

Sample Implementation Grant Application

Project Title: The Great Americans: Portraits by Jac Lahav

Organization: Florence Griswold Museum

Project Case Statement:

Why should Connecticut Humanities Fund this project?

Give a brief project abstract and explain how this project supports both [CTH funding priorities](#) and your organization's mission.

The Florence Griswold Museum seeks CTH support to present a timely, humanities-rich exhibition of the work of an emerging Connecticut artist, The Great Americans: Portraits by Jac Lahav, on view Feb. 9-May 12, 2019. Jac Lahav's larger-than-life-size portraits (each standing nearly seven feet tall) will fill FGM's galleries with American icons, each presented in unexpected ways with distorted bodies or costumes altered from their conventional representation.

Organized by FGM Curator Amy Kurtz Lansing, FGM will present 30+ works from Lahav's contemporary portrait series, The Great Americans, which explores the ideas of who we consider "great" and the cultural underpinnings of our perceptions (whether fact or fiction). Lahav's work centers on oversized images of famous figures, each layered with references to history, lore, and imagery that have shaped our understanding of that person. Through his cheeky, psychologically complex treatment of iconic figures, Lahav explores the multifaceted nature of cultural identity, calling into question the very notion of "greatness" among American historical figures and exploring the concept of fame itself.

In keeping with FGM's efforts to reflect a distinctly Connecticut point of view in our exhibitions, Lahav will curate a selection of Lyme Art Colony works and objects from FGM's collection to appear in conjunction with The Great Americans. The artist (formerly of Brooklyn, NY, now of Lyme) will create several new CT-related works for his series, including portraits of Florence Griswold and Lyme Art Colony visitor Woodrow Wilson. This exhibition will look first at the cultural big picture of our national heroes, then draw the visitor's eye to see CT-specific resonances—all through Lahav's uniquely 21st century lens. The Great Americans is an ideal project for furthering FGM's institutional goal of offering a "diverse exhibition schedule that relates to topics and themes of American art and culture...exploring the balance between historic, modern, and contemporary work." In its attention to the human experience and relevant scholarship, its reach to new audiences, and its innovative methodology that addresses the role of media and the internet in 21st century America, this project embraces CTH funding priorities.

A 12-page supplemental booklet will be offered free to visitors to provide brief biographies of key figures and engage further thought on the show's themes. A series of scholarly gallery talks and lectures will immerse visitors in the humanities themes of The Great Americans and provide

historical context on key figures. An evaluation consultant will assess achievement of our learning and marketing objectives as we promote The Great Americans as a can't-miss cultural event of the season.

The Great Americans affords FGM the rare opportunity to present an exhibition by a contemporary Connecticut artist that is at once visually stunning and overflowing with timely humanities content to be explored.

Project Description and Background:

Briefly explain how you developed this project, including resources you consulted during planning (scholars, archives, collections, etc).

Describe the project you will deliver to the public and what you expect they will learn from it. Identify specific elements of this project you are asking CTH to fund.

For Documentary Film submissions please additionally respond to the following in this section:

- *Story, issues, and characters: What is the specific story your project will tell and what are the associated issues it will explore? Why are these stories or issues important or timely? Who are the characters?*
- *Describe the current stage of the project. Provide an estimated completion date.*

The Florence Griswold Museum's collaboration with Lyme artist Jac Lahav began in fall 2017 with an invitation by Lahav (who is both a painter and a curator) to FGM's curators to visit his Lyme studio. Since moving to Lyme in 2017, Lahav has fostered an art colony of sorts, providing a space for presenting the work of emerging artists. FGM's curators were immediately intrigued by the striking scale, quality, and timeliness of Lahav's portraits, which have already been exhibited to great success at such institutions as the Richmond (IN) Art Museum, the Saginaw Museum of Art (MI), and the Longview (TX) Museum of Fine Art. The curators left that meeting inspired by the tremendously impactful exhibition FGM would be able to present from Lahav's captivating point of view—a conversation-starting exhibition with strong visual and topical appeal and abundant humanities themes to explore.

