600 Main Street
Hartford, Connecticut 06103

Hours
Thursday–Sunday: noon–5pm

Holiday Hours
Open Saturday, January 1, New Year’s Day and
Monday, January 17 for Martin Luther King Jr.
Community Day

Admission
Adults: $15
Seniors: $12
Students: $5
Members, Hartford Residents, &
Youth (age 17 & under): Free

Happy Hour
Free admission 4–5pm, Thursday–Sunday

Hours and admission subject to change. Online
ticket reservations are encouraged but not required.
Call (860) 278-2670 to speak with a representative
at the Info Desk on Wednesday–Sunday.

Group Tours
Groups of 10+ are eligible for discounted admission
with reservation. Email tours@thewadsworth.org
or call (860) 838-4046.

Access
The museum’s accessible entrance is the Avery
Memorial lobby, located at 29 Atheneum Square
North. Handicapped parking spaces are located
nearby on Main Street and Prospect Street.
Wheelchairs are available at the Info Desk upon
request.

Visitor Guidelines
A face mask/covering is required to enter the
museum and must be worn at all times during
your visit. Maintaining six feet of distance from
visitors outside of your household is encouraged
in the galleries. Bring a smartphone or connected
device to access audio tours and digital versions
of the museum map and interpretive materials
in the galleries. Free Wi-Fi is available. Check
thewadsworth.org for current café hours and
information.

Parking
Park for $3 at the Connecticut Convention Center
garage (with validation at the museum), located
at 100 Columbus Boulevard. The Wadsworth
is also accessible via public transit such as
CTfastrak. Street parking is metered 8am–6pm
on weekdays, and free after 6pm on weekdays
and all day on weekends. For more information
visit thewadsworth.org.
New Traveling Exhibition
Fort Worth • Hartford • London
Opening March 5

Milton Avery
March 5–June 5, 2022
American painter Milton Avery (1885–1965) expressed his vision of the world through harmonious color and simplified forms. His imaginative palette, often described as “poetic,” earned him great acclaim as one of the great 20th-century colorists. His career spanned the movements of American Impressionism and Abstract Expressionism yet in light of these major artistic traditions, he remained staunchly independent as an artist.

Milton Avery is the first large-scale presentation on the artist in three decades. The show brings together 60 artworks representative of his signature themes including serene landscapes, portraits of loved ones, and large-scale abstractions. The Wadsworth is the only venue in New England and is a significant homecoming for Avery, who grew up outside Hartford and spent his formative years in Connecticut.

Organized by the Royal Academy of Arts, London in collaboration with The Modern Art Museum of Fort Worth and the Wadsworth Atheneum Museum of Art. Support for this exhibition is generously provided by The Milton and Sally Avery Arts Foundation Inc. The exhibition is accompanied by a fully illustrated catalogue available in the Museum Shop.

Carved stone and blown glass—materials traditionally associated with male artists due to the rigorous labor required—assume seductive feminine forms in the hands of sculptor Nevine Mahmoud. Heavy marble and hard glass become soft, fluid, and delicate when realized in objects alluding to body parts, fruit, and flora. In Toy/Intruder (2020), a giant, hot-pink, breast-like glass form extruded through a metal appliance simultaneously takes on a phallic reference. Humor and irony operate through familiar human and organic forms distorted by unnatural, vibrant colors and dramatic textures, ranging from super flat to high gloss. Mahmoud takes a site-specific approach to her MATRIX installation, designing the exhibition with a selection of sculptures and custom display elements that interact in a curated environment.

Inaugurated in 1975, MATRIX is the Wadsworth’s groundbreaking contemporary art exhibition series featuring works by artists from around the world. Many MATRIX artists, such as Christo, Sol LeWitt, Gerhard Richter, Cindy Sherman, Andy Warhol, and Carrie Mae Weems, are now considered seminal figures in contemporary art.

