The Year in Review
July 1, 2021–June 30, 2022

Dear Friends,

Transition and recovery were the defining qualities of Fiscal Year 2022. The effects of the pandemic persisted—and continue to have an impact as we write—as economic fluctuations, the Great Resignation, climate issues, and social and political turmoil prolonged challenging conditions especially for museums and other nonprofit institutions. While these challenges are significant, the actions we have taken and our strategies for the future provide counterbalance and reason for optimism. We have been true to our mission and celebrate art and art making every day with our permanent and special exhibitions, and we help animate the city of Hartford through a full calendar of art- and culture-based programming and activities.

We have weathered more than our share of change in 2022 and are beginning to experience the beginnings of a positive shift with a full recovery still approximately two or more years away. The daily business of the museum continues as the entire staff makes the transition to longer-range planning for our finances, exhibitions, and programming. In the past year, we prioritized building internal management processes, delving deeply into our accounting and human resources practices, and implementing new controls.

Indeed, we have taken good advantage of adversity to make transformative changes for the betterment of our institution:

- Both of us dropped interim from our titles as Jeff assumed responsibility as the museum’s CEO and Gerry was elected to a full term as board president.
- Implemented a distributed leadership model in which a chief executive officer and a director run the museum together, dividing responsibilities and overseeing operations and programming, respectively
- Hired a new management team including a new director and new heads of development, marketing and communications, and finance
- Restructured the Development Department
- Secured critical state funding for operations and state bonding to enable us to begin to address our larger capital needs
- Increased the marketing budget to raise awareness of the Wadsworth’s collections, exhibitions, programming, and free admission to Hartford residents and children
- All aspects of the human resources function were outsourced; a new employee handbook has been written, and a new performance management process put in place to support professional and organizational development
- Routine finance functions were outsourced, streamlining operations and improving controls
- With sensitivity to the intentions of our donors, we have methodically reviewed almost 150 different endowment funds, ensuring not only that each donor’s intent is fully understood and honored but also that the funds are used to the optimum benefit of the museum

The museum mounted two highly successful special exhibitions this fiscal year to both critical and public acclaim. By Her Hand: Artemisia Gentileschi and Women
The museum participated fully in the federal Paycheck Protection Program, but that has run its course. And state programs—fiscal recovery from the pandemic improving but still slow and uncertain, but this takes time. We are blessed to work with skilled and passionate colleagues who continue to demonstrate extraordinary flexibility and determination as we build a more vibrant and sustainable Wadsworth.

Our New Director

A key factor in our optimism for an increasingly bright future of the Wadsworth is the appointment of our new director, Matthew Hargraves. One year ago, we launched an extensive search for the right person to head our curatorial, exhibitions, programming, education, library, archives, and other activities—the crucial counterpart to the CEO designated to focus on the operations side of the business of running a large museum. We were looking for no less than the guardian of the spirit and purpose of the Wadsworth, and our standard-bearer for what we believe is a pivotal time in our organization’s history.

We did a series of cultural assessments to help us set the stage for our progress along a continuum we hope will extend many years into the future. We hope you will enjoy this taste of the longer presentation. A full transcript will be made available upon request.

Thank you for your support of the museum and all its programs.

Jeffrey N. Brown  
President

With gratitude and optimism,
This painting of Cardinal Gonzaga in his picture gallery in Rome, painted by Giovanni Paolo Panini around 1749, is one of the many showstoppers from our collections and is a staple in our Morgan Great Hall. Although it has been in our collections for nearly three-quarters of a century and seen countless times over by those in our galleries and beyond, looking at it today I see many interesting connections that relate to my vision for the future of this great museum.

Simply put, my goal for our future is to restore the Wadsworth’s position of preeminence among art museums.
The Wadsworth has an extraordinary history of innovation, from being the very first public art museum in the United States, founded in 1842 and opening in 1844. And we have realized so many firsts since:

- First building built in the international modern style in the US
- First Mondrian to enter a US collection
- First Picasso exhibition in the US
- First museum to be seriously interested in minimalism
- First museum to seriously engage with contemporary art in a regular way through our MATRIX program

The list is almost endless. That pioneering spirit is absolutely written into the DNA of our institution. Restoring the Wadsworth to that place where we look boldly forward is at the center of my vision.

So, how do you get this from a painting from the late eighteenth century, you might wonder? Panini presents us with several concepts that will help us achieve this path forward.

**As Proud as Cardinal Gonzaga**

At the center, Cardinal Gonzaga is surrounded by his collection, which he built over the course of a lifetime. I don’t think you commission a painting on this scale, and put yourself right in the middle of it, unless you’re extremely proud of what you’ve accomplished. The Wadsworth should be just as proud as Cardinal Gonzaga of all that has been achieved over the course of its one hundred and eighty years. Like Cardinal Gonzaga, our achievements deserve a bit of boasting.

There is certainly an element of glamour in this scene. My vision for the Wadsworth at this moment includes reviving that spirit of glamour and fun that we associate with the glorious Chick Austin years of the 1920s and 1930s when scarcely a week went by without some kind of social event or party—usually costumed. Florence Berger, who was the general curator at that moment, famously said that there was “no place for frivolity in an art museum.” Sorry, Florence, I disagree.

