

 N
VIEW

FLORENCE GRISWOLD MUSEUM

JUNE JULY AUGUST 2019

INAUGURAL ISSUE



WELCOME TO OUR FIRST ISSUE of *On View*! Of utmost importance to the Florence Griswold Museum is the commitment to effective communication with our visitors, and to taking every opportunity to provide timely, engaging, and insightful information. This redesign comes after much consideration of our biannual *Ledger* and quarterly *Events* publications, which separately have served to highlight the content and events of the Museum. With the inauguration of *On View*, we will be able to share all of this exciting information in one quarterly print publication, offering the Museum news you love such as our *Collections Spotlight* and a sneak peek of upcoming exhibitions, as well as a new spotlight on visitor experiences at the Museum and a handy pull-out events calendar for easy reference.

In this initial *On View*, we are delighted to share with you a chronicle of this singular moment at the Florence Griswold Museum. This summer's opening of the *Robert F. Schumann Artists' Trail*, a pedestrian course throughout the grounds of the Museum that encourages visitors to experience the artistic, cultural, and ecological history of our site, marks a renewed commitment to the essential character of the natural landscape in our institutional identity. Along with the extraordinary *Fragile Earth: The Naturalist Impulse in Contemporary Art* exhibition that opens June 1, the establishment of the *Artists' Trail* further defines the Museum as a leader of interdisciplinary and forward-thinking museum interpretation.

We hope to welcome you to the Museum this summer to experience *Fragile Earth*, celebrate the *Artists' Trail*, and envision the future of our institution together. We look forward to continuing to advance the work of the Florence Griswold Museum: to create resonant programming, to welcome a spectrum of visitors, and, of course, to foster new ways of thinking and create unique experiences with all that is...*On View*.

Rebekah Beaulieu, Ph.D.
Director

Please join us for the 73rd Annual Meeting and Members' Reception for the summer exhibition

The Annual Meeting will take place on Friday, June 7, 2019 at 5:30pm under a tent on the Adrian P. Moore Garden Terrace. We will share brief reports on the activities of the Museum and invite members to elect a new slate of officers and trustees. Afterwards, we'll enjoy a festive reception and meet the artists behind this summer's exhibition *Fragile Earth: The Naturalist Impulse in Contemporary Art*.

Please RSVP (acceptances only) by Monday, June 3 to DeeDee at 860-434-5542 x 122 or DeeDee@FloGris.org.

Cover image: Courtney Mattison, Detail of *Afterglow (Our Changing Seas VI)*, 2018. Glazed stoneware and porcelain, 7.5 x 8.5 x 1.6 ft. Courtesy of the artist



Barbara and Bill with former Museum Director Jeff Andersen in 2004, when Bill received a Distinguished Advocate for the Arts Award from the Connecticut Commission on Culture and Tourism.

IN MEMORIAM

WILLIAM E. PHILLIPS

ON DECEMBER 26, 2018, our devoted trustee William E. Phillips passed away at the age of 88. He is survived by his wife, Barbara, who currently serves as a trustee.

Bill led an amazing life of adventure, business achievement, and philanthropy. He had a long and illustrious career at the advertising giant Ogilvy & Mather, including serving as Chief Executive Officer of Ogilvy Group during much of the 1980s. Throughout his career Bill was an articulate champion of corporate support for the arts. His papers are housed today at Duke University Library. Bill's zest for life included avid interests in skiing, tennis, and mountain climbing. With friends and family, he made successful ascents of mountains around the world, a passion that led him to serving as Chairman of Outward Bound International. Closer to home, he served as a trustee of his alma mater, Cornell University, where he helped to found the planned-giving Cayuga Society there.

Bill became involved in the Florence Griswold Museum in the late 1980s, and was elected a trustee in 1991. He served continuously over the past 27 years, most recently as Honorary Trustee. In the early 1990s, he and his fellow trustee Howard Brundage created a planned giving society at the Museum. Bill suggested we name it the Lieutenant River Society, an apt metaphor for something they hoped would be ever flowing. They were right. At the time of its founding, the Museum had a modest endowment of \$1.8 million. Since then, legacy gifts from the LRS have had a transformative effect on the Museum's endowment, its collections, and its property. Both Bill and Barbara, whom he married in 1997, played an important role in the Museum's Centennial Campaign from 1996-2006. Early on, they made a leadership gift that gave the trustees confidence in achieving the campaign's ambitious goals. The *William E. Phillips and Barbara Smith Gallery* within the Kriebel Gallery is named for their generosity as major donors and for their lifelong commitment to the advancement of the Museum as a regional center for American art, something that Barbara continues in her role as an active trustee today.

