marks the 10th anniversary of Museum on the Move, a six-part program for grade 4 students that explores landscapes from the museum’s collection to develop descriptive writing skills. Four Hartford schools participated in the fall. The spring session, which would have served an additional four Hartford schools, was cancelled due to the pandemic.

Art and Writing

This curriculum for grades 3–8 builds students’ narrative, descriptive, and expository writing skills through the investigation of art. Eleven schools participated from Hartford, West Hartford, Durham, and Cheshire.

Hartford Youth Art Renaissance

The 47th annual exhibition was hosted digitally by Hartford Public Schools and featured art created by PreK–12 students.

Partnership with Connecticut’s Old State House

Students learn about the meaning of objects and architecture illustrating local and state history as they discover their place within this cultural narrative. Visits include hour-long tours at the museum and at Connecticut’s Old State House.

Partnership with the Connecticut Science Center

Students discover the connections between art and science in this multisite visit. They explore the elements of art through close looking and discussion in Learning to Look/Artwise (grades K–12) or focus on close observation and innovation in Looking Like a Scientist (grades 6–12).

Summer Pre-Collegiate Program

Two Hartford high school students from Great Path Academy and Pathways Academy of Art and Design were awarded scholarships to attend the summer 2019 Hartford Art School’s Summer High School Visual Arts Portfolio Program and participate in associated museum visits.

Evening for Educators

PreK–12 teachers and administrators joined museum staff for gallery talks, educator-led activities, and hands-on workshops focusing on the Afrocosmologies: American Reflections exhibition in the fall.

Teacher Workshops and In-Service Training

Professional development sessions provide educators with tools to incorporate the visual arts into their classroom instruction. Half- and full-day sessions are offered in addition to a Summer STEAM and Election Day teacher workshops. Appointment-based workshops were hosted at the museum for Hartford’s CREC Art teachers, Foreign Language teachers from Litchfield and Regional District 6, Bridgeport middle school teachers, and Waterbury Art teachers. Offsite school workshops were hosted at Gideon Wells middle school in Glastonbury and Watkinson school in Hartford.
Community and Youth Programs

Community Days
A special celebration of the vibrant and diverse cultures of the Caribbean took place on the museum’s front lawn on August 1. The festivities included the joyful sounds of steel drums, reggae, and world music by FriendZWorldMusic, performances by the Connecticut International Cultural Carnival Association, body art by Joy Monroe and Shawnea Chavies, jewelry making, stilts walking, and lots of dancing. Presented in collaboration with the Taste of the Caribbean and Jerk Festival.

The Wadsworth Atheneum and The Amistad Center for Art & Culture offered Martin Luther King, Jr. Community Day, providing free admission all day and extensive programming for over 1,100 visitors of all ages. Juneteenth Family Day was honored via virtual programming. The museum also participated in First Night Hartford, a festive program on New Year’s Eve, and hosted a celebration of Fiestas Patrias, Peru’s Independence Day, in collaboration with the Consulate General of Peru in Hartford.

Community Arts Program
The Community Arts Program offers hands-on studio programs to after-school groups from Hartford area organizations. Some groups attending this year include the Asylum Hill Boys & Girls Club, The Village After School Program at Wish, West Middle Boys & Girls Club, Renzulli Academy, and Hartford Public Library. Cancellations due to the pandemic affected more than 195 students.

Second Saturdays for Families
Second Saturdays for Families continues to inspire families 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. This year the program took place monthly, July through February, and then continued virtually in April and May. It has served over 55,000 visitors since it was conceived in 2009.

Summer Community Studio
During the 2019 program, youth from thirteen Hartford area community organizations participated in docent-guided tours and a hands-on studio experience.
Academic Programs

University Tours
Docent-guided visits are available to college and university classes and groups, including tours tailored to a specific academic course or topic. This year 1,516 students toured the museum from 21 colleges and universities in Connecticut and Massachusetts. Cancellations due to the pandemic affected more than 450 students.

Encounters
In collaboration with Hartford Public Library, the University of Connecticut’s Humanities Institute, and The Amistad Center for Art & Culture, the Encounters series encourages informed and informal conversations about issues that affect our lives. A program was held at the museum revolving around Afrocosmologies: American Reflections.