The Wadsworth should be a place that offers people entertainment, a place where they can come to socialize; to see others and to be seen themselves. That sense that an institution doesn’t have to take itself too seriously all the time is a key part of what we’ll work to accomplish.

**First-hand Encounters with Great Works of Art**

Importantly, there are more people in this gallery than just its patron. This might seem obvious to us, as a public art museum, but it is so crucial to the success of our museum—we need to create an experience here that people will seek out. In Panini’s painting, we see a group of people gathered around studying, examining, enjoying, preserving, caring for, admiring, taking pleasure in works of art.

This is the fundamental thing that art museums can offer that no one else can: first-hand encounters with works of art. We have the ability to be saturated with pleasure in works of art.

In recent years, when museums closed during the pandemic, the negative impact of having lost access to works of art was undeniable. I’m very proud to say that this museum was among the first in our region to reopen, and when we did, people were craving that experience. Finding ways to harness desire and enthusiasm for art and encouraging people to engage with our collections and understand what they are encountering is central to our work.

**Embrace Our Atheneum**

Surprisingly, and perhaps a little counterintuitively, in the background of this scene you’ll see that the windows are wide open. While our responsibility as safekeepers of our collections won’t allow us to fling open our windows, I interpret this as a metaphor for openness; the kind of openness with which we want our museum to operate, the kind of openness we aspire to.

We want the Wadsworth to appeal to and be here for everyone in our community, and we want everyone to feel welcome in our museum. We want to reflect the interests and experiences of everyone who visits.

When the Wadsworth was founded, it was founded as an atheneum—a place for art, a library, and at the time, the historical society. I have no doubt that at various times in our history the idea of being called an atheneum may not have appealed to some, or many. The word may conjure dusty images of older white men with cigars on leather couches perhaps, but for me it does something else.

The very first atheneum in the English-speaking world was created in Liverpool at the end of the eighteenth century and it was anything but stuffy. It was founded to encourage some rather dangerous ideas coming in from France after the French Revolution, but nevertheless, it was an institution that was about exchanging the newest ideas in society, a place for debate and discussion about what different opinions could be broached in a respectful and mutually encouraging way.

This is actually a rather interesting model for a museum in the twenty-first century, because what a great role for a museum to play—a place where people from different backgrounds can encounter each other in a mutually respectful way.

This suggests in the year 2022, that embracing our position as an atheneum will be of very positive value.
Exhibitions & Sponsors

Sustaining support for the Wadsworth Atheneum provided by the Greater Hartford Arts Council’s United Arts Campaign with support from the Department of Economic and Community Development, Connecticut Office of the Arts.

Paul Manship: Ancient Made Modern
February 11–July 3, 2021
Major support provided by the David T. Langrock Foundation and the Terra Foundation for American Art. Research support for this exhibition including access to archival materials provided by the Manship Artists Residency + Studios.

Goya, Posada, Chagoya: Three Generations of Satirists
April 23–November 7, 2021

Milton Avery: The Connecticut Years
May 14–October 17, 2021
Support for this exhibition was generously provided by The Milton and Sally Avery Arts Foundation Inc.

Leonardo Drew: Two Projects
Front lawn: June 4–November 14, 2021
Main Street lobby: June 18, 2021–January 2, 2022
This exhibition was made possible through major support provided by the estate of James B. Lyon and generous support from Agnes and Billy Pease.

Stories in Ivory and Wood, told by Master Carvers
June 11, 2021–January 23, 2022

By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800
September 30, 2021–January 9, 2022
This exhibition was generously supported by the Cheryl Chase and Stuart Bear Family Foundation, JPMorgan Chase & Co., the National Endowment for the Arts, The David T. Langrock Foundation, the Robert Lehman Foundation, the Gladys Kräble Dölmer Foundation, the Tavolozza Foundation, the Private Art Dealers Association, Linda Cheverton Wick and Walter Wick, the Samuel H. Kress Foundation, and the Dau Family Foundation.

49th Annual Hartford Youth Art Renaissance (HYAR): It’s Only Natural
May 7–29, 2022
The Wadsworth thanks its generous funders of School and Teacher programs: Lincoln Financial Foundation, Scripps Family Fund for Education and the Arts, SBM Charitable Foundation, S&S Worldwide, and Travelers. We extend gratitude to the entire Hartford Public Schools community for its tireless work.

Hamilton: The Art of Remaking History
June 24–September 11, 2022
This exhibition was presented in collaboration with The Bushnell Center for Performing Arts and the Connecticut Historical Society. Made possible through the Wadsworth Atheneum Exhibition Fund supported by the estates of James Lyon, Karen Kelleher, and Susannah Shickman.

Milton Avery
March 5–June 5, 2022
Support for this exhibition was generously provided by The Milton and Sally Avery Arts Foundation Inc., The Saunders Foundation, and the Estate of James Lyon.
Exhibition curated by Edith Devaney at the Royal Academy of Arts, London; Andrea Karnes at the Modern Art Museum of Fort Worth, and Erin Monnig at the Wadsworth Atheneum Museum of Art.

By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800
September 30, 2021–January 9, 2022
This exhibition was generously supported by the Cheryl Chase and Stuart Bear Family Foundation, JPMorgan Chase & Co., the National Endowment for the Arts, The David T. Langrock Foundation, the Robert Lehman Foundation, the Gladys Kräble Dölmer Foundation, the Tavolozza Foundation, the Private Art Dealers Association, Linda Cheverton Wick and Walter Wick, the Samuel H. Kress Foundation, and the Dau Family Foundation.
MATRX

Generously supported by the Wadsworth Atheneum’s Contemporary Coalition.

