



# ON VIEW

FLORENCE GRISWOLD MUSEUM



SEPTEMBER OCTOBER NOVEMBER 2019

LOOK FOR YOUR EVENTS  
CALENDAR INSIDE!

# DIRECTOR'S VIEW



**WELCOME TO AUTUMN AT THE FLOGRIS!** I hope you have enjoyed this summer, our first with the newly-opened Robert F. Schumann Artists' Trail on our grounds. It has been an absolute pleasure to observe our visitors enjoy this site in new ways, as they listen to the birds nestle into the birdboxes, meander the Boardwalk, and sit in the cool shade along the Woodland path.

As fall draws near, it is full of the promise of another exciting season at the Florence Griswold Museum. Sadly, we must bid farewell to *Fragile Earth: The Naturalist Impulse in Contemporary Art* on September 8. The good news, however, is that the installation in Miss Florence's house of the work of our first artist-in-residence Jennifer Angus will remain on view until November 10. The exhibition "*Nothing More American: Immigration, Sanctuary, and Community—An Exhibition by Matthew Leifheit*" opens on September 28 and will be a deeply resonant reflection on the history and character of the First Congregational Church of Old Lyme as a locus of religious, cultural, social, and political activity. And of course it would not be fall at the Museum without Wee Faerie Village! This year's theme, *SUPERTOPIA: Wee Faerie Superheroes' Headquarters and Hideaways* is sure to be a fun-filled journey to dozens of faerie hero hangouts throughout the Museum grounds.

I invite you to join us at the Florence Griswold Museum and look forward to welcoming fall with you!

See you in the galleries!

Rebekah Beaulieu, Ph.D.  
Director

Cover image: Matthew Leifheit, *Malik Naveed bin Rehman, Zahida Altaf, and daughter Roniya in sanctuary at the First Congregational Church, Old Lyme*, 2018. Above: Theodore Robinson, *Autumn Sunlight*, 1888. Oil on canvas. Gift of the Hartford Steam Boiler Inspection and Insurance Company



Pictured left to right: Bonnie Reemysnder, Old Lyme First Selectwoman; Jeff Andersen, Director Emeritus; David and Ford Schumann, sons of Robert F. Schumann; Becky Beaulieu, Museum Director; and David W. Dangremond, Museum President.

## THE ROBERT F. SCHUMANN ARTISTS' TRAIL

officially opened on July 22, 2019. Attended by over 350 people, including the Schumann family, Robert F. Schumann Foundation representatives, landscape architects Stimson Associates, and of course our Museum family and friends, it was a spectacular day that will forever be a part of the Museum's history. The Artists' Trail provides visitors a new way to experience the art, history, and ecology of this very special site. We hope to see you soon on the Trail!

>> Turn to the **EVENTS** calendar for information on a tour with Lauren Stimson and artist demonstrations using the newly designated Hassam Studio site.





Matthew Leifheit, Joseph Kazadi, Martine Kabanga, and their children Miriama, Drysile, and Joey, 2019

**DON'T MISS OUR TIMELY** and thought-provoking new exhibition, *"Nothing More American: Immigration, Sanctuary, and Community—An Exhibition by Matthew Leifheit, on view September 28, 2019 through May 31, 2020.* In the summer of 2018 Brooklyn-based photographer Matthew Leifheit provided photography for an article in *The New Yorker* about a Pakistani family who sought refuge from deportation between May and October 2018 in the First Congregational Church of Old Lyme. *"Nothing More American"* uses these photos as a starting point to consider 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. Leifheit's photos evoke what it was like for the family during their months inside the church, creating images of their living spaces, the art they made while there, and the people from the congregation who helped them. Leifheit'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.

"As depicted by Leifheit, the Old Lyme meetinghouse is both ark and prison, sheltering and confining a family hoping to partake in the American dream," notes Curator Amy Kurtz Lansing. *"Nothing More American"* is sure to spark conversation and debate and we will make every effort to present the topic and its themes with sensitivity to all viewpoints." In order to provide an outlet for varying perspectives to be shared, the Museum will provide a talkback wall where visitors can respond to some of the central questions posed in the exhibition. "We do not expect to create consensus," says Kurtz Lansing, "but we willingly embrace the challenge of creating a space for a positive and productive discussion of the issues raised by the exhibition."