Born in Israel (1977) and educated at Wesleyan University and Brooklyn College's MFA painting program, Lahav was inspired to begin The Great Americans portraits after watching a 2005 Discovery Channel series that asked viewers to select who they thought were America's most notable figures, past and present. Viewers' responses overwhelmingly favored media personalities (Oprah Winfrey outranked polio vaccine inventor Jonas Salk, for example), shining an unintended light on how American society has come to value celebrity over substance. His portrait series, Lahav says, reflects "the push and pull between who are the people that we see as being great Americans and who actually achieved greatness." Lahav's work centers on oversized images of famous figures, whose costumes incorporate references from history, legend, art, and advertising that have shaped our collective perception of each person—or push against those perceptions. At the heart of the series is

Lahav's question to viewers about the validity of any canon, with their inherent value judgments and exclusions.

The opening image of Oprah Winfrey embodies the complex mix of humanities themes that sets the tone for the show. In each portrait, these themes will be teased out in extended wall labels informed by conversations with humanities scholars such as Christopher Steiner of Connecticut College (who will also lecture on the portraits during the exhibition). In the Winfrey portrait, she is depicted as her character in the film, *A Wrinkle in Time*, directed by Ava DuVernay—a project shaped by powerful African American women. Meanwhile, the portrait incorporates a mirror image of Oprah's film portrayal of Henrietta Lacks, a poor African American woman whose cells (taken without her consent or compensation) became the basis for such important innovations as Salk's polio vaccine. Lahav contrasts Winfrey's glamour and power with Lacks' poverty and exploitation.

Interested in the concept of layered perceptions and the way ideas about a person are built up and edited over time, Lahav whites out portions of his cultural references with semi-liquid pigment, leaving some only partially visible but part of the whole. Gathering ideas and images everywhere from American folklore to Wikipedia, Lahav explores the painted portrait as a fabricated image, purposely including the sources we draw on for our cultural associations, whether factually accurate or not—ultimately asking what we can know about famous figures from their portraits and how much of it is true. Lahav's artistic approach echoes the way that notions about historical figures can change over time—with new information effacing old legends and lore, a topic to be addressed in a lecture by scholar William Mann. The internet, especially Google's top search results, factor heavily into Lahav's process and highlight the way that biography has been both shaped and distorted in the internet age.

Exhibition content and approach

The first gallery will introduce the concept of the series, opening with portraits of Winfrey and Salk. This gallery will also include major historical figures such as George Washington, Abraham Lincoln, John F. Kennedy (with references to Barack Obama), and Jackie Kennedy. Lahav's depictions of Lincoln, JFK, and Jackie in mourning track the way that subsequent presidents have assimilated Lincoln's archetype—for example, through Jackie's patterning of JFK's funeral after Lincoln's, or through the way that both Kennedy and Lincoln were invoked in relation to Obama, whose likeness surrounds an enthroned JFK. The first gallery also takes on the myth of the Western hero with portraits of Daniel Boone, Andrew Jackson, and Ronald and Nancy Reagan. Lahav's portrayal of Jackson as the Marlboro Man intersects with current reexaminations of the former president's legacy with respect to the U.S.'s Western expansion, his treatment of Native Americans, his slave ownership, and his glorification in a New Orleans monument—issues to be explored in the object label, booklet, and a lecture by scholar Matthew Warshauer.

While continuing to present and analyze candidates for the canon of Great Americans, the second gallery addresses questions about how Lahav builds his portraits by sampling and layering images from the internet, then painting and overpainting to morph a figure like Condoleezza Rice into Edgar Allan Poe. This gallery examines Lahav's modes of distortion of a subject's body and identity, such as stretching figures to fit heroically-scaled frames. This malleability of identity and "cultural stories" will be the subject of William Mann's gallery talk on Eleanor Roosevelt, whose portrait appears in this room. Also featured will be portraits of Supreme Court justices Ruth Bader Ginsburg and Sandra Day O'Connor, as well as Rosa Parks, John Adams, Samuel Adams, and Cesar Chavez. Rather than a

conventional portrait image, Lahav uses an alternate figure to represent Chavez—drawing attention to the anonymity and lack of engagement that often characterizes white Americans’ views of non-whites. A selection of artists’ tools, palettes, and easels from FGM’s collection will likely appear here to contextualize the way portraits are the product of an artist’s decisions and actions.