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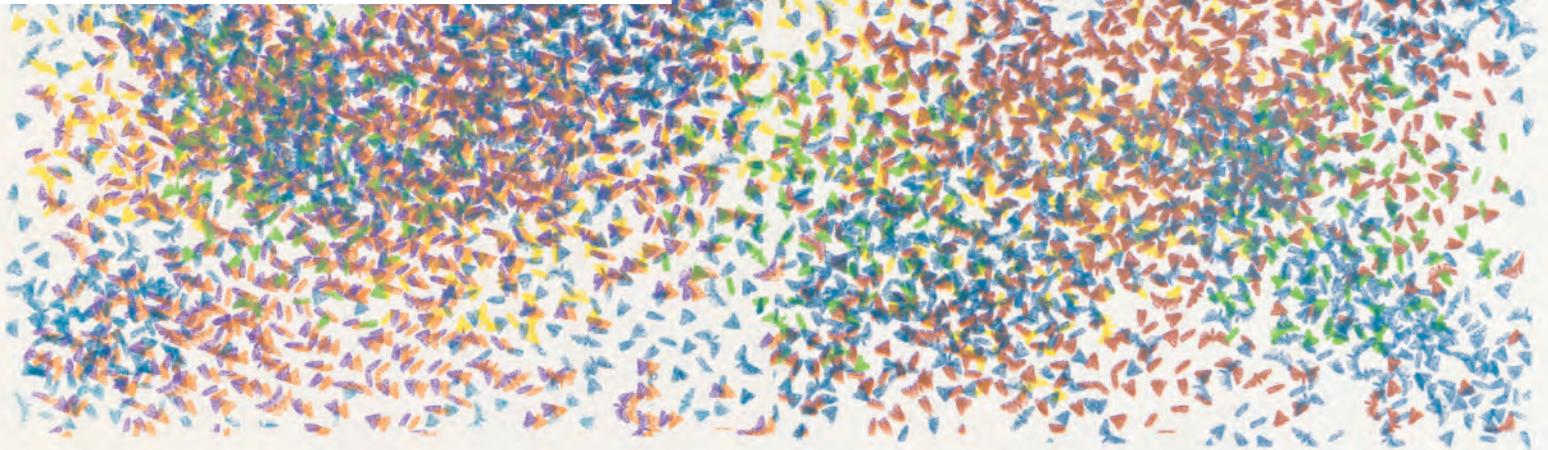
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James Prosek, *Moth Cluster IV*, 2018. Pen and ink and silkscreen on paper, 60 x 130 in. Courtesy of the artist and Waqas Wajahat, New York

New Exhibition

Fragile Earth: The Naturalist Impulse in Contemporary Art, on view June 1 through September 8, showcases the diverse approaches taken by ecologically concerned artists today, illustrating the powerful role they play in advocating for environmental causes. The Museum commissioned four leading contemporary artists to create new work that incorporates and responds to the natural world. The exhibition builds on the success of the Museum's 2017 exhibition, *Flora/Fauna: The Naturalist Impulse in American Art*, which surveyed the history of American artist-naturalists from the 19th to mid-20th centuries.

Mark Dion, Courtney Mattison, and James Prosek's works and select loans will be on view in the Museum's Kriebler Gallery, putting their art in conversation with the Museum's landscape and historic structures. Conceptual artist Mark Dion is well-known for assemblages that critique humans' treatment of the environment and the way we explore, classify, and preserve natural specimens for our own ends. He will create a new "cabinet of curiosity" with debris collected along the Connecticut shoreline. Sculptor and ocean advocate Courtney Mattison will display her monumental, intricately detailed ceramic wall reliefs that replicate the beauty of coral reefs and inform viewers of their threatened state.

"I believe art impacts our emotions and can move us to value the blue planet we live on in ways that scientific data often cannot. We protect what we care about and we care about what we know and understand. Art can bring the beauty and peril of coral reefs above the surface and into view and can inspire us to protect the ocean." COURTNEY MATTISON

Often described as a contemporary Audubon, artist-naturalist James Prosek considers in his work how we engage with, identify, and categorize nature. Playing off the aesthetic of the field guide, he will exhibit one of his signature hand-painted, silhouette-style murals of Connecticut flora and fauna, as well as a large-scale print made with the bodies of inked eels—travelers who make an awe-inspiring journey between local waters and faraway oceans.