Internship Program
Thirteen interns from 5 universities worked approximately 1700 hours in 5 departments, including: Curatorial, Development, Education, Library and Archives, and The Amistad Center. An InterMission program with Miss Porter’s School brought 6 students to work on special projects for 3 weeks in January.

Docent Program

Docent Council
This past year, 82 docents volunteered more than 8,000 hours to training and providing over 1,000 tours to 10,500 visitors of all ages. Cancellations due to the pandemic affected more than 600 tours for over 7,800 people. Docents attended 10 training sessions relating to exhibitions, collections, and touring strategies led by education and curatorial staff as well as outside guest speakers.

Docent-in-Training class
A new class of 21 docents-in-training began September 2019, with instruction in art history and a focus on the Wadsworth’s collections and touring techniques. Continued instruction was moved online in March.

Eileen S. Pollack Docent Education Lecture
Rebecca Bedell, Wellesley College
Access Programs

Wadsworth Welcome
Free admission for Hartford residents is offered through Wadsworth Welcome. More than 4,600 residents who speak 54 languages have registered for Wadsworth Welcome since its launch in August 2016.

Library ARTpass
ARTpasses are available for check-out at 178 town and school libraries, providing free admission for two adults and a discount for films.

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

Interpretation
In-gallery spaces
The Education staff develops in-gallery interactives in conjunction with exhibitions and the collection. This year, participatory spaces were created for Giorgione’s La Vecchia, Be Seen: Portrait Photography Since Stonewall, The Bauhaus Spirit at the Wadsworth Atheneum, Couture at Court, Afrocosmologies: American Reflections, The Mathematics of Elegance, Cutting Edge: Noguchi’s Aluminum Monolith Sesshu, and Savor: A Revolutions in Food Culture.

Mobile Tour
The mobile tour allows visitors to access a multimedia tour of collection objects and special exhibitions on a personal device or a free iPod borrowed from the Information Desk. Tours were created for Be Seen: Portrait Photography Since Stonewall, Afrocosmologies: American Reflections, and Savor: A Revolutions in Food Culture.

FRAME Digital Projects
The French American Museum Exchange (FRAME) awarded the Wadsworth a grant to fund two digital content creation projects which provide new opportunities for interaction with the collection beyond the museum walls. The Wadsworth’s painting of Adam by the Dutch artist Hendrick Goltzius is paired with Eve in the Musée des Beaux-Arts de Strasbourg, and the Cabinet of Art and Curiosity is compared to a cabinet in the Musée des Beaux-Arts de Rennes, both museums in the FRAME member network.
Partners

Program Collaborators
The Avnandt Center for Art & Culture
Qualia Theater
Charlottes Ok Cultural Center
Coltville National Historic Park
Connecticut Lyric Opera
Connecticut Science Center
Connecticut Virtuosi
Connecticut’s Old State House
Consulate General of Peru in Hartford
The Copper Beech Institute
ExecMommyGroup, LLC
GLBTQ Archive at Central Connecticut State University
Harriet Beecher Stowe Center
Hartford Art School
Hartford Performs
Hartford Public Library
Hartford Public Schools
Hartford Symphony Orchestra
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Artists, Filmmakers, Musicians and Performers
Acetop Thawer
Acute Inflections
The Alvin Carter Project
Artist Collective
Radbite Bailey, artist
Bassiology
Pedro Bermudez, filmmaker
Kesha Bruce, artist
Barbara Bullock, artist
Burt Johnson Trio
Syd Carpenter, artist
Lindaluz Carrilo, artist
Alvin Carter, drummer
Taweny Chatmon, artist
Shawnesha Chavis, artist
Ily Chaijina, artist
Cheryl Cianci, artist
Sonya Clark, artist
Connecticut International Cultural Carnival Association, dancers
CONNatic Dance
Melissa Craig, drummer and dancer
Nancy Daherty, artist
Adama Delphine Fawundu, artist
Tony Da Pietro, performer
Friend2WorldMusic
Erlin Steffard, artist
Vanessa German, artist
HartBeat’s Youth Play Institute
Hartford Gay Men’s Chorus
Maren Hassinger, artist
Charlotte Hendrickson, performer
Curilea Hilton, artist
Martha J. Jarvis, artist
Femi J. Johnson, artist
Monica Jorge, photographer
Kahil Joseph, artist
Andre Keitt, storyteller
Arts Lane, artist
Robert Lornak Trio
Aiysha Miller, artist
Ed Johnetta Miller, artist
Mirror Visions Ensemble
Joy Monroe, artist
The Nat Reeves Experience
Nafertiti, artist
Will Neptune, master carver
New England Ballet Collective
Aileen Passloff, choreographer
Lauren Parrault, artist
Howarduia Pidotai, artist
Debra Priestly, artist
Sheldon Raymore, artist
Nat Reeves Experience
Marta Renzi, filmmaker and choreographer
Fiomunda Ross, artist
Timothy Greenfield-Sanders, filmmaker
Sea Tea Improv
The Small Glories
Storm Sautler, filmmaker
Molly Shaughsney Encarnacion, artist
Seling Shaw, artist
Sin Fronter, musicians
Shrivate Smith, artist
Timbalon & Friends, musicians
Valerie Tufton, storyteller
University of Hartford student musicians
Conrad Ventur, artist
Nekita Waller, musician
Carl Jos Williams, artist
Charles E. Williams, artist
Hidoki Yamaya, artist