The third gallery will display works Lahav created for this exhibition, including Florence Griswold (matriarch of the Lyme Art Colony), Woodrow Wilson and Albert Einstein (both of whom spent time in Old Lyme). Other new works will include Harvey Milk, Martin Luther King, Jr., and Elvis Presley. Here Lahav will also present his selection of Lyme Art Colony images and objects mined from our collection. Pursuing the idea of “six degrees of separation,” the pieces he chooses will relate to one another in ways that reveal the network of Lyme Colony artists and establish links between them and people featured in his portraits (i.e., a Lyme artist’s sculpture of an African American woman who bears Washington’s last name, likely a legacy of his slave ownership.) Visitors will see a mix of contemporary and historic art, paintings as well as sculptures. On one wall will hang a large mirror with text prompting viewers to consider themselves within this discussion of “Who is a Great American?” Lahav’s selection of “Great Americans” shines a light on the inadequacies and biases of such a canonical grouping. By contrast, the mirror addresses those gaps through the diversity introduced into the galleries by viewers considering their own reflections.

A 12-page booklet will be offered free to visitors as an important educational companion piece. This humanities-rich supplemental take-away will feature key portraits, a brief synopsis of the history of each figure, the referential layers that imbue each portrait, and a discussion of the exhibition’s themes related to each work.

Educational programming

The Great Americans is not an exhibition for quiet reflection; it begs to be discussed. Visitors will want to point out details, debate the artist’s meaning, reflect on what these famous figures mean to them, and question what we truly know about them. To facilitate such discussions, FGM will present an expansive roster of educational programs by humanities scholars that will help visitors delve into the postmodern meanings of The Great Americans and gain important historical context about those pictured. This exhibition provides FGM ample opportunities to connect for the first time with a diverse group of scholars from across the Connecticut humanities community and beyond.

Understanding that today’s visitor will likely have gaps in their knowledge about icons featured in this show, a series of gallery talks on select figures of The Great Americans will help visitors better understand who these people were (separating fact from fiction) and how they contributed to American society. Scholars leading these biographical discussions (many of them new to FGM) will include Joanie DiMartino of the Prudence Crandall Museum (on Daniel Boone); Amy Durbin of the Nantucket Historical Association (on James Monroe); and Michelle Neely of Connecticut College (on Emily Dickinson and Ben Franklin). A series of scholarly lectures will also expound on the show’s larger societal themes, such as “dominant narrative” (stories we are taught and perpetuate in mainstream culture that may be a mere oversimplification or even completely false); cultural relativism; “fake news;” the role of race, power, and privilege in the canon of Western art; and even the explosive debate over whether to erase or amend the historical narratives told by Confederate monuments. Among the contributing scholars will be Dorothy Moss, curator of Painting and Sculpture at the National Portrait Gallery, on the impact of the 2018 Obama portraits on contemporary portraiture; Dr. Matthew Warshauer of Central Connecticut State University on the

monument debate; and Lynne Zacek Bassett, curator of UCONN's Costume Collection, on what clothing in iconic portraits revealed about America's most enduring figures.

Project Description and Background (continued):

Use this text area if you need additional space to finish explaining your Project Description and Background. (OPTIONAL)

The artist himself will be a frequent contributor, first with an insightful summation of his work called "Down with the Cherry Tree: Debunking American Myths One Painting at a Time." He will also lead two gallery talks to discuss his inspirations, his process, and how the culture informs his approach.

FGM's History Blog will also serve as a digital home for this content, creating an avenue of engagement on the show's themes long past the artwork's physical installation and accommodating relevant research of Connecticut-related vernacular narratives, public history, and material culture.

As always, FGM will offer engaging programming for families, and the provocative style of The Great Americans is certain to appeal to younger audiences. Most notably, this exhibition – on view during the school year – will provide accessible new content to high school and college audiences, which has long been a difficult audience for us to reach; efforts will be made by targeted mailings, email blasts and social media postings to engage their participation. On President's Day weekend, Lahav will lead families with children on a tour of his paintings of America's Founding Fathers (i.e., George Washington, Alexander Hamilton, etc.), giving young visitors the rare opportunity to interact with and learn from a working artist. Lahav will also discuss his work with CT teachers participating in FGM's professional development day in March 2019. As this exhibition lends itself to interactive discussion, we will train our docents to lead history-based gallery activities with students visiting on field trips, equipping them to provide helpful context for school age children.