Artist and professor Jennifer Angus is staging an artistic intervention in Florence Griswold's historic boardinghouse, activating the first floor with a theatrical display created with stunning preserved insects. Pinning insects to the walls in ornamental patterns, Angus creates surprising beauty, while also informing visitors of their importance to the ecosystem.

"These artists were selected for the profound message their works convey about environmental conservation," says exhibition Curator, Jennifer Stettler Parsons, Ph.D. "They transform natural and non-traditional materials, like insects and found debris, into art in order to make visible the human role in global climate change, and to reveal how our daily choices may endanger our planet's future." Parsons curated both *Flora/Fauna* and *Fragile Earth*.

Fragile Earth: The Naturalist Impulse in Contemporary Art has been made possible with generous support from the National Endowment for the Arts, Department of Economic and Community Development, Connecticut Office of the Arts, Bank of America, the Nika P. Thayer Exhibition and Publication Fund, Mr. & Mrs. Maxwell M. Belding, Mr. Charles T. Clark, The Howard Gilman Foundation, The Vincent Dowling Family, Mr. & Mrs. J. Geddes Parsons, Mr. William Blunt White, as well as donors to the Museum's Annual Fund.

Mark Dion, *Nature Morte*, 2018. Ceramic penguin, tar, metal bucket, various dime store trinkets and costume jewelry, 38 3/4 x 10 7/8 x 10 3/4 in. Courtesy of the artist and Tanya Bonakdar Gallery, New York / Los Angeles



MEDIA SPONSORS: WSHU Public Radio, Connecticut Cottages & Gardens

Collection Spotlight: William Chadwick, *The Orange Fan*

THE MUSEUM IS HOME to the largest collection of work by the artist William Chadwick, including his studio. The family of longtime art collector Dr. Everette James (1938–2017) has enhanced that depth with their partial gift of Chadwick's *The Orange Fan*, a painting he lent to the Museum in the 1970s for the first major exhibition of Chadwick's work. Dr. James developed significant collections of American Impressionism and Southern art, which he displayed in a museum he founded in North Carolina.

As a young man, William Chadwick emigrated with his family from England to Holyoke, Massachusetts, where his father established himself in textile manufacturing. Rather than enter the family firm, Chadwick studied art, and found inspiration in depictions of beautifully-attired women like those by his teacher, the Boston School artist Joseph DeCamp.

The Orange Fan demonstrates Chadwick's appreciation for clothing, pose, and setting, which he treats with a keen awareness of design. Photographs of the artist in his studio taken around this time show that he collected Japanese prints, an enthusiasm he shared with the Impressionists. Not unlike Monet or Whistler, Chadwick focuses our attention on the angular shapes and patterns of his sitter's colorful dress and fan, rather than on her face, which is turned away from the viewer. Artworks on the wall and furnishings around her in the room impart a mood of aestheticism, encouraging us to see the painting as an artistic arrangement rather than as a portrait. Chadwick would gradually shift from figure subjects toward landscape in the years following his first visit to Old Lyme in 1902.



William Chadwick (1879–1962), *The Orange Fan*, ca. 1906. Oil on canvas. Florence Griswold Museum, partial gift of the Everette James Family

Museum Welcomes Inaugural Artist-in-Residence

CONTINUING THE TRADITION begun by Florence Griswold of welcoming artists to her boardinghouse, the Museum is pleased to introduce Canadian-born artist Jennifer Angus as its first Artist-in-Residence. Living in the Fehrer House in Lyme from March through early June, Angus is preparing an installation that will encompass the entire first floor of the Florence Griswold House as part of the *Fragile Earth* exhibition. The artist specializes in transforming historic spaces and blank gallery walls with a confounding medium: preserved exotic insects. She pins them



in beautiful configurations that resemble wallpaper, which from a distance camouflages the entomological specimens until they are examined up close. Well-versed in the history and techniques of textile design as a Professor of Design Studies at the University of Wisconsin-Madison, Angus harnesses the psychological power of decorative art to astonish, delight, and inspire audiences to become environmentally engaged.