Edward Russell Thaxter
Love’s First Dream (c.1881)
March 10–July 3, 2022

In 1878, twenty-two-year-old sculptor Edward Russell Thaxter set sail from Maine for Italy. Soon visitors to his workshop in Florence were hailing him as the rising genius of American sculpture. In 1880 the New York Times said breathlessly, “What Thaxter may succeed in doing in the maturity of his powers and experience remains to be seen.” But within a year Thaxter died of typhoid fever in Naples at just twenty-four. He left behind a final finished work, a ten-foot plaster model called Love’s First Dream, representing a young woman caught up in a net by a mischievous Cupid. After Thaxter’s early death, his devoted mother had Love’s First Dream carved, at half-size, in marble and exhibited it across the US. Soon copies were being made in Florence for eager American collectors. In 1916 the Wadsworth received a version from the prominent local collector Ruth Munsil, who lived on Hartford’s Wethersfield Avenue. Love’s First Dream has recently been conserved, and new research sheds fresh light on what one contemporary American critic called “a masterpiece of American sculpture.”

Seminal contemporary artist Jennifer Bartlett’s two-part work *The Island* and *Pink Fence* is back on view after more than twenty years. Its debut at a 1985 exhibition in New York City was the first time Bartlett had juxtaposed objects as freestanding elements with her paintings. The installation comprises a monumental marine painting in vibrant colors within a room occupied by actual objects: an empty wooden boat, a miniature house, and a chain-link fence painted pink. Is everything exactly what it seems at first glance? On closer inspection the cheerful painting of the sea hints at something disturbing beneath the surface, and the empty house and boat take on threatening stories of their own. The juxtaposition of *The Island* and *Pink Fence* invites the viewer to contemplate the painful difference between representations and realities.
Discovering Rose Fried’s Nephew by Alice Neel

Through January 23, 2022

In 1963 Alice Neel painted a picture she titled simply Rose Fried’s Nephew. By the time the Wadsworth acquired the painting in 2011 the exact identity of the young man had been lost. Who was Rose Fried and who was her nephew? Rose Fried herself was a pioneering woman among New York gallerists in the 1940s. With assistance from the Smithsonian Institution’s Archives of American Art, her nephew’s identity was discovered along with a complex story about shifting trends in the postwar art world and the interconnectedness of the New York art scene.

Right: Installation view of Discovering “Rose Fried’s Nephew” by Alice Neel

Stories in Ivory and Wood Told by Master Carvers

Through January 23, 2022

In the mid-1600s a carver known only as the Master of the Martyrdom of Saint Sebastian created dramatic, emotionally charged works of art in ivory and boxwood. This intimate exhibition features two of his most extraordinary sculptures, The Fall of Man and Agony in the Garden, both triumphs of visual storytelling. Comparing these two biblical stories, the media the artist used, and additional works in ivory and wood by his contemporaries illuminates the artistic world in which this mysterious artist practiced. As only about twenty of his carvings are known today, this exhibition is a rare opportunity to study his distinctive hand in two different materials.

Right: Installation view of Stories in Ivory and Wood Told by Master Carvers

Exhibitions Coming to a Close

Changing Lanes: African American Mobility in Connecticut

Through April 3, 2022

Many people take the ability to move easily and freely for granted. From the Amistad Case of 1841 to the struggle for equality today, Connecticut has a long and complicated history in terms of African American mobility. The United States created barriers by law and prejudice for African Americans in travel, housing, education, and excessive policing. Across time, this inequality generated response from local community members and activists to encourage positive change.

Inspired by Dr. Gretchen Sullivan Sorin’s book Driving While Black, this exhibition explores the successes, struggles, and ongoing efforts of activists fighting for racial equality in Connecticut.

But the question remains: What barriers still exist, and what can we do to eliminate them?

Above: Charly Palmer, A Man from the I Am a Man series, 2006, acrylic on wood with mixed media. The Amistad Center for Art and Culture, 2007.3
Docent-Guided Tours
Reservations are encouraged for daily docent-guided tours for individuals and small groups, as capacity is limited. Check thewadsworth.org for current tour schedules and availability. Face masks are required and social distancing is encouraged. Group tours are available at a discounted rate for 10+ people and must be reserved at least three weeks in advance. Email tours@thewadsworth.org or call (860) 838-4046 to schedule group tours, both in-person and virtual.