## Q & A WITH MATTHEW LEIFHEIT

**"Nothing More American" contains depictions of the church by artists such as Childe Hassam and Everett Warner, as well as historical objects from the church, such as the clapper salvaged from the 1907 fire to highlight the history and architecture of the church building. How do your photographs fit?**

When I photographed Malik Naveed bin Rehman and Zahida Altaf and their daughter Roniya during their stay in the First Congregational Church's sanctuary room, one thing I was thinking about was the relationship between people and architecture. When artist Lorado Taft described Childe Hassam's painting *Church at Old Lyme* as "nothing more American on all the continent," he was pointing to it as a beacon of a certain ideal of Americanism, but in fact the style of the architecture draws from ancient Greece and Rome, and really

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# IN THE GALLERIES



Matthew Leifheit, *Memorial Day parade in front of the First Congregational Church, Old Lyme, 2019*

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FLORENCE GRISWOLD MUSEUM

contains a collage of many influences. And the space is used in ways that might seem surprising—it was both a sanctuary and a prison for that family. The half-melted bell clapper you mentioned is to me a symbol of the building of the church rising from the ashes or sort of making a new version of itself to deal with the changing world. The way it looks like some kind of ancient relic also reminds me that the values the church is acting on are much older than America.

**After the Rehmans, you photographed other immigrant families along the shoreline. What factors do you consider as you tell their stories through your photos?**

I have met some of the families helped by the Refugee Resettlement Committee, which is a coalition of three churches in town. These are people who have been admitted to the country by the government and are staying in the church or being helped by its congregation in other ways, on paths to eventual citizenship. Malik and Zahida and Roniya are people who were already members of the community then came under threat of deportation, though they thankfully don't have another ICE check-in until July 2020. I am interested in showing these families in different parts of the immigration process.

**What do you hope visitors take away from seeing the exhibition?**

One thing is, I hope that looking at these stories together could help us to understand much larger issues by considering them on a human scale.

**You teach, you write, and started MATTE Magazine. Do you see yourself as a champion for other artists, particularly photographers?**

Yeah! I founded MATTE in 2010 as a platform for new ideas in photography, and I still mostly publish the work of very new artists. I think often the early work of an artist, although rougher, is often closer to the reason they started making art in the first place. The magazine usually features one artist per issue, which is anywhere from 30-80 pages of one person's work.

Leifheit is Editor-in-Chief of MATTE Magazine, an independent journal of emerging photography founded in 2010, and was formerly photo editor of VICE Magazine. He



holds a BFA from the Rhode Island School of Design and an MFA from the Yale School of Art, where he was awarded the Richard Benson Prize in 2017. Leifheit has taught at Pratt, Yale, School of Visual Arts, Parsons, and the National

YoungArts Foundation. His work has been exhibited internationally and is held in public collections such as the International Center of Photography, the Museum of Modern Art Library, and Yale's Beinecke Rare Book & Manuscript Library. *"Nothing More American"* is his first solo museum exhibition.

>> Check out the enclosed EVENTS calendar for programs that feature Leifheit and others discussing photography, immigration, and New England meetinghouses.



## Museum Makes Landmark Acquisitions of Works by *Fragile Earth* Artists

**FOR THIS SUMMER'S EXHIBITION**, *Fragile Earth: The Naturalist Impulse in Contemporary Art*, leading artists Mark Dion and James Prosek created works about the environment in conversation with the Museum's history and grounds.

After his visit to our site, Dion designed a cabinet of marine debris as a response to the historic naturalist collection assembled by Willard Metcalf, as well as to comment on the challenge of plastic pollution. Dion mined the Museum's Lyme Art Colony artifacts, collected during archeological excavations (1989, 1998-99), as well as selected historic debris that continues to emerge from the Lieutenant River. Equal parts performance, documentation, and environmental clean-up, Dion and his local assistants traversed the New England coast to gather rubbish washed up on the shore. The artist then arranged these objects of material culture into the cabinet. The presentation references a seventeenth-century European *Wunderkammer*, or cabinet of wonder, with exotic objects housed according to aesthetic association instead of scientific hierarchy. The resulting work embodies key themes in Dion's practice and fulfills the core principles of the Museum's mission to interpret and collect past and present traditions of Connecticut artists who link art and nature.

