



ON
VIEW

FLORENCE GRISWOLD MUSEUM

MARCH APRIL MAY 2021

LOOK FOR YOUR EVENTS
CALENDAR INSIDE!



Henry Ward Ranger, *The Forest Road, Early Spring* (detail), 1911. Oil on canvas, 28 x 36 in. Florence Griswold Museum, Gift of Mr. and Mrs. Robert Webster – currently on view in the exhibition *Centennial of the Lyme Art Association Gallery*.

THE MOST CHALLENGING CIRCUMSTANCES are seldom welcome, but always serve to encourage innovation and spark change. Institutions like ours will benefit from new ways of thinking and methods to advance our vision and resonance that the challenges of the past year necessitated. We at the Florence Griswold Museum embrace that this time together allows us the freedom to explore new roads ahead.

While we may not be abuzz with crowds at the moment, the Florence Griswold Museum team is as active as we have ever been. Our strategic planning process continues to flourish. Our staff is spending this time strengthening the plan with objectives and initiatives to ensure our relevance and further the stewardship of our collections and community relationships. We are pleased to take this time to attend to our operations and transition to a new integrated computer system that will assist our staff in managing our activities while making it even easier to serve you. We continue to take every opportunity to welcome you during this time, both onsite to our exhibitions *Expanding Horizons: Celebrating 20 Years of the Hartford Steam Boiler Collection* and *Centennial of the Lyme Art Association Gallery*, as well as online with a variety of programs, workshops, and lectures.

Our ability to be nimble during this time is a reflection of the consistent and enthusiastic support from you, our community. We are in awe of how you have stewarded us through the pandemic with your visitation to our exhibitions, your patronage of our store, and your financial and service contributions. In fact, we are thrilled to share that we concluded 2020 with record-breaking levels of individual support to the Annual Fund! This support allows us to serve you even in a reduced capacity and in confidence that we will weather these trying times together.

During these months as we transition from winter to spring, we often feel a sense of renewal. The arctic air is not yet gone and we always have snow and ice long after we think we should, impatient for warmer temperatures and the glow of summer. Yet this year, the promise of spring holds potentially more weight than at any other point in our lives. We hope to be able to join together soon with family and friends and celebrate as a community the good work of the Florence Griswold Museum.

See you in the galleries,

Rebekah Beaulieu, Ph.D.
Director

In Loving Memory of Max Belding (1922-2020)



ON NOVEMBER 11, 2020, the Museum lost a dear friend and devoted benefactor, Maxwell (Max) M. Belding, at the age of 98. A longtime resident of Old Lyme with a lifetime of experience in real estate development and finance, Max loved the Museum and actively sought to help this institution realize its full potential as a national center for American art.

Serving as a Trustee and in many advisory roles over three decades, he provided invaluable leadership at critical moments here – including the

Museum’s efforts to acquire the last remaining parcel of Florence Griswold’s original estate still being privately held. His pledge of support was the catalyst the Museum needed to pursue the landmark acquisition leading to a visionary reimagining of this historic site.

Max was also a crucial leader of the Centennial Campaign that paved the way for the 2001 Kriebel Gallery construction and full restoration of the Griswold House. A plaque in honor of Max and his wife Sally (who passed away in 2019) can be found on our riverfront, paying tribute to the Beldings’ leadership in this effort, as well as their love for the Museum and the Lyme landscape.

Max leaves behind a philanthropic legacy that has been transformative not only to this Museum, but to cultural institutions across our state. Ever the gentleman, Max was a beloved figure who exuded warmth and charm to everyone he met. He was one of a kind, and we will forever hold a special place in our hearts for our dear friend, Max.

VOLUNTEER VOICE

Morgan Regan

MEMBER OF THE BENEFIT AND DEVELOPMENT COMMITTEES



Morgan Regan

Everyone visiting the Florence Griswold Museum can’t help but smile. The delightful gardens, the gorgeous paintings that hang for us to voyeuristically inspect, the delicious food being enjoyed at Café Flo, it all brings such peacefulness and happiness. For me, I feel like I’ve come back to my favorite part of childhood. Growing up just outside of Washington, D.C., lots of family and family friends would visit all summer to take trips to the Smithsonian or the National Gallery of Art, then picnic on the National Mall, and for my cousins and me, we’d plead for ice cream from one

of the food carts. It was the perfect summer escape. Walking through the Florence Griswold exhibits, the *Wee Faerie Village*, and then down to the Old Lyme Ice Cream Shoppe is now my own family’s tradition and makes me happy thinking about my summers in D.C.