Highlights Tours
Thursdays–Sundays, 11am
Thursdays–Sundays, 2:30pm January 13–March 4

Virtual Highlights Tours
Every second and fourth Thursday, 1pm
Enjoy a docent-guided tour of collection highlights from the comfort of your own home. See thewadsworth.org for details.

Special Theme Tours
By Her Hand through January 9
Thursdays–Sundays, 12:30pm
Women Artists in Focus through January 9
Thursdays–Sundays, 2:30pm
Connecticut Originals beginning January 13
Thursdays–Sundays, 12:30pm
Milton Avery beginning March 5
Thursdays–Sundays, 2:30pm

Family Tours
ABCs Art, Books, Connections
Every second Saturday, 1:30pm
Eyes on Art
Every second and fourth Saturday, 12:15pm
Little ones, strollers, and intergenerational bonding expected. Recommended for ages twelve and under. Adults unaccompanied by children are encouraged to sign up for our Highlights or Special Theme Tours.

Mobile Guide
Explore over a hundred works in the collection in depth with audio insights from artists, curators, and scholars, layered with video and images for a deeper understanding. Bring your own device to access from the museum or browse from wherever you happen to be. Cast your vote for the Artwork of the Month to see your favorites featured on social media and in collection highlight emails. Go to thewadsworth.org/mobile-guide to check it out.
Second Saturdays for Families
Noon–2pm—In museum
Admission is free all day on Second Saturdays
Explore art with your family, encourage creativity, and expand your imagination through conversation and discovery. Check our online events calendar atthewadsworth.org/events for free onsite family activities. Visitthewadsworth.org/from-home to find a digital library of 3D virtual tours, family-friendly art activity packs, program recordings, and videos featuring staff, exhibitions, and artwork from the collection.

Emphasize It
Saturday, January 8
Learn how artists use the elements of art to catch your attention. Create alongside illustrator Bonnie Rose Sullivan to design a superhero cape with an eye-catching focal point. Be sure to grab a free copy of Susan Mangiero’s book The Big Squeeze: Hugs & Inspirations for Every Grown-Up Who Loves Teddy Bears. While supplies last.

Black Heritage Day
Saturday, February 12
Celebrate Black heritage and culture with art-making, storytelling, and performances. Make art with creative Deka Henry and watch as dance company Spectrum in Motion leads a choreographed production that showcases stories of Black achievement and perseverance.

HERstory Month
Saturday, March 12
Get to know works in the collection produced by women artists on a docent-guided tour. Join painter Amanda Mendoza and design a work of art that recognizes powerful women and their stories.

Martin Luther King Jr. Community Day: Art and Activism
Monday, January 17; noon–4 pm—In museum
Free admission all day
Celebrate the legacy of Dr. Martin Luther King Jr. through art making, performances, and tours for all ages. Explore The Amistad Center’s exhibition Changing Lanes: African American Mobility in Connecticut and learn how community activists have pushed for equality. Afterward, make your mark in a collaborative mural activity and discover what can be accomplished when we work together.

In collaboration with Spectrum in Motion. Presented in partnership with The Amistad Center for Art & Culture.
Conservation in Action
Ongoing—In museum
Beginning in mid-February visitors can look behind the scenes as two galleries off the Morgan Great Hall focus on the work of the museum’s Conservation Department. Stop by to see how conservators study, preserve, and restore artwork in the collection. Learn more about objects that have recently been conserved and, at times, catch objects conservator Casey Mallinckrodt and paintings conservator Allen Kosanovich at work.

Month with Milton
Sketchbook Challenge
February 1–28
Can you draw or paint each day for a month straight? To participate, email lindsey.fyfe@thewadsworth.org or sign up at the Info Desk in the museum before January 30. Sketchbooks available on request. Participants will be invited to an informal critique night in the galleries during the exhibition Milton Avery, opening March 5. Send us pictures of your artwork as you go for a chance to be featured on social media.

