

1899



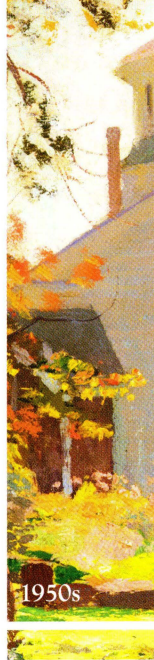
1914-27



1927-31



1935-66



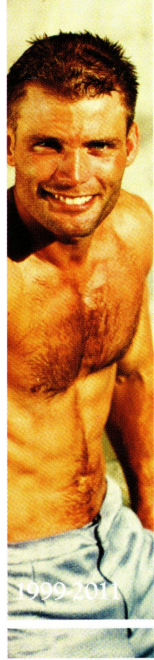
1950s



1958-74



1968-98



1999-2011

THE TIDES OF PROVINCETOWN



Pivotal Years in America's
Oldest Continuous Art Colony
(1899-2011)



New Britain Museum of American Art
56 Lexington St., New Britain, CT 06052
(860) 229-0257 / nbmaa.org

The Tides of Provincetown

Pivotal Years in America's Oldest Continuous Art Colony
(1899-2011)

July 15 - Oct. 16, 2011

Opening Reception: 2-3:30 p.m., Sunday, July 17
Remarks by Alexander J. Noelle, Curator, 2:30 p.m.

**Art Happy Hour: *Curating the Colony* with
curator Alexander J. Noelle**

5:30-8 p.m., Thursday, July 14 (Free with Museum Admission)

Symposium: *The Tides of Provincetown*

9:30 a.m.-3:30 p.m., Monday, Aug. 1 (\$50 members/\$65 non-members)

Featuring speakers James R. Bakker, Deborah Forman and
Elizabeth Ives Hunter

Film: *Hans Hofmann* (28 min) with Patricia S. Feinstein
4 p.m., Thursday, Aug. 25 (Free with Museum Admission)

Evening of Learning: *Behind the Scenes in Provincetown*
4-9 p.m., Thursday, Sept. 22 (\$40 members/\$55 non-members)
Featuring speakers Stephen Borkowski and Deborah Forman

For details on lectures, films, special tours by reservation and other programs
visit nbmaa.org.

Front details (from left to right): Charles W. Hawthorne, *The Fisher Boy*, 1908, New Britain Museum of American Art/
E. Ambrose Webster, *View from the Studio, Provincetown*, c. 1919, Private Collection-Provincetown/Blanche Lazell,
The White Petunia, 1932, The Art Museum of West Virginia University, Gift of James C. and Janet G. Reed/Hans
Hofmann, *Push and Pull III*, 1950, The Renate, Hans and Maria Hofmann Trust/Henry Hensche, *Untitled (Provincetown
Scene)*, Provincetown Art Association and Museum, Gift from the estate of Ruth Hiebert/Milton Avery, *March on the
Beach*, 1947, New Britain Museum of American Art/Robert Motherwell, *Elegy with Opening*, 1984, New Britain Museum
of American Art/Jack Pierson, *Self Portrait #6*, 2003, New Britain Museum of American Art
This exhibition and corresponding catalogue are generously supported by The Alice Osborne Bristol Fund/The Bailey
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