Following our tested research model of past exhibitions, this project will provide valuable evaluative quantitative and qualitative data on the visitor experience and learning outcomes during our winter season. As we have typically conducted this type of evaluation during our summer shows, this project will provide new insights into seasonal changes in our audience, as well as achievement of our learning outcomes. Having worked successfully on other CTH-funded projects, we will again hire evaluation consultant Karen Wizevich of Johns Hopkins University to create an exit survey to test what visitors learned and gauge patterns of behavior for future marketing and curatorial efforts. Paid survey takers will conduct exit interviews via iPad interface (provided by CTH for last summer's exhibition, Art and the New England Farm). Two iPads will remain on stands in the lobby and in one gallery throughout the exhibition, making the survey available at all times. Data entered into the iPad is automatically entered into GoogleDocs for ease of tabulation by the evaluation consultant, who will analyze the findings for an actionable report. Feedback forms will also be made available at all adult programming to determine what was learned and how the programs were received.

Project Goals, Outcomes, and Evaluation:

Please list your project's goals, outcomes, and evaluation techniques (maximum 5).

Project Goals: What do you hope this project will achieve? Goals may include impact on the audience, institution, community, etc.

Outcomes: What will you observe that will let you know you are successfully meeting your goals?

Evaluation Technique: How will you collect and interpret information to measure goal attainment? (For example: survey, observation, interviews etc.)

Each Project Goal should have a corresponding Outcome and Evaluation Technique.

Please present in the following format:

Project Goal 1

Outcome 1

Evaluation Technique 1

Project Goal 2

Outcome 2

Evaluation Technique 2

Etc

Project Goal 1: To encourage visitors to consider who we consider to be "Great Americans" and why, as well as how those definitions of our national heroes have changed over time.

Outcome 1: Education programs fully subscribed. Exit surveys, post-event feedback, comment books show achievement of learning outcomes. Staff/volunteers observe active engagement in programs & exhibition.

Evaluation Technique 1: Conduct exit surveys via iPad/ interviewer. Adult education participants complete feedback forms. Monitor and analyze gallery/programming attendance, comment books, online feedback.

Project Goal 2: To help visitors gain awareness of how we form perceptions of historical figures, including the role of the media, "fake news," and the internet.

Outcome 2: Education programs fully subscribed. Exit surveys, post-event feedback, comment books demonstrate achievement of learning outcomes. Staff/ volunteers observe active engagement in programs & discussions.

Evaluation Technique 2: Conduct exit surveys. Adult education program participants complete feedback forms. Monitor and analyze gallery/programming attendance, comment books, online feedback.

Project Goal 3: To increase visitors' understanding of the Lyme Art Colony core story as it connects to the figures and themes of the exhibition on view.

Outcome 3: Education programs fully subscribed. Exit surveys, post-event feedback, comment books show achievement of learning outcomes. Staff/volunteers observe active engagement in programs & exhibition.

Evaluation Technique 3: Conduct exit surveys. Adult education program participants complete feedback forms. Monitor and analyze gallery/programming attendance, comment books, online feedback.

Project Goal 4: To offer an array of educational programs that place exhibition topics in humanities context and engage visitors of all ages to consider how issues of race, power, historical memory, gender, etc., shaped Lahav's portraits and our reactions to the people they depict.

Outcome 4: Fully-subscribed educational events with participants gaining new insights from presenters. Attendance figures and staff-observed participation indicate learning outcomes and curiosity sparked by presentations.

Evaluation Technique 4: Staff observations and feedback from participants and presenters. Comment cards gathered at end of each presentation. Ratings of presentations (including quality of content, presenter, format) will be analyzed for improvement and short-term modifications.

Project Goal 5: To reach target audiences through the successful implementation of a multi-pronged marketing campaign.

Outcome 5: 21,000 total audience attendance of Museum programming during the grant period. Educational programs fully subscribed. Positive social posts. Online visitors view exhibition-specific pages of FGM website. Anecdotal observation of consistent representation of target audiences.

Evaluation Technique 5: Attendance figures at front desk. Exit surveys will collect demographic data, identifying if participants were among target audiences. Staff/ volunteers observe visitors in galleries and during programs. Monitor press/blog coverage. Monitor increases in Facebook, Instagram, Twitter followers, membership, e-newsletter subscriptions, website/blog visitation, redemption of rack card coupons. On website, track user interests via specific page traffic and referrals. Zip code, exit survey, and comment book analysis to determine most effective ad placement.

Sample Evaluation Materials:

Please include an attachment containing your sample evaluation materials.

[\[See the appendix for this upload\]](#)

Humanities Content:

How do you expect the final project will help the audience understand and appreciate human history, culture, values, and beliefs?

What themes or issues did you convey in this project?