After researching the Lyme Art Colony and the artists' fondness for amusement, Angus conceived of a fantastical "lost chapter" of colony history that imagines the artists holding an insect-themed party in the House, inspired by the naturalist impulse of Willard Metcalf and others. Angus will install her insects as "wallpaper" in the House's hallway, and in each of the period rooms visitors will encounter marvels related to the artists' merrymaking—including Victorian glass domes glittering with rarities and vignettes of insects dancing or working, Miss Florence's costume embroidered with iridescent green beetle wings, a 104-drawer cabinet of curiosities created in preparation for the party, and beautiful insect jelly jar "preserves" as party favors.

With Angus piloting our first Artist-in-Residence program, the Museum hopes to advance its development in the future. The artist presents a lecture on opening day, June 1 at 2pm. Her installation will remain on view until November 10, beyond the special exhibition dates.

YOUR SUPPORT



ANNUAL FUND 2019

Even small gifts make big things possible

YOUR GENEROSITY CONTINUES TO BREAK RECORDS! Last year's Annual Fund campaign was a huge success as we rallied to show support for a new era of leadership under Director Becky Beaulieu.

This year, please consider how you can give generously as the Museum undertakes one of its most ambitious years yet! World-class exhibitions like *Fragile Earth* are quite expensive to mount; meanwhile, we are doing more than ever to provide life-affirming experiences in the arts for underserved groups, such as local immigrants, homeless adults, and at-risk youth.

All of this is made possible through the Annual Fund—the workhorse fund that helps us steward this historic landmark with excellence, present top-notch exhibitions and programming, and better the lives of our neighbors.

Your gift to the Annual Fund makes big things possible! FlorenceGriswoldMuseum.org/donate
Contributions to the Annual Fund are separate from membership dues.

Save the Date! 37th Annual Benefi Auction & Dinner Dance

The Museum's Benefit Auction & Dinner Dance keeps getting better and buzzier every year, so make sure your calendar is marked for Saturday, September 21, 2019.

Our Auction Committee, helmed by Katie Tuttle, is putting together an exceptional variety of coveted items you'll want to bid on—from art and jewelry to unforgettable travel and experiences. The creative minds of our Benefit Committee, chaired by Susan Cartledge, are planning an evening to remember with a delectable farm-to-table meal crafted by River Tavern, spirited bidding, and dancing under the stars.



This show-stopping event is our most significant fundraiser of the year—with all proceeds devoted to the Museum's inspiring roster of education and outreach programs. Make your plans now to be a part of this spectacular evening!

Take a Dip

We want to introduce you to our newest fundraising tool, the *DipJar*, debuting soon! Patrons can make a hassle-free donation for a specified amount right on the spot—just dip your credit card into the slot—wait for the chimes—and you're done. No worry about handling cash, writing a check, or waiting in line at the register.



Janet Eltinge and the Legacy of Thomas Nason

THE MUSEUM LOST a dear friend and generous donor to the collection when Janet Eltinge, the niece of the Lyme artist Thomas W. Nason (1889-1971), died on April 9, 2019 in rural Virginia, from complications of pneumonia. She was 73 years old. As the principal heir to the Nason estate following the death of Tom's widow, Margaret Warren Nason, in 1988, Eltinge dedicated herself over the next thirty years to stewarding the legacy of this singular artist, whose engravings, etchings, and paintings capture the poetic essence of the New England landscape.

Beginning in 1991 and continuing through 2017, Eltinge gave the Museum the contents of Nason's studio, including an engraving press and virtually all of his artist tools; his personal library; and a diverse selection of important prints and works of art that helped to form the most comprehensive public collection of this artist beyond that of the Boston Public Library. Examples from this collection have appeared in numerous solo and group exhibitions at the Museum, most recently in *Paper Trail* in the fall of 2018. Beyond these gifts, and typical of her thoughtfulness, Eltinge made sure that any royalties from the reproduction of Nason's work be given to the Florence Griswold Museum. We remember Janet Eltinge with equal measures of personal fondness and admiration for her selfless devotion to the legacy of Thomas and Margaret Nason of Lyme. Her family has asked that contributions in her memory be directed to the Museum.



Thomas Nason, *Ode to the Connecticut River*, 1947. Wood engraving on paper. Florence Griswold Museum, Gift of Janet Eltinge

YOUR VIEW

Here are some of your views of the Florence Griswold Museum captured on Facebook, Pinterest, and Instagram.