Todd Gray / MATRIX 186
March 4–July 18, 2021
Generously supported by the Howard Fromson Exhibition Fund, the Larsen Fund for Photography, and The Cowles Charitable Trust.

Christina Forrer / MATRIX 187
August 13, 2021–January 2, 2022
Generously supported by The Colby Foundation Ltd.

Nevine Mahmoud / MATRIX 188
February 3–May 1, 2022
Generously supported by The Saunders Foundation.

Naama Tsabar / MATRIX 189
Melodies of Certain Damage (Opus 6)
June 3–September 11, 2022

Spotlight

A Remarkable Friendship: Henri de Toulouse-Lautrec and Jane Avril
April 30–August 29, 2021

Discovering Rose Fried’s Nephew by Alice Neel
September 10, 2021–January 23, 2022

Edward Russell Thaxter, Love’s First Dream
March 10–July 31, 2022

Installations

Jennifer Bartlett: The Island and Pink Fence
November 6, 2021–January 23, 2022

Creative Connecticut: Travis Dimeer Terry, IEMBE bag
April 19–August 15, 2022

The Amistad Center for Art & Culture

Through the Looking Glass
March 12–November 28, 2021

Changing Lanes: Mobility in Connecticut
December 9, 2021–April 3, 2022

Anika Noni Rose
May 26–September 18, 2022
Peter Bentzon was one of a handful of identified silversmiths of African descent working in early America. He was a free person of color who apprenticed to an unknown silversmith in Philadelphia from approximately 1799 to 1806 before moving to Christianssted, St. Croix, to begin his career. There are few silver objects by Bentzon known today, and this is the only set of forks. The rare set joins a nutmeg grater by Bentzon already in the Wadsworth’s collection (acquired 2021). The objects are complemented by a ladle created by Mathias Hoyris (also acquired this year, see information at left), and a marrow scoop (acquired 2019) from the workshop of Alexander Petrie, where a highly skilled enslaved silversmith named Abraham labored. These acquisitions make the Wadsworth the only museum in the United States with silver attributed to three metalsmiths of African descent, two of whom, Bentzon and Hoyris, had their own workshop and mark.

Acquisitions

American Decorative Arts

Wetmore Family Manuscripts, Day Books, and Accompts Ledgers, Volumes I–VI
Staddle Hill, Middletown, Connecticut
The Krieble Family Fund for American Art, 2021.15.1–6

Peter Bentzon
Set of Six Forks, c. 1830
Silver
The Elijah K. and Barbara A. Hubbard Decorative Arts Fund, 2021.16.1–6
Pictured at right

Mathias Hoyris
born Curacao, Charlotte Amelie, St. Thomas, Virgin Islands, c. 1781–1865
Ladle, c. 1830
Silver
The Elijah K. and Barbara A. Hubbard Decorative Arts Fund, 2021.16.7

Martin Blank
American, b. 1962
Torso, c. 2005–10
Hot-sculpted glass
Gift of Sandra P. Gordon, 2021.19.1
Contemporary Art

Christopher Wilmarth
American, 1943–1987

Study for Nine Clearings for a Standing Man #4, 1973
Ink and ink wash on paper
Gift of Jack and Susan Cowart in memory of Christopher Wilmarth, 2021.13.1

Trenton Doyle Hancock
American, b. 1974

Fix, 2006–08
Portfolio of 18 prints. Etching, lithograph, silkscreen on paper, ed. 17/30
Published by Brodsky Center, Pennsylvania Academy of Fine Arts, Philadelphia, Pennsylvania
Gift of Dr. Samuel R. Peterson and Martha M. Peterson, 2021.14.1.1–20

Hock E Aye Vi Edgar Heap of Birds
Native American, Cheyenne/Arapaho, b. 1954

Dunging the Ground, 1996
Silkscreen ink on aluminum
Alexander A. Goldfarb Contemporary Art Acquisition Fund, and partial gift of the artist, 2021.17.1.a,b
Pictured at right

Janine Antoni
American, The Bahamas, b. 1964

Lick and Lather, 1993
One licked chocolate self-portrait bust and one washed soap self-portrait bust on pedestals, ed. 3/7
Gift of Ara Arslanian, 2021.18.1.a,b

The Wadsworth commissioned this work by Hock E Aye Vi Edgar Heap of Birds for the artist’s 1996 MATRIX 131 project. It illuminates one of the earliest and most brutal events in American history, the fiercely genocidal Pequot War (1636–37) that took place here in Connecticut. In late May 1637, settlers from Connecticut and Massachusetts set out for Mystic, attacking a Pequot tribe village, burning it to the ground, and incarcerating nearly all seven hundred inhabitants. The next year, the Pequot nation was dissolved through the Treaty of Hartford, forcibly signed by the few surviving members of the tribe.

Heap of Birds developed this work during a site visit to the museum in August 1995. The words of John Mason, leader of the Connecticut regiments, and John Underhill, who led the Massachusetts forces, were drawn from documents the artist discovered in the Connecticut Historical Society, and appear on either side of the sign. The words of the two white captains celebrate the massacre of the tribe in the name of God.