Artist Talk
Nevine Mahmoud / MATRIX 188
Thursday, February 3; 6pm—In museum
Artist Nevine Mahmoud turns to hard materials, including glass and stone, to evoke conversations with organic forms drawn from nature and the body. Join Mahmoud on a walk-through of her MATRIX exhibition and learn more about her approach to finding fluidity, playfulness, and seduction in rigid materials. Free. Meet in Avery Court.

Sunday Serenades
Mozart at the Museum
Sunday, February 20—In museum
1pm Gallery talk with Vanessa Sigalas, research fellow for European Decorative Arts
2pm Concert
Musicians of the Hartford Symphony perform works by Mozart and the composers he influenced, including Arvo Pärt’s Mozart-Adagio and Wolfgang Amadeus Mozart’s Divertimento for Horns and Strings in B-flat, K. 287. Join us for a gallery talk before the concert for a look at decorative arts themed around music of Mozart’s era. $30; $25 for HSO subscribers and Wadsworth members. For tickets and information, visit hartfordsymphony.org or call (860) 987-5900.

The Sunday Serenades Chamber Music Series is made possible, in part, by The Saunders Foundation Music Endowment at the Wadsworth Atheneum and Nancy D. Grover in honor of Lornie Sigal, Concertmaster, Hartford Symphony Orchestra.

Docent Memorial Lecture
Milton Avery: An Introduction
Edith Devaney, organizing curator of the exhibition Milton Avery
Thursday, March 3
5–6pm Exhibition viewing
6pm Lecture—In theater and virtual
Join Edith Devaney, managing director and curator for David Hockney Inc. and the David Hockney Foundation and the organizing curator of the retrospective exhibition Milton Avery, as she sheds light on the trajectory of Milton Avery’s career and his place in American modern art. Devaney will explore the artist’s sophisticated and profound understanding of color. Free and open to the public.

This lecture is generously sponsored by the Docent Council of the Wadsworth Atheneum.
The Rise by Sarah Lewis:
Book Discussion
Thursday, February 3; noon—in theater
In advance of the Pennington Lecture, join poet and English professor Antoinette Brim-Bell and a panel of faculty and students from Capital Community College for an open discussion of The Rise. Free with admission.

The Pennington Lecture
An annual lecture on race and the power of the arts and humanities
Inaugural Lecture, Vision & Justice by Dr. Sarah Lewis, Harvard University
Thursday, February 10; 6pm—in theater & online
The Pennington Lecture is part of a series of offerings that bring into focus the history of the Talcott Street Congregational Church through the leadership of the Hartford Heritage Project at Capital Community College. The project aims to bring the remarkable history of the first Black church and school for Black children in Hartford into public view through exhibition space and programs.

When it comes to justice, Sarah Lewis knows the power that artists, visionaries, and iconic images have on our society. Having served on President Barack Obama’s Arts Policy Committee, and Guest-Editor of Aperture’s smash-hit “Vision & Justice” issue, she zeroes in on the importance of photography, art and images as indicators of citizenship and catalysts of social change. In this empowering and timely talk, Lewis combines art history, race, American history, and technical innovation to paint a picture of cultural transformation and understanding. The road to true progressive change is often hard to communicate, but Lewis will explain the crucial nature of art for justice, and how progress can be seen through images.

Sarah Elizabeth Lewis is an associate professor at Harvard University in the Department of History of Art and Architecture and the Department of African and African American Studies. Her research focuses on the intersection of African American and Black Atlantic visual representation, racial justice, and representational democracy in the United States from the nineteenth century through the present.

Sponsored by the National Endowment for the Humanities and the Capital Community College Foundation and presented as a collaboration between Capital Community College, The Amistad Center for Art & Culture, and the Wadsworth Atheneum.