Wadsworth Atheneum @TheWadsworth - Feb 25
Stop in Wednesday for a Gallery Talk with Jenny Parsons, assistant curator at @GriswoldMuseum. Learn more about the Wadsworth's early twentieth century watercolors in "American Moderns in Watercolor: Edward Hopper and His Contemporaries." Free with admission. Feb. 27, noon.



paintings_by_jmd · Follow



32 likes
paintings_by_jmd My oil on canvas rendition of Florence Griswold Museum in Old Lyme, CT
#florencegriswoldmuseum #florencegriswold #florencegriswoldhouse #oldlymect

New London Homeless Hospitality Center
February 11 at 3:27 PM · 🌐
Many thanks to Julie Garvin-Riggs and the folks from the Florence Griswold Museum for leading a print making class with our guests today. We all have an inner artist!



February 18 at 1:58 PM · 🌐
Worked up an outfit on one of the Florence Griswold Museum handouts from their recently-installed exhibit, "The Great Americans".





A screenshot of the opening page of *SEE/change*.
Please go online and have a look!

And the Winner Is . . . *SEE/change*

THE MUSEUM'S ONLINE initiative *SEE/change* recently received an Award of Merit from the Connecticut League of Historic Organizations. *SEE/change* focuses on a single painting in the Museum's collection, *Seven Miles to Farmington* (ca. 1853) by George H. Durrie, to teach Connecticut history. For over 50 years, the CLHO has been central in promoting best practices among museums, historical societies, and heritage collections in Connecticut. Each year, they accept nominations for projects that

demonstrate exceptional contributions to state and local history. For our nomination, the project required letters of critical evaluation. Tiffany Caouette, Principal at Pleasant Valley Elementary School in South Windsor, and Amy Durbin, Manager of Education at the Nantucket Historical Association, provided the robust scrutiny. Congratulations to our Director of Education and Outreach David D.J. Rau for creating and managing this project.

It's a Bird! It's a Plane!

NO, IT'S A FAERIE SUPERHERO! With his tiny cape fluttering in the wind, this mini hero is flying high and heading home to SUPERTOPIA, the enchanted place where dozens of superfaeries live when not saving the world.

The outdoor campus-wide event features over thirty faerie-scaled creations inspired by esteemed superheroes. Several elementary and high school students have joined the roster of artists who create these fairy house masterpieces, along with a few guest artists from as far away as New York, Massachusetts, and Pennsylvania.



Please Welcome Matt Strelkel to the FloGris Team



WE ARE THRILLED

to share that Matt Strelkel joined our team as Director of Development on April 1. Matt is a native of Lyme and most recently worked as the Director of Development at The Williams School, a position in which he successfully managed a three-year endowment campaign. He has extensive experience in

planned giving initiatives, online giving and donor management, special events, and campaign strategy and oversight. Matt's references were absolutely stunning and illuminated Matt's skill as a development professional, a manager, and a team member. "Matt's energy, determination, and commitment to high standards make him a natural fit for the FloGris team, as does his love for the community," notes the Museum's Director Becky Beaulieu. "We are pleased that following a rigorous national search, we found our new Director of Development right in our own backyard." Also, many thanks DeeDee Filiatreault and Nathaniel Greene, who kept our development efforts as active as ever throughout this interim period. Matt lives in Lyme with his wife Leslie and two children, Grace and Oliver. Both children are exceptionally excited that their father now works at the "wee faerie museum!" Matt is an avid Red Sox fan and enjoys amateur home projects as well as summers spent at the Mile Creek Club.

Anniversaries and New Titles

THE STAFF OF THE Florence Griswold Museum is an exceptional group of hard-working individuals, and it is my pleasure to celebrate milestones of service for five of our colleagues. Julie Garvin Riggs joined the FloGris a decade ago, and today oversees our expansive outreach programming and studio art activities as Manager of Youth Education and Outreach. The Museum welcomed three essential members of our team in 2004: Ted Gaffney, Director of Facilities; Randy Robinson, Groundskeeper; and Matthew Marshall, who was recently promoted to Director of Visitor Services. All three of these individuals ensure our institution functions at its highest level and that we are able to welcome visitors to a beautiful and hospitable site. And we give special thanks to Tammi Flynn, Director of Marketing, who has been leading our marketing and promotion for twenty years. Whether contributing to an event onsite, representing us around the New England region, or creating engaging content, Tammi has served an integral role in crafting the story of the Museum and planning for its future.