Volunteering at the Florence Griswold Museum has been my way to thank and support such a special and wonderful place in our community. The genuine warmth and fun spirits of the volunteers and staff can’t help but make it feel like a real home. I am thrilled to give back to such a lovely place that gives so much to me and my family.

Credits: Charles Parsons, *American, born England*, 1821–1910, Lyman W. Atwater, *American*, 1835–1891, *The Four Seasons of Life: Middle Age “The Season of Strength,”* 1868, lithograph, Joslyn Art Museum, Gift of Conagra Brands. Dana Sherwood, *Sketch for set of The Artists’ Bedroom Bestiary*, 2019. Watercolor. Courtesy of the artist. Edward C. Volkert, *Untitled (Oxen Hauling Logs in the Snow)*, Gouache on canvas. Florence Griswold Museum, Gift of Mrs. Robert D. Graff. Harlan Page, *Portrait of a Man*, ca. 1815. Oil on canvas. Florence Griswold Museum, Gift of The Hartford Steam Boiler Inspection and Insurance Company. >>

INSIDE



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William Henry Howe, *Old Bow Bridge* (detail). Oil on wood, 11 3/8 x 15 1/2 in. Florence Griswold Museum, Gift of Mrs. William S. Taylor—currently on view in the exhibition *Centennial of the Lyme Art Association Gallery*.

New Acquisition

THROUGH THE GENEROSITY of the A. Phimister Proctor Foundation, Robert W. Vonnoh's portrait of Margaret "Mody" Daisy Gerow (1875–1942) has been added to the permanent collection. The foundation, organized by the descendants of the American sculptor, is dispersing its collections to public institutions to broaden knowledge of his work.

The sitter appears dressed for her marriage to Proctor (1860–1950) in Chicago on September 27, 1893. The two had met during the World's Columbian Exhibition. Gerow was a member of the so-called "White Rabbits" assisting sculptor Lorado Taft and Proctor contributed nearly two dozen of his own sculptures to the fair.



Robert W. Vonnoh, *Margaret Daisy Gerow (Mrs. A. Phimister Proctor), Portrait in Wedding Dress*, 1893. Oil on canvas, 78 x 50 in. Gift of The A. Phimister Proctor Museum, with special thanks to Proctor's son, Gifford MacGregor Proctor, and Proctor's grandson, Phimister "Sandy" Proctor Church, both of whom adored and held a special bond with Proctor and his wife "Mody."

Gerow set aside her art career to support Proctor's work as a leading sculptor of animals, traveling with him to Paris not long after this portrait was painted. Gerow was a good friend of sculptor Bessie Potter, another protégé of Taft, who went on to marry Vonnoh in 1899.

This example of Vonnoh's work in the grand manner enhances our collection, which does not yet include a portrait by him at this scale. As the likeness of an artist friend, this painting echoes Vonnoh's powerful *John Severinus Conway*, his portrait of wife Bessie at work in their shared studio, and Vonnoh's own charcoal self-portrait, all in the collection. Mody Proctor would go on to model for Bessie Potter Vonnoh, posing with her infant son for *A Young Mother* (1896), one of the artist's best-known sculptures. Later, the Proctors lived in Wilton, Connecticut, from 1928 to 1936.

2021 Exhibitions

WE HOPE to see you many times throughout the year, especially to enjoy these two unique exhibitions. From June 4 to September 19, consider interconnectedness and solitude using works from the Museum's permanent collection in *Social & Solitary: Reflections on Art, Isolation, and Renewal*.

From October 2, 2021 through January 24, 2022, join us for *Revisiting America: The Prints of Currier & Ives*. Take a close look at works that perpetuated Victorian ideals in Currier & Ives' depictions of family, history, politics, and urban and suburban life. Their work served as important records of a nation in the midst of an extraordinary transformation from a rural and agricultural landscape to an industrialized and urbanized global power. *Revisiting America* is organized by Joslyn Art Museum, Omaha, Nebraska.