Heap of Birds developed the two-part sign as a public art intervention to be installed in dialogue with the Wadsworth’s Nathan Hale monument, which generally represents a heroic portrayal of the establishment of the American colonies.
Justine Kurland
American, b. 1969
Girl Pictures, 1997–2002
Sixty-nine C-prints, unique
Purchased through the gift of Robinson A. and Nancy D. Grover and the Alexander A. Goldfarb Contemporary Art Acquisition Fund, 2022.2.1–69

Charles LeDray
American, b. 1960
Untitled, 1992
Wool, cotton, paper, pencil, metal, thread
Gift of Dr. Samuel R. Peterson, 2022.5.1

Lyle Ashton Harris
American, b. 1965
Americas: Kym, Lyle & Crinoline, 1987–88
Gelatin silver print
Gift of Alice Zoloto Kosmin and Marvin Kosmin, 2022.6.1

Deborah Kass
American, b. 1952
Single Red Yentl (My Elvis), 1992
Acrylic and silkscreen on canvas
Gift of Alice Zoloto Kosmin and Marvin Kosmin, 2022.6.2

Giuseppe Cesari
Italian, 1568–1640
The Discovery of Romulus and Remus, 1596
Red chalk
Charles H. Schwartz Endowment Fund, 2022.7.1
Picture top left

Félicie de Fauveau
French, 1801–1886
Sainte Genevieve, 1841
Carrara marble, partly gilt
Purchased through the gift of James Junius Goodwin, 2022.4.1a,b

Samuel Whitford II
English, c. 1780–1856
Spoon, 1819–20
Silver
Gift of Carol Santry-Covello, 2021.20.1

Johann Heinrich Köhler
German, Dresden, 1669–1736
Miniature Clock in its Original Case, c. 1720
Silver-gilt, silver, gemstones, carnelian, polychrome enamel
The Elijah K. and Barbara H. Hubbard Decorative Arts Fund, purchased in honor of Linda H. Roth for forty years of service to the Wadsworth Atheneum Museum of Art, 2022.3.1
Pictured bottom left

The most celebrated series in the artist’s oeuvre thus far, Justine Kurland’s Girl Pictures (1997–2002) is emblematic of teenage experience. The series began in New Haven, Connecticut, and tells a fictional story about an empowered community of young women. The monumental series operates like a storyboard of chance encounters with groups of young women exploring their independence, growth, and place in the world. Highly relatable, each composition inspires a potential story informed by a viewer’s own experiences.

By documenting teenage girls as rebels at play in bucolic frontier landscapes, the series offers a feminist recasting of vagabond narratives like Jack Kerouac’s On the Road (1957). The complete series of sixty-nine photographs was made on solo road trips between Connecticut and California over five years. This acquisition is the original, full set of unique photographs printed by the artist, who is regarded as a master color printer.
Program Highlights

The year brought a welcome return to in-person programming as we activated exhibitions and our collections through conversation, music, poetry, film, and hands-on creativity. Student groups returned in the fall for tours, kickstarted by a visit from Governor Ned Lamont, Hartford Public Schools Superintendent Leslie Torres-Rodriguez, and art students from Weaver High School. Second Saturdays for Families and Community Days brought our audiences together to celebrate art in all its forms. Highlights for exhibitions and programs focused on the collections and special events are listed below, followed by programs offered to our core audience areas.

**Milton Avery: The Connecticut Years**

- **Gallery Talk: Documenting Milton Avery**
  Gary Knoble, historian
- **Gallery Talk: Milton Avery**
  Erin Monroe, curator

**Leonardo Drew: Two Projects**

- **Summer Film Series and Live Music, curated by Leonardo Drew**
  - *King Kong*, preceded by the Matt DeChamplain Trio
  - *A Raisin in the Sun*, preceded by the Summer Lawn Party: *Jam Out*  
  - *Gloria*, preceded by Nekita Waller
  - *Beasts of the Southern Wild*, preceded by Acute Inflections

**Summer Lawn Party:**
- *Jam Out*, preceded by Phat A$tronaut, and The Lost Tribe
- Featuring Cafeteria Radio
- The Emily Hall Tremaine Lecture in Contemporary Art with Leonardo Drew

**A Remarkable Friendship: Henri de Toulouse-Lautrec and Jane Avril**
- **Gallery Talk: Leaving the Moulin Rouge**
  Oliver Tostmann, curator
Goya, Posada, Chagoya: Three Generations of Satirists

Gallery Talk: Goya, Posada, Chagoya
Patricia Hickson, curator

Gallery Talk: Goya’s Prints: Humor and Satire
Erin Monroe, curator

By Her Hand: Artemisia Gentileschi and Women Artists in Italy, 1500–1800

Lecture: The Exhibition and its Making
Oliver Tostmann, curator

Lecture: Nevertheless, She Persisted: Artemisia’s Adventures
Elizabeth Cooper, dean emerita of the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, DC

Supported by the Trinity College Department of Fine Arts and the James F. and Isabelle S. C. English Fund

Study Day

Museum curators, conservators, and scholars of Italian art gathered for a morning of presentations and discussion about Gentileschi and her contemporaries. The Study Day was moderated by Oliver Tostmann and Eve Straussman-Pflanzer, co-curators of By Her Hand, and presentations were given by Michael Cole, Columbia University; Sheila Barker, Medici Archive Project; and Allen Kissanovich. Sponsored by the Samuel H. Kress Foundation.