"I consider it a privilege to serve alongside these stellar professionals," says Museum Director Becky Beaulieu, "and hope you will join in celebrating their commitment to the Florence Griswold Museum!" Congratulations Ted, Tammi, Randy, Julie, and Matt.

Nothing More American: Immigration, Sanctuary, and Community **AN EXHIBITION BY MATTHEW LEIFHEIT**

September 28, 2019 through January 26, 2020

THE WHITE CLAPBOARD meetinghouse with its towering steeple is an icon of New England's architecture and art. *Nothing More American* brings together depictions of Old Lyme's renowned First Congregational Church by 19th- and early-20th-century painters such as Childe Hassam with photographs by contemporary artist Matthew Leifheit that contemplate the meetinghouse's evolving symbolism.

In the summer of 2018, *The New Yorker* published an article by Dave Eggers with photographs by Leifheit of a Pakistani family that sought refuge from deportation May through October 2018 in the Church. The exhibition presents Leifheit's portraits of the family (Malik Naveed bin Rehman, his wife Zahida Altaf, and their daughter Roniya) taken inside the church, while also expanding the series with new work that considers the intersection between the fraught topic of immigration and the history of the Old Lyme church as an icon in American art. Once a symbol of New England colonists' pious ambition to establish a new society, the "meetinghouse" merged religion, government, and community into a powerful civic ideal that prevailed for two centuries. As depicted by Leifheit, the Old Lyme meetinghouse is both ark and prison, sheltering and confining a family hoping to partake in that American ideal. The artist's photos of the church's neoclassical spaces and architectural details encourage us to approach it with reverence as a sanctuary, as well as with a sense of history.

THE VIEW AHEAD



PLAN YOUR VISIT

EXTENDED MUSEUM HOURS

April through October

Tuesday – Sunday, 10am – 5pm

November through March

Tuesday – Saturday, 10am – 5pm
and Sunday, 1– 5pm

ADMISSION

\$10.00 for adults \$9.00 for seniors (62+) \$8.00
full-time students with I.D. Children 12 and
under are free

CAFÉ FLO

May 1 to October 27, Tuesday through
Sunday, 11:30 am to 2:30 pm

OFFICE HOURS

Monday through Friday, 9 am to 5 pm
Telephone: 860/434-5542 Fax: 860/434-9778

CLOSED

Mondays, New Year's Day, Easter Sunday,
Fourth of July, Thanksgiving Day, and
Christmas Day

DIRECTIONS

Located in the heart of the historic district
of Old Lyme at 96 Lyme Street, exit 70 off
Interstate 95. Accessible parking available.

ACCESSIBILITY

The campus includes the Hartman Education
Center and the Kriebler Gallery, which are fully
accessible with specially equipped restrooms.
Specially designed pathways make much of
the Museum's 12 acres accessible by wheel-
chair. The historic Florence Griswold House
is partially accessible, when accessed using
the ramped entrance. The 2nd floor (gallery
space) of the House and the interior of the
historic Chadwick Studio are not accessible by
wheelchair.

MISSION STATEMENT

*The mission of the Florence Griswold Museum
is to foster the understanding of American
Art, with emphasis on the art, history, and
landscape of Connecticut.*

Café Flo

Café Flo is a favorite
spot to relax over lunch.
Enjoy a variety of salads,
sandwiches, seasonal
favorites, and desserts,
along with specialty summer
cocktails, wine, and beer
on the Marshfield veranda
overlooking the Lieutenant
River. See you soon!



GardenFest

JUNE 1-16

Join us for this exciting series of events that take place in and
around the Museum's historic gardens, featuring a wide variety of
activities for all ages and interest levels. Most events are free with
Museum admission. Highlights include, *Garden Luncheon* Friday,
June 14 and *Blooms with a View* June 14, 15, and 16.

Celebrating the Arts with Old Lyme's Midsummer Festival

JULY 26-27

This year's festival kicks off on Friday with an outdoor concert
along our new *Artists' Trail* on the banks of the Lieutenant River.
Connecticut State Troubadour Nekita Waller brings everyone's
favorite music from soulful classics to pop hits and original songs.
Prior to the concert, visitors are encouraged to tour the summer
show *Fragile Earth: The Naturalist
Impulse in Contemporary
Art* in the Kriebler Gallery. On
Saturday, the festival continues
on Lyme Street with the Museum
presenting its Bohemian Street
Fair and Food Truck Court, the
Parading Paws Dog Show, our
Hands-On, Minds-On Education
Area, music by young performers,
and much more.