One of James Prosek's contributions to *Fragile Earth* was a painted study of specimens collected on the Museum's grounds. An exquisite example of scientific analysis and artful composition, this watercolor will pair beautifully with historic works in the collection by John Frederick Kensett, Fidelia Bridges, and Willard Metcalf. Prosek also contributed to the exhibition his *Striped Bass*, which combines his signature specialties of fish painting and his innovative silhouette-style works. Prosek drew inspiration for his silhouette paintings from bird guides authored by legendary Old Lyme artist-naturalist Roger Tory Peterson (1908–1996). A superb contemporary revision on the traditional fishing subject, *Striped Bass* joins other works on the theme in our collection by Gurdon Trumbull, Dwight Tryon, and Frank Vincent DuMond.

The Museum is proud to welcome into the collection works by these internationally-renowned artists with deep ties to Connecticut. We look forward to showing these pieces in our future exhibitions and permanent collection galleries.



James Prosek, *Striped Bass*, 2017. Oil and acrylic on panel, 33 3/4 x 42 in. Florence Griswold Museum, Purchase



Mark Dion, *New England Cabinet of Marine Debris (Lyme Art Colony)*, 2019. Wood, metal, plastic and found debris, Lyme Art Colony artifacts, 85 x 48 in. Florence Griswold Museum, Purchase

## Art Bridges Partnership

**IN 2019-20**, the Museum will begin a new relationship with Art Bridges, a foundation created by philanthropist and arts patron Alice Walton whose "mission is to share outstanding works of American Art with those that have limited access to our country's most meaningful works. The mission is achieved by partnering with institutions of all sizes on projects that deeply engage communities."

We will borrow Childe Hassam's patriotic *Italian Day, May 1918* for inclusion in our fall exhibition, "*Nothing More American.*" The painting will remain on view through May 2020 as we initiate an experimental partnership with C.B. Jennings Elementary in New London centered on *Italian Day, May 1918* as their arts program's anchor work. The Museum's art educators and teachers at the dual-language school will plan, develop, and implement a first for us: a roster of grade-level-specific, bilingual learning opportunities for nearly 500 students, most of whom have had limited exposure to the arts. Many have never visited an art museum or seen original works of art. The Museum is honored to have been selected for this opportunity. Look for updates in future issues of *On View!*



Childe Hassam, *Italian Day, May 1918*, 1918. Oil on canvas. Art Bridges

## Welcome New Trustees

**SUSAN CARTLEDGE:** As a member of the Museum for eight years, Susan has served on the Membership and Garden Luncheon Committees, and presently is Chair of the Annual Benefit, having served on the committee for four years. As a resident of Madison she has chaired various community projects there and has been on the Madison Historic District Commission for ten years. Her professional background includes work as a sales consultant for a book publisher of reference materials for Connecticut public schools and libraries.



Susan Cartledge

**BARBARA HARMS:** Barbara and her husband Wayne have lived around the world, including New Orleans, Florida, Houston, southern California, Hong Kong, and Qatar. After raising their three sons, they retired to Old Saybrook in 2014 where they renovated their 1813 house on the Connecticut River. Barbara has worked in retail and as a magazine writer. She has volunteered for various organizations wherever they lived. Her passion is gardening and the native grass meadow she has developed along the river side of their property. She serves on the Garden Luncheon Committee and the Building and Grounds Committee.



Barbara Harms

**ROB WILBER:** As Founder and President of Wilber & King Nurseries, he won the 2009 Innovation in Design Award from Connecticut Cottages & Gardens in the Landscape Design Category. A Building and Grounds Committee member since the early 2000s, Rob then became a Museum trustee from 2008-2011. After serving on the Board, he became a member of the Advisory Council. In 2010, he and his wife Tricia moved to London, so that she could become the EVP, CMO, and GM of The Walt Disney Company EMEA. Having returned from London, Rob looks forward to serving as a Trustee again.