Gallery Music
Petra Jenkinson, lutist

Gallery Talk: Artemisia Gentileschi: Conservation Notes
Allan Kissanovich, paintings conservator

Opera: La Liberazione Di Ruggiero by Francesca Cavazzini
CT Lyric Opera

Concert: Sunday Serenades: By Her Hand: Women in Art and Music
Hartford Symphony Orchestra

Gallery Talk: Noble and Virtuous: Women and Textile Arts in Early Modern Italy
Katharine Tetz, scholar

Co-sponsored by the Costume & Textile Society

Discovering Rose Fried’s Nephew, by Alice Neel

Film: Alice Neel

Gallery Talk: Alice Neel
Patricia Hickson, curator

World AIDS Day Poetry Reading
Frederick Douglass-Knowles II, Rhonda Ward, and Summer Tate

Milton Avery

Lecture: Milton Avery: An Introduction
Edith Devaney, Milton Avery organizing curator and managing director and curator for David Hockney Foundation. Co-sponsored by the Docent Council

Monthly with Milton Sketch Challenge and Critique Night

Gallery Talk: Milton Avery
Erik Monroe, curator

Lecture: In Milton’s Footsteps (virtual program)

Erik Monroe, curator

Presented in partnership with the Auerbach Library Associates

Concert: Sunday Serenades: Mozart in the Museum
Hartford Symphony Orchestra

The Pennington Lecture and Book Discussion: Vision & Justice by Sarah Lewis

Sarah Elizabeth Lewis, associate professor of history of art and architecture and African and African-American studies, Harvard University, and founder of The Vision and Justice Project

Presented with support from the National Endowment for the Humanities, the Capital Community College Foundation, and Liberty Bank as a collaboration between Capital Community College, The Amistad Center for Art & Culture, and the Wadsworth Atheneum

Conservation Programs

Gallery Talk: Kensett’s Coast Scene with Figures (Beaverly Shore)

Allen Kissanovich, paintings conservator

Gallery Talk: Maria Martins and Germaine Richier

Casey Mallinckrodt, objects conservator

Gallery Talk: Blank’s Torso

Casey Mallinckrodt, objects conservator

Pop-up Conservation in the Galleries

Erik Monroe leads a gallery talk in Milton Avery

Music, Dance, and Performance

Voices of Concinnity Chamber Ensemble

CONNatic Dance: Nutcracker Suite and Spicy (virtual program)

Hartford Gay Men’s Chorus: Singing from the Heart of Hartford

Arazzo Music Festival

Music in the Galleries

Samuel DeCaprio

Jaclyn Jones

Voce Concitato

Matt DeChamplain and Nat Reeves

Rick Germanson and Nat Reeves

Classes

Finding Light: Novice Photography

Finding Beauty through the Lens

In collaboration with Defining Studios

Films

Manhattan Short Film Festival

POP-UP CONSERVATION IN THE GALLERIES
School and Teacher Programs

Student Tours
Docent-guided visits were available to PreK-12 students, designed to correlate with state and national curriculum standards. This year, 2,946 students toured the museum from sixty-three schools across all eight counties in Connecticut and represented thirty-one cities and towns in the state, in addition to schools from Massachusetts, New York, and Rhode Island.

Virtual Tours and Programs
Live, docent-guided virtual visits were available to PreK-12 schools, designed to correlate with state and national curriculum standards. This year, 272 students took part in this program from four schools in Connecticut and Vermont.

Professionally produced videos, paired with museum-developed curricula, allowed teachers to implement aspects of our popular Studio Programs, Art and Writing, and Museum on the Move in their own classrooms. These resources reached 280 students from two schools in Connecticut and Georgia.

Studio Programs
In-person studio programs served 275 students this year. 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 structured for specific grade levels include Animals in Art, Color My World, Be the Curator, Drawing out the Details, Making Myths, Art and Poetry, and STEAM: Sketch Like a Scientist.

Art and Writing
This curriculum for grades 3-8 builds students’ narrative, descriptive, and expository writing skills through the investigation of art. Six schools from Hartford and Cheshire brought 314 students to the museum for an associated tour.

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.

Hartford Youth Art Renaissance
The forty-ninth annual exhibition, It’s Only Natural, was hosted at the museum and online for the first time, highlighting art created by PreK-12 students. A closing reception for families and supporters celebrated student artists with tours, live music, and special guests. A new partnership with Colt Park extended the exhibition through the summer with placement of artwork reproductions along park fencing.

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 2022 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 returned to the museum in the spring for an in-person program focused on Milton Avery.

Teacher Workshops and In-Service Training
Professional development sessions provide educators with tools to incorporate the visual arts into their classroom instruction. A series of virtual workshops were held this year for Waterbury art teachers.
Community and Youth Programs

Second Saturdays for Families
The museum welcomed nearly four thousand visitors this year through the return of in-person Second Saturdays for Families. Families experience art together with hands-on art projects, family-centered tours, music, and the performing arts. Programs in January and February were held virtually.

Community Days
The Wadsworth Atheneum and The Amistad Center for Art & Culture offered Juneteenth Family Day with free admission all day and extensive programming for nearly four hundred visitors of all ages. Virtual programming was offered for Martin Luther King Jr. Community Day.

