ADDITIONS TO THE PERMANENT COLLECTION / 2024

FLO GRIS
MUSEUM

2024

As the Florence Griswold Museum's permanent
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something inspiring for everyone interested in the art
of Connecticut. Our core collection devoted to the Lyme
Art Colony, Tonalism, and American Impressionism was
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Steam Boiler Collection and the subsequent expansion
of our collecting parameters to include art from the 18th
century to the present.

Yet as the collection's historical richness deepens, we
nevertheless share the challenge faced by many museums
to represent people about whom few, if any, materials
remain. The research undertaken by the Old Lyme Witness
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people held enslaved locally, including on land occupied
by the Museum. To help tell this story, we commissioned
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on what are now the Museum grounds. Thames's vibrant,
joyful representation of her in her Sunday best surrounded
by colorful patterns inspired in part by the permanent
collection is a proud acknowledgment of the contributions to
this community of Jenny and other people held in bondage.

The Curator works with the Collections Committee to build the collection, balancing the addition
of core works with those that extend the boundaries of the stories we can tell in exhibitions and
permanent collection installations. Recent exhibitions about painter Anna Held Audette and
sculptor Leo Jensen led to accessions of their work into the collection. As it has since the Museum's
beginning, the generosity of artists, their descendants, and their friends has enhanced the collection.
We are grateful to the many donors who recognize that a gift of art or archival documents secures
those items in a place where they can be preserved and enjoyed by future generations. We are
immensely honored by the generosity of those who remembered the Museum in their estate plans,
including a bequest of art by cherished Collections Committee member and past Board of Trustees
President Bob Webster. The Museum is privileged to have been the recipient of more than one
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help us acquire a remarkable 1774 sampler by Alice Mather of Lyme. Gifts to the Acquisition Fund
enable us to achieve our objectives of enhancing and expanding the collection and can be made at
FlorenceGriswoldMuseum.org/Donate.

Select works in this publication may be seen on a rotating basis, along with other examples from the
permanent collection, in the Krieble Gallery and Griswold House. We hope you enjoy encountering
them in current and upcoming exhibitions!

Amy Kurtz Lansing
Curator
Amy@FloGris.org

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Charles T. Clark, *Chair*
Mary Ann Besier
Jonathan D. Carlisle
Kay Knight Clarke
David W. Dangremond, *Chair Emeritus*
Hedy Korst
Jac Lahav
Sally Lawrence
Timothy McLaughlin
Frank Mitchell
Clement C. Moore, II
Joshua Campbell Torrance
Carolyn Wakeman
Deborah Moore, e 2 c e † $ W †

Sewell Sillman (1921–1992), Untitled, August 5, 1975. Photographic and colored paper collage,
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Cover: Robert H. Nisbet (1879–1961), *Mountain Laurel, Old Lyme* (detail) . Oil on canvas, 25 x 30 in. Purchase,
Dorothy Clark Archibald Acquisition Fund, in memory of trustee Robert D. Webster. 2024.9