Public Programs

Gallery Talks
1pm—in museum
Free with admission

Curator Talk: Bartlett’s The Island and Pink Fence
Saturday, January 15
Jennifer Bartlett’s The Island and Pink Fence are reunited for the first time since 1985, placing Bartlett’s monumental marine painting alongside an empty wooden boat, a miniature house, and a chain link fence. Follow chief curator Matthew Hargraves as he explores the imagery below the surface of Bartlett’s work and examines the painful difference between representations and realities. Meet in front of the Museum Shop.

Conservator Talk
Maria Martins and Germaine Richier
Saturday, February 19
Objects conservator Casey Mallinckrodt discusses the study and conservation treatments of bronze sculptures by two women artists from the twentieth century: Ma Chanson (1943) by Brazilian artist Maria Martins and The Bat (1956) by French artist Germaine Richier. The Wadsworth is grateful for support from the Bank of America Conservation Project Grant in funding the conservation of these two important sculptures. Meet in front of the Museum Shop.

Curator Talk: Nevine Mahmoud / MATRIX 188
Sunday, March 13
Nevine Mahmoud’s sculptural works invite a feminist exploration of nature and the body through dark humor, dramatic textures, vibrant colors, and surprising materials. Join curator Patricia Hickson on a walk-through of Mahmoud’s MATRIX exhibition for an inside look at the artist’s playful exploration of organic forms and purposeful choice of rigorous materials. Meet in front of the Museum Shop.

Conservator Talk: Thaxter’s Love’s First Dream
Sunday, March 20
Discuss marble sculpture, the challenges of marble conservation, and how Edward R. Thaxter’s Love’s First Dream (1878) was prepared for installation in the Spotlight Gallery with objects conservator Casey Mallinckrodt. The talk begins in the Conservation Satellite Studios off Morgan Great Hall and progresses to the Spotlight Gallery on Avery Level 2.
The Pennington Lecture
organized by Capital Community College
in partnership with The Amistad Center
An annual lecture on race and the power of
the arts and humanities

The Rise by Sarah Lewis: Book Discussion
Thursday, February 3; noon—in theater
In advance of the Pennington Lecture, join poet and
English professor Antoinette Brim-Bell and a panel
of faculty and students from Capital Community
College for an open discussion of Sarah Lewis’s
book The Rise: Creativity, the Gift of Failure, and the
Search for Mastery. Free with admission.

Inaugural lecture, Vision & Justice
by Dr. Sarah Lewis, Harvard University
Thursday, February 10; 6pm—in theater & virtual
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through the present.

Sponsored by the National Endowment for the Humanities and
the Capital Community College Foundation and presented as a
collaboration between Capital Community College, The Amistad
Center for Art & Culture, and the Wadsworth Atheneum.

Gala and Auction
Saturday, April 2
An enchanted evening of art and celebration
in support of the museum and its programs.
Reception, silent auction, dinner, dessert,
and dancing at the Wadsworth and The
Hartford Club. More information available
atthewadsworth.org
Above: Thomas Dewing, The Days (detail), 1884–86. Oil on canvas.
Gift of the estates of Louise Cheney and Anne W. Cheney.
The support of our members has helped preserve the Wadsworth as a place for art on Main Street. Your contributions make it possible for us to create an exciting lineup of new exhibitions and an array of artist and curator talks, tours, lectures, performances, films, and family programs for the year ahead. Not a member? Join or renew today.

**Milton Avery**

Members get the first look at this retrospective exhibition celebrating one of the great twentieth-century colorists.

**Premier Member Opening**  
Tuesday, March 1; 6pm  
Open to Society of Daniel Wadsworth and Atheneum Associates members.

**Member Preview Days**  
Thursday & Friday, March 3 & 4

**Member-Only Curator Tours with Erin Monroe**  
Friday, March 4; 11am  
Saturday, March 5; 11am  
Availability is limited. Register online in advance via thewadsworth.org

**Member-Only Docent-Guided Tours**  
Availability is limited. Register online in advance via thewadsworth.org

**What’s New**  
Friday, January 14; 11am  
Saturday, January 22; 11am

**Romance & Art**  
Sunday, February 13; 11am  
Friday, February 18; 11am

**Women Artists**  
Friday, March 11; 11am  
Saturday, March 19; 11am

**Artful Conversations**

This virtual program series features a single work from the collection selected by a curator. Premier members enjoy an intimate look at the object and the opportunity to hear fascinating, untold, behind-the-scenes stories that bring it to life. To enhance the evening, mix up a specialty cocktail inspired by the artwork. Open to Society of Daniel Wadsworth and Atheneum Associates members only.