Community Arts Program
The Community Arts Program offered hands-on studio programs to after-school groups from Hartford-area organizations. Wish Museum School and Hartford Public Library brought seventy-three students to experience the program.

Summer Community Studio
Summer Community Studio welcomed youth groups to the museum for a tour and related hands-on art-making experience. Community organizations including the Hispanic Health Council, Camp AGAPE, and Real Art Ways brought 198 youth to participate.

College and University Engagement

University Tours
Virtual and in-person visits were available to college and university classes and groups, including tours tailored to a specific academic course or topic. This year, 875 students participated from fifteen colleges and universities in Connecticut, Massachusetts, and New York.

Internship Program
Eight interns from five universities worked approximately 610 hours in the Communications and Marketing, Conservation, Curatorial, Education, Library and Archives, and Registrars departments.
Docent Program

Docent Council
Sixty-eight docents volunteered more than four thousand hours to train and provide more than one thousand in-person tours and one hundred virtual tours to more than nine thousand visitors of all ages. Docents attended twelve training sessions relating to exhibitions, the collection, and touring strategies led by education and curatorial staff as well as outside guest speakers.

Docent-in-Training Class
Nine docents-in-training completed their mentorship this year and joined the council as full docents.

Eileen S. Pollack Docent Education Lecture
Nancy Siegel, professor of art history and culinary history, Towson University

Museum Experience and Interpretation

Exhibition Interpretive Elements
The Education staff develops in-gallery interactives and resources in conjunction with exhibitions and the collections. A reading area and a booklet of artist biographies were produced for By Her Hand. For Milton Avery, we offered a color-based find-and-seek activity, a felt wall interactive, the #monthwithmilton sketch challenge, and a reading area.

Mobile Guide
The mobile guide allows visitors to access multimedia resources about collection objects and special exhibitions. New content was created in conjunction with By Her Hand and Milton Avery.

Access Programs

Wadsworth Welcome
Free admission for Hartford residents is offered through Wadsworth Welcome. Nearly five thousand residents who speak fifty-five 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 on 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 to plan curricular connections to classroom activities.

Member Programs

Artful Conversations
Hidden Histories in the American Silversmithing Trade
Thursday, September 2, 2021 (virtual program)
Brandy Culp, Richard Koopman Curator of American Decorative Arts

Lee Krasner’s Self-Portrait
Thursday, November 4, 2021 (virtual program)
Erin Monroe, Krieble Curator of American Painting and Sculpture

Jan Brueghel the Elder’s Mountainous Landscape with Herdsmen Resting by a Path
Thursday, January 6, 2022 (virtual program)
Oliver Tostmann, Susan Morse Hilles Curator of European Art

Cady Noland: Four Works in the Collection
Thursday, March 10, 2022 (virtual program)
Patricia Hickson, Emily Hall Tremaine Curator of Contemporary Art

Stories from a Silver Centerpiece
Thursday, May 5, 2022 (virtual program)
Linda Roth, Director of Special Curatorial Projects and Charles C. and Eleanor Lamont Cunningham Curator of European Decorative Arts

Edward Russell Thorat: Love’s First Dream
Thursday, June 9, 2022 (virtual program)
Matthew Hargraves, Interim Chief Curator

By Her Hand
Premier Member Opening Reception
Wednesday, September 19, 2021
Oliver Tostmann, Susan Morse Hilles Curator of European Art

Member-Only Curator Tours
Friday, October 1, and Saturday, October 2, 2021
Oliver Tostmann, Susan Morse Hilles Curator of European Art

Milton Avery
Premier Member Opening Reception
Tuesday, March 1, 2022
Erin Monroe, Krieble Curator of American Painting and Sculpture, with Edith Devaney, organizing curator for Milton Avery

Member Preview Days
Thursday, March 3, and Friday, March 4, 2022

Member-Only Curator Tours
Friday, March 4, and Saturday, March 5, 2022
Erin Monroe, Krieble Curator of American Painting and Sculpture
Program Partners
Institutions
The Armistad Center for Art & Culture
Arazzo Music Festival
Ballard Institute and Museum of Puppetry
Capital Community College
Connecticut Lyric Opera
Connecticut’s Old State House
CONNetic Dance
ExecMommyGroup
Friends of Colt Park
Hartford Artisans Weaving Center
Hartford Art School
Hartford Performs
Hartford Public Schools
Hartford Symphony Orchestra
Ice Cream for a Dream
Mandell Jewish Community Center
Creative Professionals
Acute Inflections, musicians
Jacqueline Bright, artist
Tom Burr, artist
Cafeteria Radio, DJs
Alvin Carter Jr., musician
Sean Cavanaugh, artist
Connecticut LEGO User Group
David Crane, artist
Anne Cubberly, performer
Samuel DeCaprio, musician
Defining Studios, photographers
Dejavu Dance Company, dancers
Wayne Dixon, musician
Leonardo Drew, artist
Torkwase Dyson, musician
Christina Ferrer, artist
FriendZWorld Music, musicians
Marilyn Greenberg, artist
Kathe Gregory, artist
Jakar Hankerson, dancer
Hartford Gay Men’s Chorus, musicians
Daka Henry, artist
Petra Jenkinson, musician
Jaclyn Jones, musician
Scott Kahn, artist
Andre Keitt, storyteller
Frederick-Douglass Knowles II, poet
Michael Kricz, musician
David K. Luff, writer
Russell Lewis, artist
Lily Sexton & Mama’s Marmalade, musicians
The Lost Tribe, musicians
Navine Mahmoud, artist
Susan Mangiero, writer
Mariachi Academy of New England, musicians
Adrian Martinez, photographer
Matt DiChamplain Trio, musicians
Maxx Maehler, performer
Amanda Mendoza, artist
Ed Johnetta Miller, artist
Movimiento Cultural Afro-Continental, performers
New England Ballet Theatre of Connecticut, dancers
Sabrina Orah Mark, writer
Phat A$tronaut, musicians
Revisionist Films
Pipilotti Rist, artist
Dongbin Shin, musician
Bonnie Rosa Sullivan, artist
Summer Tale, poet
Noama Taabar, artist
United Outkast, musicians
Voce Concitato, musicians
Voce of Concitato Chamber Ensemble
Nekita Waller, musician
Rhonda Ward, poet
Miles Wilson-Toliver, musician
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Leonardo Drew’s sculptural landscape on the Main Street lawn invited all passersby to sit, socialize, and play.