The American National Game of Base Ball Grand Match for the Championship at the Elysian Fields, Hoboken, N. J., 1866, lithograph. Joslyn Art Museum, Gift of Conagra Brands.

Great Grant News

THE MUSEUM IS GRATEFUL to have been recently awarded a COVID Relief Fund for Museums grant totaling \$45,454.50 to help offset the financial hardships caused by the pandemic. This grant was awarded by Connecticut Humanities, with funding provided by the Connecticut State Department of Economic and Community Development (DECD)/Connecticut Office of the Arts (COA) through an allocation to the State of Connecticut from the CARES Act. This grant comes in addition to previous CARES Act funding we received via CT Humanities in May. Both grants were designed to provide rapid-response relief to nonprofits forced to close during the pandemic, and we are tremendously grateful for our state's commitment to helping its cultural sites survive and thrive during this challenging season.

We are also pleased to announce the award of a \$5,000 marketing grant through the Eastern Regional Tourism District to create a promotional campaign to help visitors discover both the FloGris and our neighbor, the Lyme Art Association. This partnership will strengthen Southeastern Connecticut's position as an important drawing card for day-trippers and "staycationers." We are appreciative of programs like this that allow us to promote the vast cultural attractions our corner of the state has to offer.

Annual Fund Shatters 2020 Goal

THIS WAS CERTAINLY a unique year for fundraising across the country and here at the Museum! Our goal for the 2020 Annual Fund (which supports our day-to-day operations) was originally set for \$350,000. But with the arrival of the pandemic in March, we scaled back to a more attainable goal of \$275,000, uncertain about the ramifications of this crisis on fundraising.

Remarkably, with the loyal support of our members, friends, and Trustees, we ended up raising over **\$360,000** for the 2020 Annual Fund—meeting and exceeding our original goal! This is a truly outstanding achievement, and we are honored that so many of you chose to make the Museum a major giving priority this year. From the bottom of our hearts, thank you for helping us surpass our goals in this incredibly difficult year!

Charitable Gift Annuity Rates

ESTABLISHING A CHARITABLE GIFT annuity is a wonderful way to help the Museum while earning a steady stream of income in retirement.

Each year, the American Council on Gift Annuities (ACGA) sets gift annuity rates that fluctuate dependent on the age of the donor. Through June 30, 2021, rates of return are as follows: Age 60 = 3.9%; Age 70 = 4.7%; Age 75 = 5.4%; Age 80 = 6.5%; and Age 85 = 7.6%.

If you are looking for a great way to make a gift to the Museum, as well as prepare for future income opportunities, a charitable gift annuity is an exceptional option. For more information, please contact Matt Strelak, Director of Development, at matt.strelak@flogris.org.

Artist-in-Residence



THIS SPRING, DANA SHERWOOD will serve as our second Artist-in-Residence. Between April and July, she will be staging and filming material in preparation for her 2022 exhibition, *Dana Sherwood: Animal Appetites and Other Encounters in Wildness*. The residency and exhibition will be carried out in conjunction with Associate Curator Jenny Parsons.

Sherwood will create a commission inspired by our core story and the Museum's environmentally-conscious efforts today. For her piece *Artist's Bedroom Bestiary*, Sherwood has designed a 3D reproduction of the Florence Griswold House's ca. 1910 Artist's Bedroom. It will serve as the outdoor stage for nocturnal visits by the animals who live, usually unseen, in proximity to humans. Artists' meals in the dining room and on the porch were an important part of the Art Colony boardinghouse experience. Within our archives, stories link humans, animals, and food: Lyme artists often described local animals in anthropomorphic terms, or were foiled by their unreliability as subjects for art. Sherwood will tap into that history through her practice of making playful, evolving attempts to communicate with feral animals through banquets she prepares.

She collaborates with nature to underscore its unpredictability and to encourage audiences to contemplate how animals have adapted to the encroachment of suburban development.

During her residency, Sherwood will compile the infrared video footage she collects into artwork for the exhibition. The resulting film, sculpture installations, and paintings will offer unique opportunities for engaging with significant contemporary discussions around the environment, global food chains, feminism, animal studies, myth, and spirituality.

THE VIEW AHEAD



PLAN YOUR VISIT

MUSEUM HOURS

April through December
Tuesday through Sunday 10am to 4pm
January through March
Tuesday – Saturday 10 am to 4pm
and Sunday 1 to 4pm

RESERVATIONS REQUIRED

Admission is available with 24-hour advance online ticketing only.