Anna Held Audette (1938–2013), *Old New Haven,* (&&-ie€Woe†ze$ zá µje
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Anna Held Audette (1938–2013), *Demolition II,* '//)ie€Woe†ze$ zá µje
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Anna Held Audette (1938–2013), *Space Site IV,* '/.,ie€Woe†ze$ zá µje)&eçe+&eWzie¤
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Anna Held Audette (1938–2013), *Scranton, PA,* (&&,ie€Woe†ze$ zá µje),eçe+.eWzie¤É
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µ e R2 2Áòe‰'./-*Early Morning*
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Robert H. Nisbet (1879–1961), *Mountain Laurel, Old Lyme.* Oil on canvas,
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Leo Jensen (1926–2019), *Baseball Machine,* '/,)ie¤ WzÁ2+eâ††+jexWç2+ex2+W elWz2Á
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paper, 14 ½ x 11 in. Gift of Charles Enders, Alexandra Enders, Camilla Enders,
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Felandus Thames (b. 1974), *Believed to be Jenny Freeman in her Sunday's best,* (& (* € (& (+ i e ¤ o µ Á W $ e # 2 + µ j e $ † Á 2 + e â W - 2
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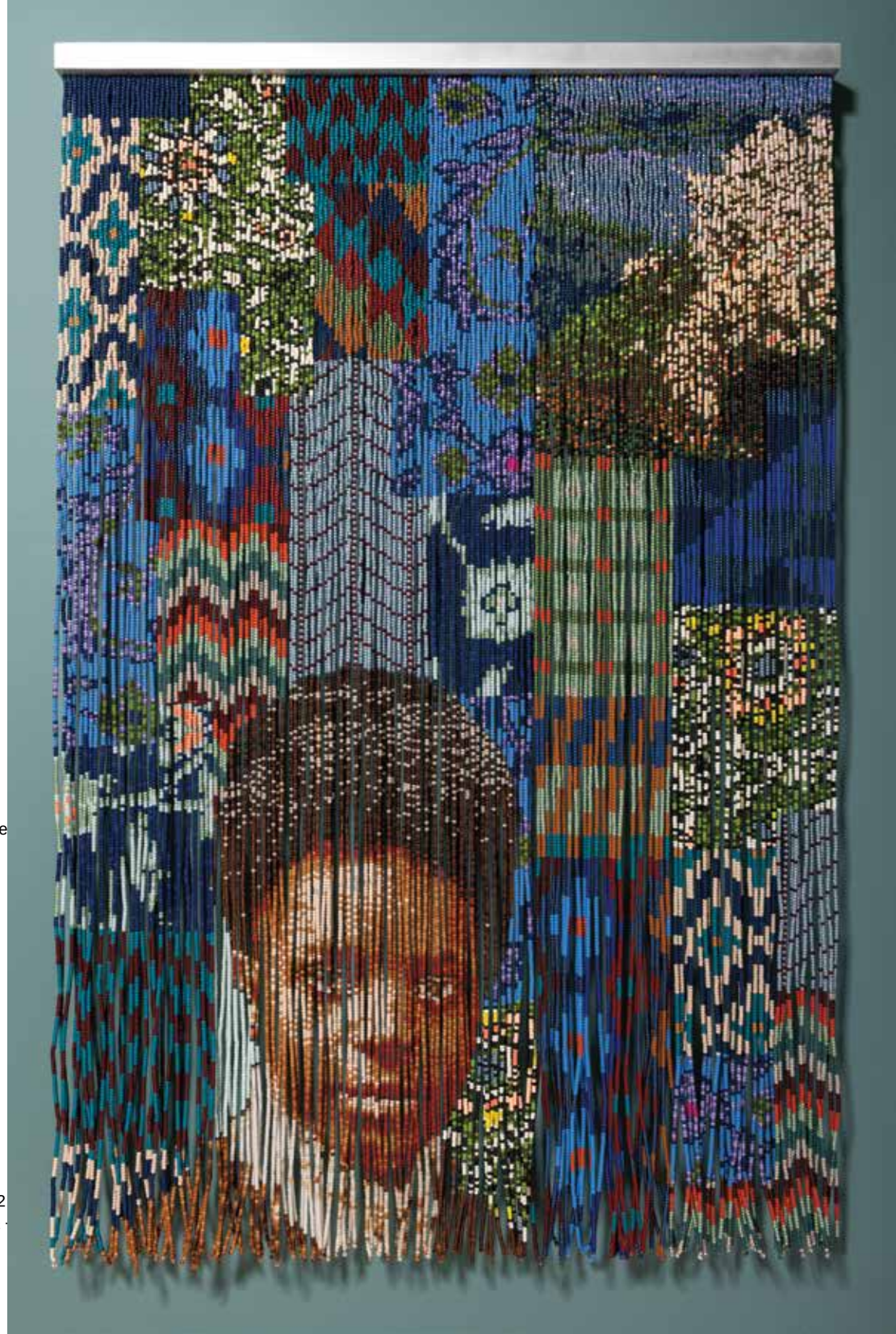