Scholars, Educators and Experts
Christopher Atkins, Museum of Fine Arts, Boston
Elizabeth Barker: Frick Collection
Rebecca Bedell, Wellesley College
Berrisford Booth, Patrucci Family Foundation Collection
Carolyn Bruzelius, Duke University (emerita)
Meredith Chilton, formerly of the Taste of Caribbean and Jerk Festival
TheaterWorks
The Mark Twin House & Museum
The Thomas J. Dodd Research Center
United State of Women
University of Connecticut, Hartford
University of Hartford

Christi Moraga, former teacher
Jeffrey Munger, curator emeritus, Metropolitan Museum of Art
Joelle Murray, formerly of University of Connecticut
Matthew Opie, University of Connecticut
Plant Biodiversity Conservatory
John Paolletti, Wesleyan University
Lindsay Perkins, culinary educator
Jød Perp, art critic
Jennifer Reynolds-Kaye, Yale Center for British Art
John Roussanabre, historian
Anthony Roy, educator, Connecticut River Academy
Amy Salter, guest curator of Freedom and Fragility
Yanchaun Sana, Trinity College
Junicarlo Soto, educator
Paul Stati, Mount Holyoke College (emeritus)
Stephen Thal, CRIS Radio
Amanda Votto, The Copper Beech Institute
Robert Wiesenberger, Clark Art Institute
Brittney Yancy, Goodwin College

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SAS Worldwide
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Patricelli Family Foundation
Permian Investment
Partners, LP
Karen A. Kelleher
Ted Nussdorf
USA Hauling & Recycling
Berkshire Bank
Ernst & Young, LLP
Whittlesey
Host Committee
Dr. Duffield Ashmead IV
LeeLee Duryea
Shari Jones
Sara Loughman
Erin Moses
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Agnes Peelle
Sam Peterson
Stephen Roth
Susan Rottner
Barbara Ward
Karen Cronin Wheat
Henry Zachs
The Wadsworth Atheneum Museum of Art, in collaboration with renowned lighting consultant George Sexton Associates and the Avangrid Foundation, has embarked on a significant conservation project aimed at preserving and enhancing the appearance of its iconic bronze statue of Revolutionary War hero Nathan Hale. The Nathan Hale statue, located on the Main Street lawn of the museum, has been a point of interest for visitors and passersby alike since its installation in 1893. Exposed to the elements for 127 years, the statue had developed green corrosion typical of outdoor bronze sculptures.

In an effort to protect and refurbish the statue, the Wadsworth worked with conservation experts to install new lighting. The conversion to LED lighting has not only improved the illumination of the artwork but has also reduced energy use, contributing to sustainable practices. Although the project involved the installation of new lighting for the statue in early 2021, the conservation work began in 2018 with a grant to convert nearly 1,400 halogen light bulbs and fixtures in the main galleries to energy-efficient LED lamps developed specifically for the museum collections. The Wadsworth worked with renowned lighting consultant George Sexton Associates of Washington, D.C., to realize the project. In addition to reducing energy use and contributing to sustainable collections care, the conversion to LED improved the appearance of artworks through better color rendering and light distribution.