By asking visitors to consider the concept of “The Great Americans” and to explore through one artist’s richly-layered contemporary portraits how those canonical groupings and images are created, this project will help audiences recognize the values, beliefs, and history that inform our collective perceptions of significant figures in American culture.

Over time, portraits, photographs, biographies, and historical texts were the prominent shapers of our thinking about figures such as George Washington, making and remaking his image in our national imagination. Long-accepted narratives glorified white males like him, to the exclusion of a more diverse set of heroes—a pattern exposed both in the prevalence of white male “greats” in Lahav’s portrait group and in lectures and talks by Steiner, Mann, and others. More recently, the internet has transformed this process. Well into the third decade of the internet age, we have witnessed digital technology’s democratizing potential and its capacity for undermining truth. Consumers of media daily confront the rapid evolution of fame, image, and reputation, particularly in the civic sphere from which many of Lahav’s subjects are drawn. The phenomenon of “fake news,” whether fabricated information intended to deceive or the discrediting of the whole concept of truth, has become unavoidable. Lahav problematizes this construct in his portraits, where facts and myths are presented together, leaving viewers and the humanities scholars programmed for the exhibition with the task of teasing them apart.

This project illuminates how art, history, biography, myth, and the internet play into our definition and perception of national heroes. The artist’s method of incorporating the first images yielded from a Google search exposes the way the internet has complicated the project of biography; often the images that rise to the top relate more to myth than historical truth, perpetuating age-old misconceptions (as in the fable of George Washington chopping down the cherry tree). Similarly, in Lahav’s portrait of Samuel Adams, he incorporates details from a John Singleton Copley painting depicting a 1781 battle between the British and French that has no historical relationship to Adams’s life; yet it was among the top images yielded from a Google search on Adams. The artist lets these misconceptions merge into a new portrait image, exposing the ever-more-complex task of identifying truth and sorting history from fiction. Lahav’s work will lead us to examine how reliant our culture has become on computers to tell us what is true, continually muddying the relationship between objectivity and subjectivity.

Moreover, as ongoing discussions of public monuments demonstrate, we are in the midst of a larger reexamination and acknowledgement of the misdeeds of figures once considered “great Americans” (such as Andrew Jackson) and who we should honor with heroic status. The canon of “The Great Americans” is ever in flux, and Lahav’s multi-layered portraits help us explore that issue and the very validity of the idea of “Great Americans.”

In addition to delving into the complexity of these resonant cultural themes, FGM’s series of gallery talks on key figures of The Great Americans will also provide audiences with a more complete understanding of the biographies of these iconic figures, how such factors of race and gender have shaped how we perceive them, and the impact of these figures on American culture.

Project Audience:

What target audience did you identify for this project? Why did you choose this audience?

Our overall marketing plan for this winter show will be to target regional audiences living within one hour's drive of FGM – particularly those with interests in American history or contemporary art. The Great Americans is a strikingly visual and topically relevant exhibition, and as such we have the opportunity to reach broader audiences than might typically visit FGM, especially those with interests in contemporary art and politics. As the subject matter and approach of this exhibition is somewhat of a departure for FGM, The Great Americans should be an intriguing attraction for many visitors to try the Museum for the first time – or return to see something completely different than when they were last here.

This exhibition benefits from being on view during the school year, allowing us to reach out to area college professors and high school teachers to encourage older students' engagement. Other target audiences will include women's groups, niche history-based interest groups, and literature and poetry groups (linking to literary figures in the show such as Emily Dickinson and Edgar Allan Poe). For example, the Marketing Department will work with members of the Connecticut River Poet Society and the Guilford Poets Guild to promote the exhibition to its members and broader audiences they participate in. These two groups, along with the Old Saybrook High School Creative Writing class, will be invited to the exhibition to create poetry around their observations of the exhibition (with a public performance on April 28, 2019).

We are delighted that The Great Americans will be on view during our annual May Day is Free Day on May 5, 2019. All visitors on that day will be able to experience The Great Americans free of charge, which provides an accessible entry point to FGM for visitors throughout the region and at every income level—many of whom do not typically visit museums.

We have learned much about our audiences and their leisure time decision-making habits from CTH-funded audience research projects over the years. These evaluations have demonstrated the Museum's growing success in reaching new visitors drawn here by the appeal of an exhibition's specific themes. For example, more than half of all visitors to our summer 2018 exhibition, Art and the New England Farm, had never been to FGM before; meanwhile, more visitors than ever before noted that they were coming specifically to see this exhibition (rather than whatever happened to be on view that day). Our evaluation demonstrates the power of a compelling exhibition in attracting new audiences to our doors, and The Great Americans is exactly the type of show that is likely to pique public interest and spark dialogue in fresh new ways.