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Four pastels by Rosalba Carriera reunited after over half a century in By Her Hand. On loan from a private collection, their installation in the exhibition marked the first time a complete series of pastels by Carriera had been presented in the United States.
Second Saturdays for Families programming

Visitors gather outside the Wadsworth during outdoor programming.

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

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In Memoriam
Samuel R. Peterson & Frederick C. Copeland Jr.

The Wadsworth remembers two long-serving members of the Board of Trustees and generous supporters of the museum who passed away this year.

Samuel R. Peterson passed away on May 12, 2022. Dr. Peterson was an art history scholar, educator, and collector who devoted his considerable expertise and inspiring involvement to the Wadsworth through his many years of service and support. He most recently served as Honorary Trustee following a long tenure as Trustee, and as a member of the Curatorial Committee, the Auerbach Library Associates, and Design and Decorative Arts Council. His many contributions to the Wadsworth, including numerous gifts of significant works of art, will leave a lasting impact on this museum.

Frederick C. Copeland Jr. passed away on June 18, 2022. He served with distinction as Treasurer of the Wadsworth’s Board of Trustees, Chair of the Finance Committee, and member of the Audit, Compensation, Curatorial, Investment, and Executive Committees as well as President of the Design and Decorative Arts Council during his many years of service to the museum.

He was an accomplished business professional and an avid collector who freely shared his expertise and collections with the Wadsworth, with great benefit to the museum’s fiscal and exhibition strengths.

Both Sam and Rick will always be remembered fondly at the Wadsworth and receive our every gratitude.
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Emily Hall Tremaine Curator of Contemporary Art
Erin Monors
Krielle Curator of American Paintings and Sculpture
Alison Parman
Exhibition & Publications Manager
Allen Phillips
Collections Imaging and Publications Manager
Jared Quinton
Martindale Fellow for Contemporary Art
Linda H. Roth
Director of Special Curatorial Projects and Charles C. and Eleanor Lament Cunningham Curator of European Decorative Arts
Vanessa Sigalas
Jack Bogle Curator of American and Contemporary Art
David W. Dangremond
Associate Curator for Collections Research
Oliver Tostmann
Susan Morse Hilles Curator of European Art
Development
Hollis Dorman
Interim Director of Development
Ann Marie Drury
Special Events and Programs Manager
Keri Halloran
Development Assistant
Julia Isenberg
Associate Director of Development
Kate Paulo
Grants Manager
Diana Reeves
Membership Manager
Andrea Soma
Telesis Database Specialist
Erin Sullivan
Grants Assistant
Education & Visitor Services
Anne Butler Rice
Georgette Ascher-Auerbach
Koepman Director of Education
Lindsey Fyffe
School and Teacher Programs Manager
Denise Giannino
Docent and Tour Programs Manager
Marissely Gonzalaz
Youth and Community Programs Manager
Courtney Hebert
Manager of Groups & Visitor Services
Jama R. Holchin
Evaluation & Digital Interpretation Specialist
Adam Lenz
Public Engagement and Programs Manager
Michelle McFarland
Head of Visitor Experience & Services

Manisely Gonzalez gets kids started on an art making project during Juneteenth Family Day.
Gallery Attendants
Brooke Borsberry
Gallery Attendant Supervisor
Cecily Callazo
Front Desk Lead
Nahdi Ali
Chinna J. Castore
Alexa Casey
Taylor B. Casey
Angelika L. Clement
Mya L. Concepcion
Liam S. Cook
Harmony S. Cooper
Martha E. Crandall
Luis R. Cruz
Hunter Cyr
Jessica Daniel
Eileen Dullen-Jennings
Travis J. Dumas
Anne Dunne
Margaret A. Faassen-Anay
Daniela C. Figueroa
Gabriela Figueroa
Ryan Flanders
Carter Fluckiger
Elizabeth Fortin Alston L. Goldie
Caitlin E. Green
Emilie Iglesias
Gary A. Jacobs
Rachel O. Johnsly
Silma Khan
Jane Linnell
Sarah Loomer
Emilie Iglesias Lopez
Jillian J. McBride
Bailey Ruiz
Aidan Schroeder
Persa Shehreen
Julia Sollars
Branna Sterling
Amelia Sullivan
Cassandra M. Venoutsos
Joshua V. Vaira
Ayana Williams