ADMISSION

\$10 Adults, \$9 Seniors (62+), \$8 Students with ID, and free for Children 12 and under and Museum Members.

OFFICE HOURS

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

CLOSED

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

ACCESSIBILITY

The Hartman Education Center and the Kriebel Gallery are fully accessible with specially equipped restrooms. Specially designed pathways make much of the Museum's 12 acres accessible by wheelchair. The first floor of the historic Florence Griswold House is wheelchair accessible by a 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.

96 Lyme Street, Old Lyme, CT 06371
FlorenceGriswoldMuseum.org

Follow us on    

MEMBERS ENJOY IT ALL!

Become a Museum member today and receive free general admission year-round, discounts on programs, and a 10% discount at The Shop and Café Flo. To find out more, go online, call, or come in. Individual memberships begin as low as \$60 per year.

Strategic Plan Update

WHILE IT SEEMS counterintuitive, the isolation of the pandemic allowed our staff and Trustees, along with other community members, the opportunity to make significant progress in developing our new Strategic Plan. At the Board of Trustees' December meeting the five foundational goals of the new plan were passed. Now over the next few months, staff will work with the Planning Committee and volunteer leadership to hone strategies and objectives that will help accomplish those goals moving forward.

Many thanks to everyone willing to be interviewed in this planning process, as well as those who attended virtual and in-person workshops that helped inform our strategies. We also want to thank those who took time to fill out a member survey; we were overwhelmed by the tremendous response received.

Here's to the future and wonderful things to come as we grow together!

Staff News

CONGRATULATIONS TO STAFF celebrating anniversaries in 2021—Business Manager **Therese Kus**, 40 years; Curator **Amy Kurtz Lansing**, 15 years; Manager of Membership & Individual Giving **Nathaniel Greene**, 10 years; Associate Curator **Jenny Parsons**, 5 years. "I'm not sure many institutions can boast the longevity of staff as we can," notes Director Becky Beaulieu. "We are fortunate to have people devote much of their careers to the Museum—they are truly its heart and soul."



Therese Kus



Amy Kurtz Lansing



Nathaniel Greene



Jenny Parsons

WISHES FOR HAPPINESS and health to three new (tiny) members of our FloGris family and their parents. **Legairre Graysen Radden**, born October 29 to Amber (Visitor Services Associate) and Legairre Radden. **Hudson William Kunkel**, born November 11 to Shelby Chadwick (Education Assistant) and her husband Matt Kunkel. **Grace Penelope Parsons**, born in December to Jenny (Associate Curator), Tim, and big sister Molly Parsons.

EVENTS

MISS FLORENCE'S CRAFTING CLUB



Inspiring museum-quality creativity at home

Makes a great gift, too!

HANDS-ON CRAFT PROJECTS

New This Year!

Miss Florence's Crafting Club #1 Spring/Summer (March-July) \$85 (members \$75) includes postage in the U.S.

The crafters in the Education Department are busily preparing special fun and creative activities for budding young artists. Club members will get a different craft kit monthly for five months—all previous kits will be sent if you sign up after March. Craft kits include all materials and instructions.

Programs with fees require advance reservation. To RSVP, call (860) 434-5542, ext. 111 or go online to FlorenceGriswoldMuseum.org.

Please note that there are no refunds for programs \$20 and under. Refunds for programs over \$20 are subject to a \$20 cancellation fee. More program refund information on Museum's website.

SPECIAL MEMBERSHIP OFFER TO ENJOY IT ALL! Become a Museum member today and receive free general admission year-round, discounts on programs, and a 10% discount at The Shop and Café Flo. Plus, as a special one-time offer, join today and your membership will be valid through December 31, 2020! To find out more, go online, call, or come in. Individual memberships begin as low as \$60 per year.

MARCH

MINDFULNESS EVENT

Saturday, March 13, 10:30am

Forest Bathing Along the Artists' Trail
Regan Stacey, Certified Forest Bathing Guide
\$45 (members \$40); includes a *Be Our Guest Pass* to Museum (details online)

Awaken your senses through a guided Forest Bathing experience along the Museum's Artists' Trail. Rain or shine (dress accordingly). Face masks and social distancing required.