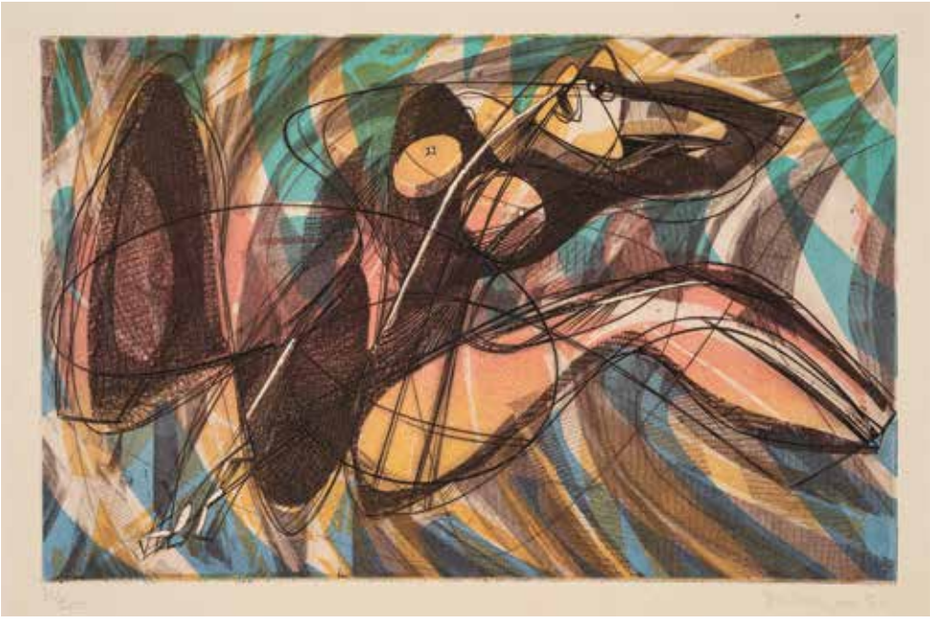

Stanley William Hayter (1901–1988), *L'Escoutay,* 1951. Color etching, engraving and scorper,
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Stanley William Hayter (1901–1988),
Danäe, 1954. Color engraving, soft-
ground etching and scorper on textured
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Dalia Ramanauskas (b.1936), *Line Up,* 1984. Ink on paper,
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Lightfoot Tarleton Knollenberg, ' /) + i e
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an additional gift from Charles T. Clark,
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Priscilla Warren Roberts (1916–2001), *Hoops and Stays.*
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Alice Mather (1762–1842), Sampler,
1774. Silk on linen with a printed chintz
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additional funds provided by Jane
Rapport, Barbara and Wayne Harms,
Anonymous, Sally and Larry Lawrence,
Julie and James Alexandre, The Paul
Foundation, Lee and John Pritchard
in memory of Paul Holt, Elizabeth
Webster, David W. Dangremond, Kay
Knight Clarke, Jeb and Dianne Embree
in memory of Robert Webster and Paul
Holt, John Noyes, Stephen and Susan
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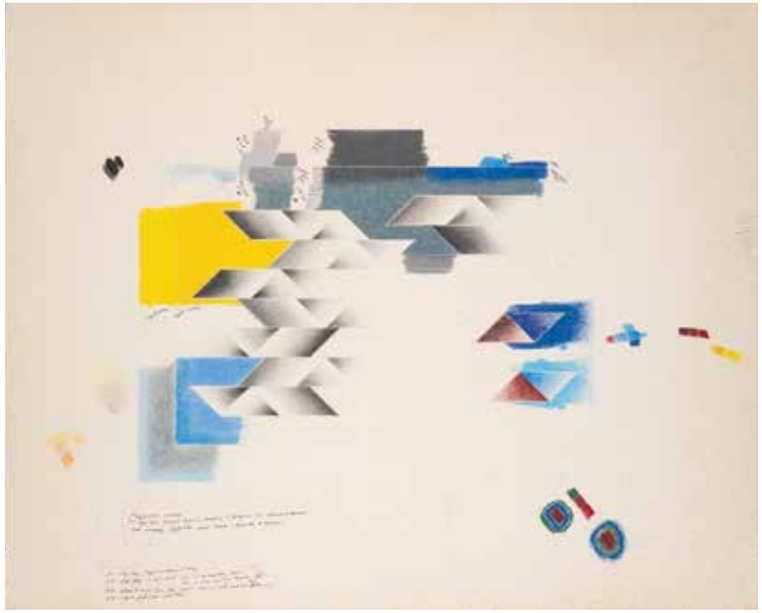

Sewell Sillman (1921–1992), Project Study for Screenprint. Colored pencil on
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James R. Caudle (1920–2010), *Ophelia.* Lead,
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James R. Caudle (1920–2010), Untitled.