A second grant, awarded in 2019, supported a project to create a digital presentation of the museum’s world-class collection. Through an innovative project to expand digital engagement, the Wadsworth is able to enhance the care and presentation of its world-class collection experienced by thousands of visitors each year, and tell stories that reach even more people digitally.

Support from the Avangrid Foundation has enabled the Wadsworth to advance major preservation and access initiatives, through investments in state-of-the-art museum lighting, conservation, and most recently, creation of virtual content to encourage deeper connections with the museum. Through projects like these, the Wadsworth is able to enhance the care and presentation of its world-class collection experienced by thousands of visitors each year, and tell stories that reach even more people digitally.

In alignment with the Avangrid Foundation’s core focus on sustainable development, the museum’s first partnership with the foundation began in 2018 with a grant to convert nearly 1,400 halogen light bulbs and fixtures in the main galleries to energy-efficient LED lamps developed specifically for the illumination of museum collections. The Wadsworth worked with renowned lighting consultant George Sexton Associates of Washington, D.C., to realize the project. In addition to reducing energy use and contributing to sustainable collections care, the conversion to LED improved the appearance of artworks through better color rendering and light distribution.

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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
Pauline Arndt
Dr. Duffield Ashmead IV and Mr. Eric Ort
Randi L. Ashton-Prittling
Jeffrey T. Atwood and Stephen Vamvakas
Peter J. and Barbara Bartucca
Jan Beatty
Elizabeth Berns
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Karen and John Byrne
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Molly Cor-Chapman
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Nancy Findlay
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Margaret M. Hoekins
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Karen Ann Kellacher
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Eileen and Elliott Pollack
Brie Quinby
Bridget Quinn-Carney
Bella Ribiccotti
Pieter Roos
Marguerite and Bob Rose
Susan and Joel Rottner
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Linda B. Sonnenblick
Anne-Paul Swett
John Taftan
Hope W. Vath
Lawson Ward
Luke Williams
Sally Wister
Henry Zachs
Judy Zinn

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Coleman H. and Jo Champlin Casey
The Cheryl Chase and Stuart Bear Family Foundation
Mr. and Mrs. Raul de Brigard
Alva G. Greenberg
Lara L. Harris
Marcia Reid Marsted and Jeffrey G. Marsted
Esther Pryor
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Linda Cheverton Wick and Walter Wick

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Victoria Albert
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Harriet Beiding
Christine Bogino
Barbara Boutot
Diane Brannard
Karen Byrne
Elizabeth Carlson
Elizabeth Cartier
Helena Carvalho
Carol L. Cherry
Hyia Cohen
Tina Collins
Isabel Compasso
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Sheila D’Agostino
David W. Danglomond
Emilie de Brigard
Marianne Donahue
Clare Edwards
Linda Espinosa
Emily Edgks
Karim Festerc
Susan Fisher
Muriel Flaischmann
Terry A. Gazet
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Cynthia Eriqian
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Kelly Jarvis
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Virginia Kemp
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Carolyn Spencer
Theresa Squillacciote
Maureen Teizio
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Pamela Wood
Virginia Yohe

* Deceased
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Marian and David Beers
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Diane F. Brainerd
Beverly Bruckner-Baker
John and Karen Byrne
John Byrnes
Alden Gordon and Jean Cadogan
Sara Marcy Cole
Bonnie Castellani
Russell Chicoine
Carol L. Covello
Tim Curtis
Shaila D’Agostino
Jean Davis
Elizabeth Doughney
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Deborah Fullman
Claire S. Galli
Terry Gaudet
Terri Gudkat
Carol Genco
Augusta Gonzalez
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Suzanne Machuga
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Marion Zaffino, Emeritus
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Judy Zinn, Emeritus
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Lauren Toppin
Hope V. Vath
Eugenia Villagrasa, Emeritus
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Sally Wister
Marion Zaffino, Emeritus
Kim Zimmerman, Emeritus
Judy Zinn, Emeritus
Susan Zito