ART FILM AT THE KATE

Saturday, March 27, 1pm

Easter in Art: The Greatest Story Ever Painted
\$15 (members \$13); contact The Kate for tickets; contact the Museum Front Desk for member discount code

This beautifully crafted film explores the Easter story as depicted in art, from the time of the early Christians to the present day.

APRIL

VIRTUAL PAINTING CLASS

Mondays, April 12, 19, 26, 10am-1pm

The Floral Experience: A Painterly Expression of Flowers—From Impressionism to Abstractionism
Dmitri Wright, Connecticut Impressionist and Instructor
Fee: \$275 (members \$250)

Join painter Dmitri Wright in his Connecticut studio (via ZOOM) for a virtual painting class investigating the power and freedom of painting flowers. More info online.

MINDFULNESS EVENT

Saturday, April 17, 10:30am

Forest Bathing Along the Artists' Trail
Regan Stacey, Certified Forest Bathing Guide
\$45 (members \$40); includes a *Be Our Guest Pass* to Museum (details online)

Awaken your senses through a guided Forest Bathing experience along the Museum's Artists' Trail. Rain or shine (dress accordingly). Face masks and social distancing required.

VIRTUAL LECTURE

Sunday, April 18, 2pm

Image vs. Reality: The Facts and Fictions of Clothing Depicted in The Hartford Steam Boiler Collection
Lynne Zacek Bassett, Costume & Textile Historian
\$10 (members \$8)

Bassett shares both the facts and the fictions of the clothing in the paintings as well as offering an examination of Miss Florence's attire in Alphonse Jongers' *The Harpist* (1903).

ART FILM AT THE KATE

Saturday, April 24, 1pm

Lucian Freud: A Self Portrait
\$15 (members \$13); contact The Kate for tickets; contact the Museum Front Desk for member discount code

One of the most celebrated painters of our time, Lucian Freud is also one of very few 20th-century artists who portrayed themselves with such consistency.



MAY

VIRTUAL LECTURE

PLEASE TAKE NOTE: this talk will be presented live online only, it will not be recorded.

Sunday, May 2, 2pm

Your Flower Child Update: How to Be More in Bloom—A Talk Celebrating the 50th Anniversary of Earth Day

Tovah Martin, Gardener and Author
\$10 (members \$8)

Join garden guru Martin as she suggests ways to weave pollinator-pleasing flowers into found spaces on your property including liberating herbs from the strict confines of formal beds and letting them romp around.

MINDFULNESS EVENT

Saturday, May 15, 10:30am

Forest Bathing Along the Artists' Trail

Regan Stacey, Certified Forest Bathing Guide
\$45 (members \$40); includes a *Be Our Guest Pass* to Museum (details online)

Awaken your senses through a guided Forest Bathing experience along the Museum's Artists' Trail. Rain or shine (dress accordingly). Face masks and social distancing required.

ART FILM AT THE KATE

Saturday, May 22, 1pm

Wunderkammer—World of Wonders

\$15 (members \$13); contact The Kate for tickets; contact the Museum Front Desk for member discount code

The *wunderkammer*, or cabinets of wonder, emerged among sovereigns and elite collectors in the 16th century. This film explores the extraordinary rooms, both past and present, that are filled with remarkable wonders from all over the world.

LOOKING AHEAD

ART FILM AT THE KATE

Saturday, June 12, 1pm

Sunflowers: Explore Van Gogh's Iconic Paintings

\$15 (members \$13); contact The Kate for tickets; contact the Museum Front Desk for member discount code

This film features an extraordinary exhibition that took a new and revealing look at the five publicly-owned versions of sunflowers in a vase.



Expanding Perspectives on American Art: A Springtime Scholar Series

Series Fee: \$100 for 10 lectures (members \$90) • Individual lectures are \$12 (members \$10)

The Museum's traditional onsite Winter Studies class has been reimaged as a virtual springtime lecture series to take advantage of the new and exciting scholarship offered in the current exhibition *Expanding Horizons: Celebrating 20 Years of the Hartford Steam Boiler Collection*. *Expanding Perspectives on American Art* features ten virtual lectures offering current scholarship on topics ranging from the American watercolor movement and folk art to African American studies and ecocriticism. Speakers will also focus on works of art in the Museum's collection.