Rob Wilber



*Our New London Day Nursery has been fortunate to work with the Florence Griswold Museum Preschool Art program for many years. Our children and staff absolutely love having Julie and Shelby bring art experiences into our preschool classrooms and sharing those experiences with a take-home project. The children adore the instructors and love showing off their finished artwork.*

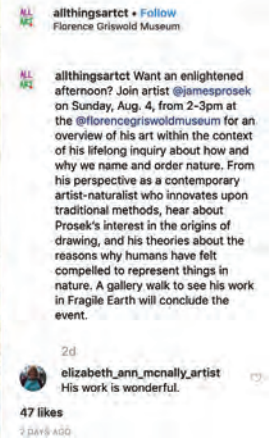
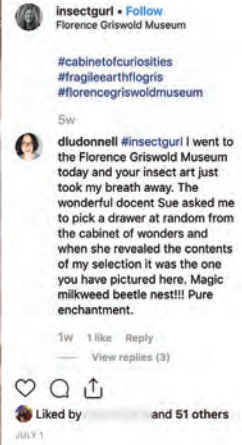
*In addition to the in-house programming, we also have an opportunity to visit the Florence Griswold Museum each year. This is one of their favorite trips during the year with opportunities to explore the beautiful outdoor environment, play and create beautiful masterpieces. Florence Griswold Museum helps New London Day Nursery provide our young children quality learning experiences that support children's development and curiosity. Without this collaboration and program, many of our children would not have the opportunities to explore and experience creative art. Thank you, we truly appreciate all that Florence Griswold offers the children, families and our program.*

**Jeffrey Nichols, Site Manager, New London Day Nursery Child and Family Agency of SECT**



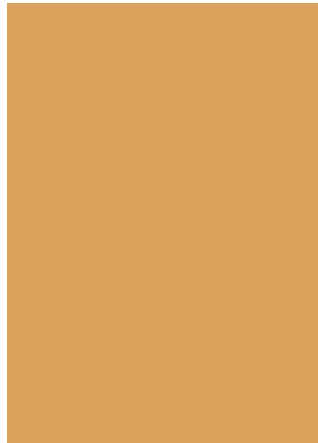
# YOUR VIEW

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



## Staff News

**JENNY PARSONS**, currently serving as the Museum's Assistant Curator, has been promoted to Associate Curator. Jenny has proven herself to be a dedicated team member and highly committed to the curatorial program and its future, raising the exhibition program to new heights with shows such as *Flora/Fauna: The Naturalist Impulse in American Art* and its sequel, *Fragile Earth: The Naturalist Impulse in Contemporary Art*. These exhibitions attracted prestigious grant funding from the NEA and are accompanied by publications that are both scholarly and visually appealing. Jenny has brought the work of significant artists to the Museum through these exhibitions, and in her role as Associate Curator will lead the Artist-in-Residence program she piloted this spring with Jennifer Angus's stay in the Fehrer House.



Thank you for all you do Jenny!

## Award for The Shop

**CONGRATULATIONS** to Director of Visitor Services Matthew Marshall for leading the Museum's Shop to be selected as the Museum Store Association Store of the Month for July. Why did they select our store? "Because of their willingness to take risks in order to make shopping at their store a more memorable experience for visitors. The shop is able to increase sales by thinking outside of the box, drawing in customers with targeted sales and special promotions. Their unique selection of carefully curated merchandise keeps shoppers returning year round." Special thanks to our Visitor Services team, Amber, Emily, Joan, Linda, and Therese, who create such a warm and welcoming space. And thank you to all of our loyal customers!



## Volunteer Awards

Three very special awards were given at our annual Volunteer Appreciation Picnic on August 1, 2019.

**Lorraine Lincoln Lieberman** for serving since 2001 as one of our most tried and true docents and as a favorite Wee Faerie Village greeter

**Don Male** for his integral role as a Museum educator since 2000 whose enthusiastic presence inspires the inner artist in all of his students.

**Sheila Wertheimer** (pictured at right with Museum Director Becky Beaulieu) for leading our fabulous team of Garden Gang volunteers for more than 30 years. The Museum honored her—as our first landscape historian and designer—by placing a plaque in her honor in what will now be known as the Sheila Wertheimer Vegetable Garden.

We couldn't do what we do here without our wonderful volunteers!



Descendants of Lyme Art Colony painter Frank Vincent DuMond gathered at the Museum on June 21 to celebrate the life of the artist's granddaughter Elisabeth Perry Augustyn, who died in January. The artist's *Grassy Hill* (1920) appears behind the family, a painting donated to the Museum by DuMond's daughter, Elisabeth DuMond Perry. We are proud to have deep connections with many of the artists of the Colony's families.