* Deceased
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Marlene Adkins
Sally Albecki
Anne Alvoor
Cheri Bertus
Susan Bigelow
Susan Blair
Katie Bihnt
Christine Bignone
Elissa Breiling
Jane Britton
Helene T. Brown
Karen Brown
Ann L. Bryan
Elizabeth Carter
Anna Maria Cerza
Geri Chamberlain
Lisa Chapman
Tia Cintron
Marlene Clarke
Lisa Cole
Kate Coley
Tina Collins
Sandrea E. Conlin
Kathleen Walsh Decay
Emille de Brigard
Pauline Dickstein
Penny Dix
Carol Doeg

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Mary Jane Dunn
Delores Dewrak
Donna Eliason
Cynthia Enright
Melissa Erdman
Karen Eustis
Susan Gaffney
Nancy K. Galligan
Terry Gaudet
Mary Gibbons
Dee Gordon
Judy Gunning
Patricia Hadlow
Alice Hagan
Sherry Harriman
Susan Hatch
Anita Herbst
Susan Horn
Lynn B. Horne
Ann Howard
Karim James
Lorilee Jefferson
Mary King
Marjorie Krista
Kathy Kraczkowski
Nancy La Perla
Kathleen Lamy

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The Goodwin Medal was established as a distinguished service award to recognize individuals or entities who have served the Wadsworth Atheneum with extraordinary loyalty, dedication, and service.

Genevieve Harlow Goodwin, 1983
Eleanor Howland Bunce, 1985
United Technologies Corporation, 1986
Talcott Stanley, 1988
Dorothy Clark Archibald, 1990
Joan J. Siefkoff, 1991
Burton G. Tremaine, Jr., 1992
The Women’s Committee of the Wadsworth Atheneum, 1994
Nancy B. Kriebel, 1996
Georgette Auerbach Koopman, 1997
Nancy D. Grover, 2001
Millard H. Pryor, Jr., 2002
Christopher Larsen, 2003
Robert H. Smith, Jr., 2006
Colin H. Casey, 2008
The Docent Council of the Wadsworth Atheneum, 2009
David W. Dangremont, 2014
Henry R. Martin, 2018

Eleanor Robb Hight
Elaine Rome
Noriko Rossi
Susan Rotnner
June Roy
June Schaffer
Susan Schner
Ginny Schmidt
Sharon Serow
Sonny Shipman
Mary Ann Souza
Beverly Thomas
J.J. Tilghman
Don H. Wadsworth
Janet Ward
Margery Warren
Liz Welch
Sarah Winter
Jame Wisneski
Joan Wojciehowski
Jan Wright
Barbara Zakarian
Angham Zakko
Carol Zapadka
Rosa Zbikowski

Eleanor Robb Hight
Elaine Rome
Noriko Rossi
Susan Rotnner
June Roy
June Schaffer
Susan Schner
Ginny Schmidt
Sharon Serow
Sonny Shipman
Mary Ann Souza
Beverly Thomas
J.J. Tilghman
Don H. Wadsworth
Janet Ward
Margery Warren
Liz Welch
Sarah Winter
Jame Wisneski
Joan Wojciehowski
Jan Wright
Barbara Zakarian
Angham Zakko
Carol Zapadka
Rosa Zbikowski
The Amistad Center for Art & Culture

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Paula Silas-Guy

Tamara Williams

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Moriah Peoples

Gallery Administrator

Kendra Pheasant

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Ex-Officio

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William R. Paetle, Jr.

Thomas J. Loughman
Director and CEO

Jennifer K. Bodiare
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Senior Curator and
Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts

Brandy S. Cuip
Richard Kogman Curator of American Decorative Arts

Emily Handle
Marsted Curatorial Fellow for Contemporary Art

Patricia M. Hickson
Emily Hall Tramaine Curator of Contemporary Art

Erin C. Monroe
Robert H. Schutz, Jr. Associate Curator of American Painting and Sculpture

Vanessa Sigalas
Fellow—European Decorative Arts

Oliver Tostmann
Susan Morse Hilles Curator of European Art

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Deborah Gaudet
Curator of Film and Theater

Richard Bogdan
Audio Visual Technician

Erik Bowens
Film and Exhibition Technician

Anne Dunne
Theater Attendant

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Allen Kosanovich
Paintings Conservator