Gilbert V. Boro (b. 1939), *Double Overhand Knot II,* (& ' / i e Ü 2 o + 2 + e µ Á 2 2 o e
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The Tenants (#1031)

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Irving N. Leveton (1916–1997),
Millinery Shop, '/).ie/KKeÁ2xª2
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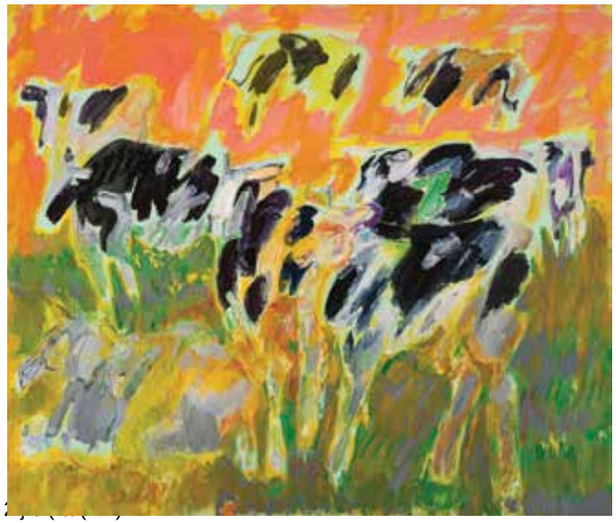

Bernard Chaet (1924–2012),
Pastoral, 1959. Oil on canvas,
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Lyme, Connecticut, '/(-ie€Woe†ze -ÁWµÁšµe#† -+je'*eçe'.eWzieGWJÁ
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/+â -+e ieÛ†ol2-Áe‰'.-(€'/)+Šj Untitled [Oxen and driver in rain]. Oil on
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G. Glenn Newell (1870–1947), Untitled [Cows on the G. Carlton Fancher farm].
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Jim Lee (b. 1964), *Autumn Wood Trees,* '//.ie †o†-eâ††+$ÉÁje')eçe'/e`eWzie
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Jim Lee (b. 1964), *Sea Stack at Downpatrick Head, County Mayo,* (&'*ie
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Matilda Browne (1869–1947), *Sketch—Moonlight.* € W o e † z e â † † + j e ' (e ç e ' , e W z i e (& (* i - i '

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Chauncey Foster Ryder (1868–1949), *e o 2 - W z K e ¯ l è e ‰ ½ O R 2 n e ¤ µ Á É - 2 Š i e*
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Guy C. Wiggins (1883–1962), *In October,* $ ie'/((ie€Woe†ze#† -+je '(eçe',eWzie(&(*i-i+

N2z-èeÜ -+e§ zK2-e‰'.*A Woodland Clearing.* €Woe†zeª z2oje'(eçe',eWzie (&(*i-i-

Wilson Henry Irvine (1869–1936), *Mount LeConte, Smoky Mountains.*
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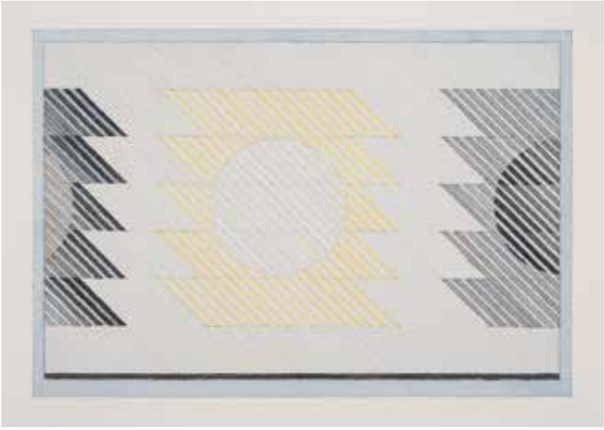

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Jennie Stark (1901–2003), N † † l 2 + e § É K i e Ü † † o j e ' . e \ e ç e (/ e \ e W z i e (& (* i ( )

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G # † - e ¤ 2 Á 2 - + W e ‰ ' . + * € ' /) * Etching and engraving on
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Mina Fonda Ochtman (1862–1924), *The Changing Year.* Oil on canvas,
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