**Jan Brueghel the Elder’s Mountainous Landscape with Herdsmen Resting by a Path with Oliver Tostmann**  
Thursday, January 6; 6pm—Virtual  
One of the most inventive artists of his time, the Flemish painter Jan Brueghel the Elder (1568–1625) specialized in landscape and still-life paintings. He explored the world around him with an insatiable curiosity, evidenced by his tightly packed compositions that brim with details. Oliver Tostmann explores Mountainous Landscape with Herdsmen Resting by a Path, a recent acquisition. Considered to be a highpoint in the early career of the artist, this painting shows how Brueghel developed his own voice and artistic identity.

**Alice Neel’s Rose Fried’s Nephew with Patricia Hickson**  
Thursday, March 10; 6pm—Virtual  
In 1963 Alice Neel painted a picture she titled simply Rose Fried’s Nephew. By the time the Wadsworth acquired the painting in 2011, the exact identity of the young man had been lost. The name of Fried’s nephew proved complicated to find as she was one of ten siblings lost over time. Hear from Patricia Hickson about the discovery of the sitter’s identity and the larger story about shifting trends in the postwar art world and the interconnectedness of the New York art scene.
Explore a rich mix of handcrafted jewelry, beautiful fashion and home accessories, a wide selection of books and stationery, plus games, toys, and puzzles for all ages. Bring home a souvenir or gift celebrating one of our featured exhibitions.

For convenient shopping visit wadsworthshop.org. Members receive 10% off in store and online. The Museum Shop is open during all regular museum hours.

Member Shopping Days
March 3–6
Members enjoy an additional 10% off purchases!

Milton Avery exhibition catalogue
An essential overview of the beloved master colorist and pioneer of American modernism. $45
January

January 6  Thursday
Artful Conversation with Oliver Tostmann
6pm—Virtual

January 8  Saturday
Second Saturdays for Families Emphasize It
noon–2pm—in museum

January 14  Friday
Member-Only Docent-Guided Tour
11am—in museum

January 15  Saturday
Curator Talk
Bartlett’s The Island and Pink Fence
1pm—in museum

January 17  Monday
Martin Luther King Jr. Community Day
Art and Activism
noon–4 pm—in museum

January 22  Saturday
Member-Only Docent-Guided Tour
11am—in museum

February

February 1–28
Month with Milton Sketchbook Challenge

February 3  Thursday
Book Discussion
The Rise by Sarah Lewis
noon—in theater

February 10  Thursday
The Pennington Lecture
Vision and Justice
by Dr. Sarah Lewis
6pm—in theater and virtual

February 12  Saturday
Second Saturdays for Families Black Heritage Day
noon–2pm—in museum

February 13  Sunday
Member-Only Docent-Guided Tour
11am—in museum

February 18  Friday
Member-Only Docent-Guided Tour
11am—in museum

February 19  Saturday
Conservator Talk
Maria Martins and Germaine Richier
1pm—in museum

February 20  Sunday
Sunday Serenades
Mozart at the Museum
1pm Gallery Talk, 2pm Concert—in museum

March

March 1  Tuesday
Milton Avery Premier Member Opening
6pm—in museum

March 2–3  Thursday–Friday
Milton Avery Member Preview Days
In museum

March 3  Thursday
Docent Memorial Lecture
Milton Avery: An Introduction by Edith Devaney
5–6pm Exhibition viewing
6pm Lecture—in theater and virtual

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Thaxter’s Love’s First Dream
1pm—in museum

April

April 2  Saturday
Enchanted April Gala and Auction
In museum & The Hartford Club