Casey Mallinckrodt
Objects Conservator

Development

Caroline Maddox
Director of Advancement and Strategy

Kyle Abraham
Development Database Specialist

Angelina Attobellis
Corporate and Foundation Relations Manager

Leslie Cunningham
Membership Manager

Ann Marie Drury
Development Events Manager

Margaret Leone
Events Captain

Frank Gordon Quiroga
Events Captain

Theater / Audio Visual Services

Deborah Gaudet
Curator of Film and Theater

Richard Bogdan
Audio Visual Technician

Erik Bowens
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Ann Marie Drury
Development Events Manager

Margaret Leone
Events Captain

Frank Gordon Quiroga
Events Captain
Education
Anne Butler Rice
Georgette Auerbach
Koopman Director of Education
Lindsey Fyfe
School and Teacher Programs Manager
Denise Giannino
Youth and Community Programs Manager
Janna R. Holchin
Education Assistant
Janna Israel
Adult and Academic Programs Manager
Angela Parker
Docent and Tour Programs Manager
Carrie Ricciardelli
Resident Teaching Artist

Visitor Services
Susan Carey
Visitor Services Manager (through November 2019)
Aqua Drakes
Head of Visitor Experience & Services (December 2019)
Courtney Hebert
Manager of Groups and Visitor Services
Heidi Adams
Information Desk Attendant
Julianna Mendoza
Information Desk Attendant
Robert O’Brien
Information Desk Attendant
Adriana Pult
Visitor Services Representative

Human Resources, Finance and Operations
Michael J. Dudich
Deputy Director—Administration

Finance
Cindy Martinez
Chief Financial Officer
Francis S. Kida
Accounts Payable Administrator
Rosa Roman
Accounting Manager
Charlene Constable
Senior Accountant
Malory Spenser
Accountant

The Museum Shop
Stacey M. Stachow
Museum Shop Manager
Kate Riche
Museum Shop Associate
Natalia Rodriguez
Museum Shop Assistant
Bethany Levesque
Museum Shop Assistant

Information Technology
Norcen J. Farrow
Information Systems Technician

Security Services
Stephen Gerch
Protective Services Supervisor

Marketing and Communications
Kim Hugo
Director of Marketing
Jessica Kelley
Communications Assistant
Avisa Santopietro
Digital Communications Specialist

Museum Design, Exhibition Management and Imaging
Cecil B. Adams
Director of Museum Services
Jon Eastman
Senior Preparator
David Barazeki
Preparator
Joe Bun Keo
Preparator
Christopher Roque
Preparator
Mark Giuliano
Senior Exhibition Designer
Alison Parman
Exhibitions and Publications Manager
Allen Phillips
Collections Imaging and Publications Manager

Facilities, Protective Services and Information Technology
Willard Coppedge
Property Services Supervisor
Crayton Barnes
Custodial/Maintenance
Nasem Colon
Custodial/Maintenance
Ursula Rivera
Custodial/Maintenance
Carmen R. Vega
Custodial/Maintenance

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Information Technology
Norcen J. Farrow
Information Systems Technician

Marketing and Communications
Kim Hugo
Director of Marketing
Jessica Kelley
Communications Assistant
Avisa Santopietro
Digital Communications Specialist

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Registrar
Edward S. Russo
Head Registrar
Mary C. Blusick
Registrar for Loans and Exhibitions
Paige Cubert
Assistant Registrar

Library and Archives
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Head of Library and Archives
Caroline Evans
Assistant Librarian and Archivist

Interns
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Victoria Johnson
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Dele Braun
Dr. Tom S. Bruhn
Karen Byrne
Aya Cruz
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Barbara Greenbaum
Bob Jeffreys
Amidini Katoch
Amina Khokhar
Elizabeth Larson
Evelyn MacKenzie
Nancy Maff
David Pantrelli
Adriana Pult
Eva Schmitt
Davy Verrier

Staff Publications


## Wadsworth Atheneum Museum of Art Financial Statements

### Revenue Profile FY20 Actuals

- **Contributed Income**: $3,784
- **Art & Books**: $1,644
- **Galleries & Conservation**: $386
- **Special Exhibitions & Public Programs**: $231
- **Staff & Office**: $778
- **General Operating Support**: $4,255
- **Investment Draws**: $4,061
- **Total Operating Revenues of $8.4m**