# What delightful items will you find *In Coral Seas*?

## 37TH ANNUAL BENEFIT AUCTION & DINNER DANCE

**PLEASE MARK YOUR CALENDARS** for Saturday, September 21, to attend the Museum's most important fundraiser of the year, *In Coral Seas*, our 37th Annual Benefit Auction and Dinner Dance. All proceeds directly support the Museum's educational programs. Our Auction Committee has been busy securing an exceptional array of artwork, including an original work by Lyme Art Colony painter Frank Vincent DuMond (featured at right); antiques; jewelry; experiences such as tickets to see *Beetlejuice* on Broadway; and unforgettable trips, including a 7-night all-inclusive stay for two on the beautiful island of St. Lucia. To view the entire catalogue and purchase tickets online, visit [FlorenceGriswoldMuseum.org](http://FlorenceGriswoldMuseum.org).

We hope to see you on September 21!

*In Coral Seas* is generously sponsored by Pasta Vita; Imagineers, LLC; Infiltrator Water Technologies; Bouvier Insurance; Bogaert Construction Company, Inc.; Mountain View Landscapes, Inc.; Stephen Stimson Associates Landscape Architects, Inc.; Webster Bank; and Blum-Shapiro.



Frank Vincent DuMond, *Hillside, Lyme*, Oil, 28" x 30"



## Faerie-sized Superheroes Means Super-sized Fun

**EACH FEBRUARY**, Museum friends eagerly await the release of the Wee Faerie Village theme. This year's announcement of *SUPERTOPIA: Wee Faerie Superheroes' Headquarters and Hideaways* was met with much enthusiasm! Faerie artists work for over seven months on their creations, and are excited to share the hideouts and lairs of nearly three dozen tiny heroes from September 28 to October 27. With fall foliage for a backdrop, this outdoor event has become a favorite for adults and kids as they marvel over the creativity of your dedicated artists.

>> You'll find a full schedule of activities for the month-long celebration of imagination—from superhero training with Captain Marvelous and Spidey to hands-on projects for kids and adults—in the **EVENTS** calendar.

## Museum Theatre

### FLORENCE GRISWOLD RECOUNTS A NIGHT OF MERRIMENT AND METAMORPHOSIS

**August 25 and September 15 from 11am to 4pm and November 3 from 1 to 4pm. This event is free with Museum admission.**

Ah, what a night! Miss Florence's family home has been transformed after an insect-themed soirée thrown by the Bohemian artists of the Lyme Art Colony. Abuzz with excitement from the artistic antics of the night before, Miss Florence recounts the evening's activities, the festive food, the thrilling music, and her new-found love for all creatures with six legs. Jennifer Angus's installation *Silver Wings and Golden Scales* is the setting for this first-person theatrical appearance featuring Leslie Evans, Historian and Director of the Avery-Copp House Museum.



# THE VIEW AHEAD



## PLAN YOUR VISIT

### MUSEUM HOURS

April through October

Tuesday – Sunday, 10am – 5pm

November through March

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

### ADMISSION

\$10 Adults, \$9 Seniors (62+), \$8 Students with ID, and free for Children 12 and under and Museum Members. During *Wee Faerie Village* (September 28 to October 27), admission is \$15 Adults, \$14 Seniors, \$13 Students, \$5 Members, and free for Children 12 and under

### CAFÉ FLO

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

### 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 Kriebler 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

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## 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. Open through October 27.



## Two New Museum Publications Available in October

### FRAGILE EARTH: THE NATURALIST IMPULSE IN CONTEMPORARY ART

This fully-illustrated, 120-page catalogue features an introductory essay by exhibition Curator Jennifer Stettler Parsons, Ph.D., a dialogue between artists Mark Dion and James Prosek, a dialogue between artist Courtney Mattison and marine ecologist Jane Lubchenco, Ph.D., and a fantastical narrative by artist Jennifer Angus. Beautiful illustrations of the site-specific installations accompany these texts, as well as biographies of the artists, object entries, a bibliography, and an exhibition checklist. Reserve your copy online or in The Shop for \$32.95.



### PAINTED PALETTES TREASURE BOOK

This year will mark the addition of the 200th palette to Miss Florence's Artist Trees. To commemorate the event, the Museum is publishing *Miss Florence's Artist Trees: Celebrating a Tradition of Painted Palettes*, which showcases each of the 200+ works of art on its own page. A must for *Magic of Christmas* enthusiasts! Reserve your copy online or in The Shop for \$24.99.