Lecture #1

Wednesday, March 17, 11am

Exhibiting Nature's Nation: The Arrival of Ecocritical Art History

Alan C. Braddock, Ralph H. Wark Associate Professor of Art History, William & Mary, Williamsburg, VA
"Ecocriticism" in art history expands understanding of both historical and contemporary art by incorporating knowledge about ecology, environmental history, and environmental justice. Braddock, co-curator of *Nature's Nation*, will discuss the exhibition, its reception, and future directions in ecocritical art history.

Lecture #2

Wednesday, March 24, 11am

A Mother Daughter Conversation: Lilian Westcott Hale and Nancy Hale

Erica Hirshler, Croll Senior Curator of American Paintings, Museum of Fine Arts, Boston.

Unlike many women of her day, painter Lilian Hale continued her successful career after her marriage and the birth of her daughter Nancy in 1908. She used her as a model from the very start, depicting her in charcoal and in oil from infancy to adulthood. Hirshler discusses how the two women saw themselves and one another in the Flo Gris' luminous Hale, *Woman Resting*.

Lecture #3

Wednesday, March 31, 11am

Self-Taught Artists, Cultural Nationalism, and Interwar Modernism

Katherine Jentleson, PhD, Merrie and Dan Boone Curator of Folk and Self-Taught Art, High Museum of Art, Atlanta, GA

This talk will consider how self-taught artists—both contemporary and historical—quelled longstanding anxieties about originality in American art and created a more inclusive definition of who could be an artist in the United States. This talk will consider how "gatecrashers" such as Grandma Moses and Horace Pippin paved the way for future generations of self-taught artists who continue to diversify the changing canon of American art.

Lecture #4

Wednesday, April 7, 11am

The Raw, The Cooked, and The Manufactured: Charles Ethan Porter and Late 19th Century American Still Life Traditions

Kirsten Pai Buick, Professor of Art History, University of New Mexico, Albuquerque, NM

Charles Ethan Porter's *Strawberries* (1888) provides an excellent opportunity to examine late 19th century representations of food, dining rituals, and how national conversations shaped domestic experiences, and how those experiences were further nuanced by gender, class, race, and mass production. Porter, who was African American and from Hartford, CT, used still life painting to realize for himself, his family, and his community a way to escape the hardship and impoverishment of his early life.

Lecture #5

Wednesday, April 14, 11am

Edwin Sheffield Bartholomew's Sappho and the Skin of Sculpture

Caitlin Meehye Beach, Assistant Professor, Art History, Fordham University and Andrew W. Mellon Fellow, Department of European Sculpture and Decorative Arts, Metropolitan Museum of Art

Around 1850, the Connecticut-born sculptor Edwin Sheffield Bartholomew carved a bust of Sappho, the ancient Greek lyric poet known for her verses on love and longing. Using the smooth, supple surface of the sculpture's marble "skin" as a point of departure, this talk considers the ways the aesthetics of neoclassicism shaped understandings of race, gender, sexuality, and desire in the nineteenth century.

Lecture #6

Wednesday, April 21, 11am

Material Observations on Whittredge and Earl: New Takes on "The Farmer's Garden, Simsbury" and "Mrs. Guy Richards of New London"

Amy Kurtz Lansing, Curator, Florence Griswold Museum, Old Lyme, CT

Lansing shares her perspective on paintings by Worthington Whittredge and Ralph Earl that reveals what more we can learn about art by considering it as a special kind of material object. How do the physical characteristics of these paintings and of the items depicted in the compositions suggest deeper meanings for each work of art?

Lecture #7

Wednesday, April 28, 11am

Expanding Horizons: American Artists Discover Watercolor

Kathleen A. Foster, The Robert L. McNeil Jr., Senior Curator of American Art, Philadelphia Museum of Art

Americans fell in love with watercolor in the decades after the founding of the American Watercolor Society in 1866. The rise of interest in this medium in the late 1800s was stoked by many forces, including the taste for impressionist sketching, the pressure of many women artists seeking a place in the art world, and the interest of a new generation of collectors. Watercolors by Homer, Eakins, and Sargent join examples from the Flo Gris collection to tell the story of the American watercolor movement.