As a guiding document for all our marketing efforts, the comprehensive multi-year CTH-funded study completed in 2012 revealed that our core audiences are art enthusiasts and history buffs, which will be the primary focus of our marketing efforts. However, this study revealed FGM's rare strength among regional museums—that we demonstrate broad appeal not just to one audience (whose interests can wane over time) but to several primary audiences, including art and history-interested audiences and, notably, frequent and repeat visitors to art museums. This study showed that FGM has great capacity for audience development when we offer varied content that meets the needs of our audiences, which this exhibition will offer in spades.

Total # of Audience Members Anticipated for Entire Project (Total Project Attendance):

21000

Marketing and Publicity:

Describe your plans to promote the project, including specific media outlets (print, broadcast, social) and estimated coverage for each. How will you reach your target audience?

For Documentary Film submissions please additionally respond to the following in this section:

- *Describe the outreach strategy, including plans for theatrical, festival, educational and/or community presentation, broadcast and/or distribution, web distribution, and for cultivating and engaging online audiences, as applicable.*

A comprehensive marketing campaign, based on proven strategies from previous exhibitions and audience research, will promote The Great Americans and its programming as a can't-miss cultural event of the season. Support from CTH is crucial to allowing us to pursue the most effective routes of advertising that we otherwise could not afford.

Advertising will include: DISPLAY ADS in ink, Artscope, Connecticut Magazine, Norwich Bulletin, CT Explored, The Hartford Courant, New Haven Register, The New London Day, Art New England. RADIO ADS will be scheduled on WNPR and WSHU.

We will use the show's provocative imagery to grab social media users' attention, pairing its arresting portraits with humanities-rich captions in frequent posts on Facebook, Twitter, and Instagram. With day to day nimbleness, these posts can be tied topically to current events or to landmark moments on the calendar, such as Presidents' Day, Black History Month, or Women's History Month (all of which occur during this show). We will advertise on Facebook and Instagram in CT, MA, and RI among micro-target audiences with interests in women's history, political history, US history, cultural history, contemporary art, African American history, art history, etc. We will ensure engagement with our social media communities through meaningful discussions, comments and shares. Facebook Events are particularly successful in promoting specific programs with calls to action to attend gallery talks, lecture series, family events, and Free Day.

We have developed extensive contact lists of websites, blogs, Twitter feeds, e-newsletters, and Facebook pages geared toward history-related interests. We will send press releases to 150+ traditional media outlets, as well as niche groups interested in diverse topics related to art and American history. We are particularly excited to have the featured artist, Jac Lahav, available to engage with the press and provide in-depth interviews and discussions. We will reach out to our lists of college professors and high school teachers of art, history, and the humanities with an eye-catching oversized post card that offers a discounted admission to students and their teachers. A rack card with a \$2 coupon will be shared at libraries and at outreach events, encouraging visitation from those whose budgets do not typically allow cultural outings. Flyers at libraries, art galleries, and other local organizations are an easy yet important way to catch the attention of individuals who participate in book clubs and other niche groups—often leading to informal group attendance at the

exhibition or its programming. FGM has found great marketing success by having a strong presence at the area's leading flower shows, and we will continue (as we have done the past three years) to host a booth at the Connecticut Flower & Garden Show (February 2019), where promotional materials about The Great Americans will be actively distributed.

Our e-newsletter (sent twice monthly to 21,000+ subscribers) will feature The Great Americans and its programming throughout the winter and early spring. FGM's website will prominently promote the exhibition (promotion online has already begun), and our History Blog will draw historic connections from the show for students of local history. We will also promote the exhibition through online calendars of event listings, including ctvisit.com, cthumanities.org, and regional arts coalitions and news organizations.

Schedule:

Describe the major tasks to complete the project, specific dates for both the beginning and completion, and the team member(s) responsible for each. Include ONLY tasks during the requested grant period.

Please use the following format:

1 Start & End Date; Task; Team Member(s)

2 Start & End Date; Task; Team Member(s)

etc

Start and end dates: Feb. 1-12, 2019

Task: Finalize exhibition contents (write and edit exhibition texts, oversee graphic design and production of exhibition materials; train docents on exhibition content; finalize transport of borrowed works)

Team members: Kurtz Lansing, Scalzi, Parsons

Start and end dates: Feb 1 – March 30, 2019

Task: Coordinate education programming (finalize speakers' information; finalize copy for programs for publications, website, and other PR; develop children's programming and order supplies).