Museum Services
Cecil Adams
Director of Facilities & Capital Projects
Willard Coppegde
Properties Services

Finance
Tracy Krasnowski
Director of Finance

Information Technology
Nooran Farrow
Information Systems Technician/Oﬃce Services

Library & Archives
Amy Kilkenny
Head of Library and Archives
Chloe Collins
Library and Archives Assistant

The Museum Shop
Stacey M. Stachow
Museum Shop Manager
Sarajane Cedrone
Museum Shop Assistant
Alexisjacqueline Martinez
Museum Shop Associate

Protection Services
Steve Berich
Supervisor

Registrar
Mary C. Busick
Chief Registrar
Paige Cubert
Senior Associate Registrar
for the Permanent Collection
Emma Cameron
Associate Registrar
Jon Eastman
Manager of Art Handling/Preparators
Joe Bun Kee
Art Preparator
Rick Bogdan
Audio Visual Technician
Art Preparator
Christopher Schroeder
Art Preparator

Internships
Fall 2022
Chloe Collins
Simmons University
Library and Archives
Jessica Daniels
Registrar Department
Olivia Grella
Central Connecticut State University
Communications and Marketing Department

Spring 2022
Anthony Rosado
Trinity College
American Art Department

William Boutalis
University of Connecticut
Communications and Marketing Department
Noah Coya
Wesleyan University
Education Department

Summer 2022
Mackensie Griffin
Bard Graduate Center
American Decorative Arts Department
Donglin Chen
Trinity College
Registrar Department

Volunteers
Education Department
Maryann-Kurth Garza
Barbara Greenbaum
Laura Harris
Gerard Lupacchino
Ava Schwartz
Hy Schwartz
Spencer Schwartz
Student volunteers from Trinity College Student Club JELLO
Employee volunteers from The Hartford Financial Services Group Inc.

Auerbach Art Library & Museum Archives
Jan Bealby
Eleanor Blake
Karen Byrne
Ann Drake

Staff Publications
Erie Monroe
Oliver Tostmann (co-editor)

[Image: Casey Mallinckrodt leads a conservation gallery talk]

[Image: American art intern Anthony Rosado (left) and Kat Sarris, conservation assistant, review archival letters for Hamilton: The Art of Remaking History]
The Amistad Center for Art & Culture

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Wadsworth Atheneum Museum of Art
Financial Statements

Statement of Activities and Changes in Net Assets
Year ending June 30, 2022 (with comparative totals for the year ending June 30, 2021)

<table>
<thead>
<tr>
<th>Without Donor Restrictions</th>
<th>With Donor Restrictions</th>
<th>2022 Total</th>
<th>2021 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>$3,072,542</td>
<td>$1,714,045</td>
<td>$4,786,587</td>
</tr>
<tr>
<td>Earned income</td>
<td>1,012,021</td>
<td>-</td>
<td>1,012,021</td>
</tr>
<tr>
<td>Investment income used by operations</td>
<td>2,621,764</td>
<td>-</td>
<td>2,621,764</td>
</tr>
<tr>
<td>Net investment income (loss) from trusts for the museum’s benefit</td>
<td>639,369</td>
<td>(2,976,144)</td>
<td>(2,336,775)</td>
</tr>
<tr>
<td>Net assets released from restriction</td>
<td>5,038,275</td>
<td>(5,038,275)</td>
<td>-</td>
</tr>
<tr>
<td>Total revenues, gains and other support</td>
<td>12,383,971</td>
<td>(6,300,374)</td>
<td>6,083,597</td>
</tr>
</tbody>
</table>

| Expenses: | | | |
| Programs: | | | |
| Collections and exhibitions | 6,771,023 | - | 6,771,023 | 4,864,422 |
| Education | 1,000,038 | - | 1,000,038 | 867,389 |
| Auxiliary, shop & rental activities | 1,046,238 | - | 1,046,238 | 853,153 |
| External affairs & membership | 1,250,821 | - | 1,250,821 | 1,088,520 |
| Total program expenses | 10,068,120 | - | 10,068,120 | 7,673,484 |
| General and administrative | 1,978,524 | - | 1,978,524 | 2,187,410 |
| Fundraising | 572,931 | - | 572,931 | 632,540 |
| Total expenses | 12,618,937 | - | 12,618,937 | 10,493,434 |

| Change in net assets from operations | (234,966) | (6,300,374) | (6,535,340) | 3,747,267 |

| Non-Operating income (expenses): | | | |
| Acquisition of works of art | (1,248,995) | - | (1,248,995) | (2,025,746) |
| Interest expense | (21,709) | - | (21,709) | (25,844) |
| Total return from long-term investments | (1,270,704) | (15,328,414) | (16,599,118) | 23,751,510 |
| (4,990,780) | (15,328,414) | (20,319,194) | 21,699,920 |

| Change in net assets | (5,225,749) | (21,428,788) | (26,854,537) | 25,447,187 |

| Net assets at beginning of year | 36,442,429 | 126,574,986 | 163,017,415 | 137,570,228 |
| Net assets at end of year | $31,216,680 | $104,166,198 | $136,162,878 | $163,017,415 |

Notes to the financial statements are available upon request.