Lecture #8

Wednesday, May 5, 11am

Pesky Crop or Cure-all?: The Power of Plants in the Art of John Frederick Kensett

Jeffrey Richmond-Moll, Curator of American Art, Georgia Museum of Art, University of Georgia, Athens, GA

Richmond-Moll explores the complexity of plant life, as both organic form and cultural symbol, in the work of nineteenth-century American painter John Frederick Kensett. In the artist's *Study of a Burdock Plant*, one discovers a multilayered view into the conventions of nineteenth-century landscape painting, contemporary ideas about horticulture and herbal medicine, and the emblematic power of plants in constructing American identity.

Lecture #9

Wednesday, May 12, 11am

us / U.S.

Dr. Horace D. Ballard, Curator of American Art at the Williams College Museum of Art, Williamstown, MA

The portraits and landscapes of the United States elucidate the ongoing tensions between individual and collective identities, the cultural work of beauty, and the false, but easy correspondence between politics and power, that have shaped our rhetoric, our communities, and our laws. This talk elucidates how certain works point us toward past and present understandings of "America" in the civic imagination and possibly, justice.

Lecture #10

Wednesday, May 19, 11am

A 2020 Vision: Rethinking the Hartford Steam Boiler Collection of American Art

Jenny Parsons, Associate Curator, Florence Griswold Museum, Old Lyme, CT

Parsons, curator of the exhibition, *Expanding Horizons: Celebrating 20 Years of the Hartford Steam Boiler Collection*, discusses her approach to embarking on fresh interpretations of this American art collection. Hear about some of the new discoveries made through research, including works by William Johnston, John Henry Twachtman, Lilian Westcott Hale, George de Forest Brush, and Harriet Whitney Frishmuth.



CAFÉ FLO OPENS

Saturday, May 1.

Check the Museum's website for reservation information.



FLORENCE GRISWOLD MUSEUM

Celebrating Art, History, and Nature

96 Lyme Street, Old Lyme, CT 06371

New Online Exhibition Launched

Hauling and Harrowing: Edward Volkert and the Connecticut Farm features paintings, sketches, historic footage, and biography of the artist who became known as "America's cattle painter." The exhibition can be accessed through the Museum's home page and joins a robust list of titles and virtual tours that encourage visitors to delve deeper into a variety of topics, from current and past exhibitions to schoolgirl needlework, the later years of photographer Walker Evans, and much more. *Hauling and Harrowing* was made possible by a grant from Connecticut Humanities.



Volkert painting reproduced for the cover of the February 1936 issue of *Farm Journal*.

Thank You Sponsors

The current exhibitions have been made possible with the generous support of Connecticut Humanities, HSB, The David T. Langrock Foundation, the Department of Economic and Community Development, Connecticut Office of the Arts, Ms. Barbara Smith, Mr. Andy Baxter, Mr. Jon Cohen, The Vincent Dowling Family Foundation, Mr. & Mrs. J. Geddes Parsons, Bouvier Insurance, Mr. & Mrs. Richard H. Booth, Mr. & Mrs. Jeffrey Cooley, Mr. David W. Dangremond, Mr. Frank W. Hamilton III, The George A. & Grace L. Long Foundation, Roy and Deborah Moore, Mr. & Mrs. Jeb N. Embree, Mr. & Mrs. Larry J. Lawrence, George & Jane Rapport, Mr. William Blunt White, Dr. Margaret O'Shea & Mr. Daniel O'Shea, Mr. & Mrs. Jonathan Butler, Carolyn Wakeman & Robert Tierney, as well as donors to the Museum's Annual Fund. WSHU is the media sponsor for *Expanding Horizons*.

The Museum's educational programming is supported by Art Bridges; the Community Foundation of Eastern Connecticut; Connecticut Humanities; the Randolph and John Dirks Fund; the Frank Loomis Palmer Foundation; the John and Kelly Hartman Foundation; the Lelan F. Sillin, Jr. Education Endowment Fund; the Sali Godard Riege Educational Fund; the Elizabeth Matthews Hubbard Education Fund; the Sally Bill Children's Education Fund; and the Betty M. Challgren Education Fund.

Due to COVID-19, most educational programs are being offered virtually. These events are FREE thanks to the support of these sponsors: Art Bridges, Connecticut Humanities with funding from the National Endowment for the Humanities and the federal CARES Act.