Team members: Rau, Flynn, Poirier, Garvin Riggs

Start and end dates: Feb. 1-15, 2019

Task: Continue marketing campaign (Second round of press releases to national media; releases to blogs, e-newsletters; follow-up calls; design and distribute collateral materials; submit ads to publications).

Team members: Flynn, Poirier, Reneson

Start and end dates: Feb. 1 – 15, 2019

Task: Prepare tools for evaluation (Design and test survey instrument; train survey interviewer)

Team members: Wizevich, Flynn

Start and end dates: Feb. 1- May 12, 2019

Task: Implement e-newsletter and social media campaigns; follow-up releases on programming.
Team members: Flynn, Poirier

Start and end dates: Feb. 4-8, 2019

Task: Install exhibition for February 9th opening

Team members: Kurtz Lansing, Scalzi, Parsons

Start and end dates: Feb. 1 –May 12, 2019

Task: Present education programs; gather feedback from adult programming; research, write, and publish History Blog entries

Team members: Rau, Garvin Riggs, Wakeman, Kurtz Lansing, Scalzi, Parsons

Start and end dates: Feb. 16 – May 12, 2019

Task: Conduct evaluation (collect exit surveys of exhibition visitors; review survey data for accuracy; monitor effectiveness of advertising through surveys and adapt as needed)

Team members: Flynn, Wizevich, Poirier, interviewers

Start and end dates: June 3 – August 31, 2019

Task: Analyze survey data and write evaluative/actionable report; discuss report and follow-up plans with FGM senior staff and Board of Trustees

Team members: Wizevich, Beaulieu, Cote, Flynn, Kurtz Lansing, Rau

Presenters, Consultants, and Project Team:

Please list your project's major participants including presenters, consultants, scholars, staff, etc.; indicate if they will be paid with CTH grant funding; and list their major project responsibilities.

Make sure you include ALL participants for whom you are requesting CTH funding in this section.

Please attach resumes or bios for all listed in the Project Team in the next question.

Please use the following format:

Team Member 1 Name

Team Member 1 Title

Team Member 1 Organization

Paid with CTH grant funds

Major Responsibilities

Jac Lahav
Exhibited artist
Paid in part with CTH grant funds

Major responsibilities: Complete portraits of Connecticut subjects for inclusion in exhibition; work with curators to select relevant objects from FGM collection; present lecture, family event, and series of gallery talks; train docents.

Rebekah Beaulieu, Ph.D.

Director since February 19, 2018

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Provide guidance and oversight to all aspects of project.

Amy Kurtz Lansing

Curator since 2006

Florence Griswold Museum

Paid in part with CTH funds

Major responsibilities: Supervise all curatorial tasks and research related to the exhibition; write labels, text panels; design layout; write copy and oversee design for companion booklet; present gallery talks; oversee History Blog

Jennifer Parsons, Ph.D.

Assistant Curator since 2016

Florence Griswold Museum

Paid in part with CTH funds

Major responsibilities: Assist in curatorial tasks related to the exhibition; present gallery talks.

Mell Scalzi

Museum Registrar since 2017

Florence Griswold Museum

Paid in part with CTH funds

Major responsibilities: Assist in coordination and installation of exhibition; support production of History Blog.

David D.J. Rau

Director of Education & Outreach since 1998

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Direct all educational/ programmatic components; interface with all presenters and instructors for lectures, programs, and gallery talks

Julie Garvin Riggs

Museum Educator since 2009

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Oversee all children's educational programs in Education Center, including school field trips and Make-a-Painting Sundays.

Tammi Flynn

Director of Marketing since 1999

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Execute all marketing plans; oversee evaluation process.

Cheryl Poirier

Marketing Associate since 2011

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Oversee ad placement and flier distribution; monitor advertising budget.

Jenny Chan

Graphic designer (consultant)

Jack Design, NYC

Paid in part with CTH funds

Major responsibilities: Provide design services for companion booklet and exhibition graphics.

Lisa Reneson

Graphic designer (consultant)

Two Sisters Design, Old Lyme, CT

Paid in part with CTH funds

Major responsibilities: Provide design services for marketing ads and flyers.