### Statement of Activities and Changes in Net Assets

Year ending June 30, 2020 (with comparative totals for the year ending June 30, 2019)

<table>
<thead>
<tr>
<th>Without Donor Restrictions</th>
<th>With Donor Restrictions</th>
<th>2020 Total</th>
<th>2019 Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Operating revenues, gains and other support:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contributed income</td>
<td>$3,461,783</td>
<td>$1,400,329</td>
<td>$4,862,112</td>
</tr>
<tr>
<td>Earned income</td>
<td>1,022,201</td>
<td>-</td>
<td>1,022,201</td>
</tr>
<tr>
<td>Investment income used by operations</td>
<td>2,633,633</td>
<td>-</td>
<td>2,633,633</td>
</tr>
<tr>
<td>Net investment income (loss) from trusts for the museum’s benefit</td>
<td>585,301</td>
<td>(69,454)</td>
<td>515,847</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>4,359,958</td>
<td>(4,359,958)</td>
<td>-</td>
</tr>
<tr>
<td>Total revenues, gains and other support</td>
<td>12,062,876</td>
<td>(3,029,083)</td>
<td>9,033,793</td>
</tr>
<tr>
<td>Expenses:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Programs:</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Collections and exhibitions</td>
<td>3,728,196</td>
<td>-</td>
<td>3,728,196</td>
</tr>
<tr>
<td>Education</td>
<td>843,342</td>
<td>-</td>
<td>843,342</td>
</tr>
<tr>
<td>Auxiliary, shop &amp; rental activities</td>
<td>924,389</td>
<td>-</td>
<td>924,389</td>
</tr>
<tr>
<td>External affairs &amp; membership</td>
<td>674,566</td>
<td>-</td>
<td>674,566</td>
</tr>
<tr>
<td>Total program expenses</td>
<td>6,170,493</td>
<td>-</td>
<td>6,170,493</td>
</tr>
<tr>
<td>General and administrative</td>
<td>1,677,145</td>
<td>-</td>
<td>1,677,145</td>
</tr>
<tr>
<td>Fundraising</td>
<td>803,069</td>
<td>-</td>
<td>803,069</td>
</tr>
<tr>
<td>Total expenses</td>
<td>8,650,707</td>
<td>-</td>
<td>8,650,707</td>
</tr>
<tr>
<td>Change in net assets from operations</td>
<td>3,412,169</td>
<td>(3,029,083)</td>
<td>383,086</td>
</tr>
<tr>
<td>Non-Operating income (expenses):</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Depreciation</td>
<td>(2,005,178)</td>
<td>-</td>
<td>(2,005,178)</td>
</tr>
<tr>
<td>Acquisition of works of art</td>
<td>(1,283,480)</td>
<td>-</td>
<td>(1,283,480)</td>
</tr>
<tr>
<td>Interest expense</td>
<td>(28,438)</td>
<td>-</td>
<td>(28,438)</td>
</tr>
<tr>
<td>Proceeds from sale of collection items</td>
<td>-</td>
<td>294</td>
<td>294</td>
</tr>
<tr>
<td>Total return from long-term investments</td>
<td>(2,220,857)</td>
<td>(2,003,616)</td>
<td>(4,224,473)</td>
</tr>
<tr>
<td>(5,537,953)</td>
<td>(2,003,322)</td>
<td>(7,541,275)</td>
<td>(7,469,989)</td>
</tr>
<tr>
<td>Change in net assets</td>
<td>(2,125,784)</td>
<td>(5,032,405)</td>
<td>(7,158,189)</td>
</tr>
<tr>
<td>Net assets at beginning of year</td>
<td>37,916,119</td>
<td>106,812,298</td>
<td>144,728,417</td>
</tr>
<tr>
<td>Net assets at end of year</td>
<td>$35,790,335</td>
<td>$101,779,893</td>
<td>$137,570,228</td>
</tr>
</tbody>
</table>

The condensed statement of activities are derived from the Wadsworth Atheneum financial statements as of June 30, 2020, which have been audited by CohnReznick, LLP, independent auditors, whose report expressed an unqualified opinion on those financial statements.