Fred Cote

Director of Finance since 2010

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Oversee all aspects of reporting and financial management related to the project.

Dr. Carolyn Wakeman, Ph.D.

Editor of FGM's History Blog

Florence Griswold Museum

Not paid with CTH funds

Major responsibilities: Under supervision of curatorial department, research, write, and seek contributions for History Blog related to exhibition.

Other consultants/Lecturers, education programming contributors

Lynne Bassett

Independent costume and textile historian

Acting Curator of UCONN Costume Collection

Paid with CTH funds

Major responsibilities: Present lecture exploring costuming details of presidential portraits and drawing connections to Lahav's contemporary twists on costume in his portraiture

Joanie DiMartino

Director

Prudence Crandall Museum, Canterbury, CT

Paid with CTH funds

Major responsibilities: Present gallery talk on historical figure of Daniel Boone

Amy Durbin

Manager of Education

Nantucket Historical Association

Paid with CTH funds

Major responsibilities: Present gallery talk on historical figure of President James Monroe

William J. Mann

Assistant Professor of History

Connecticut State University

Paid with CTH funds

Major responsibilities: Present lecture on reconsidering icons of the past amid the shifting forces of history and perspective, as well as a gallery talk on the historical figure of Eleanor Roosevelt

Dorothy Moss

Curator of Painting and Sculpture

National Portrait Gallery, Smithsonian Institution

Paid with CTH funds

Major responsibilities: Present lecture on the impact of the Obama portraits on contemporary portraiture

Michelle Neely

Assistant Professor of English

Connecticut College, New London, CT

Paid with CTH funds

Major responsibilities: Present gallery talk on historic figures Emily Dickinson and Benjamin Franklin

Mark J. Schenker

Senior Associate Dean and Dean of Academic Affairs at Yale College

Yale University, New Haven, CT

Paid with CTH funds

Major responsibilities: Present gallery talk on literary figure Edgar Allan Poe

Christopher B. Steiner, Ph.D.

Professor of Art History & Anthropology and Director of Museum Studies Certificate Program

Connecticut College, New London, CT

Paid with CTH funds

Major responsibilities: Present lecture on Native American and African-American artists in the canon of Western art

Matthew Warshauer, Ph.D.

Professor of history

Central Connecticut State University, New Britain, CT

Paid with CTH funds

Major responsibilities: Present lecture on debate over historic Confederate monuments, as well as gallery talk on historical figure of Andrew Jackson

Karen Wizevich, Ph.D.

Evaluation Consultant

People, Places & Design Research in Northampton, MA

Paid with CTH funds

Major responsibilities: Work closely with Marketing Director to oversee collection of this project's data and provide analysis of the findings.

Project Team Resumes and Bios:

Please attach a CV or resume of up to 3 pages for each person for whom CTH grant funding is being sought that demonstrates appropriate skills and/or scholarship to carry out their role in the project.

Short (one- or two-paragraph) bios of vital team members NOT paid through CTH funds may also be included.

Note: Only 1 attachment can be uploaded in this space. If you have multiple resumes to share, please combine into 1 document before uploading.

[NOTE: Sample Model Grants do not share this upload]

Collaborative Projects:

If the project is a collaborative effort, managed with other organizations, please include letters from those partners describing their respective roles in the project.

[See the appendix for this optional upload]

Budget: [See the appendix for this upload]

Budget Notes and Justification:

In addition to the usual program expenses outlined in the narrative and budget, the Museum is planning to publish a 12-page booklet that will feature key portraits from the exhibition with a brief description of each explaining the artistic and historical references along with a discussion of the exhibition's themes as they relate to the work. Funding from CT Humanities will allow the Museum to offer this companion booklet as a free take-away guide for visitors to help them further explore the exhibition's themes outside the gallery walls and spark ongoing discussions at home and in the visitors' communities.

Project Revenue Plan for External Cash Match

Please provide information about your plans to secure the required percentage of matching funds from external sources prior to the end of the requested grant period.

List of Expected Grants/Grantors:

Please provide information about your project's grants/ grantors to be used as external cash match.

Please use the following format:

Grant/Name of Grantor

Requested Grant Amount

Anticipated Award Date

Confirmed Amount

Hartford Steam Boiler Insurance & Inspection Co.

Requested Grant Amount: \$15,000

Anticipated Award Date: May 2019

Confirmed Amount: \$15,000

Bouvier Insurance

Requested Grant Amount: \$3,500

Anticipated Award Date: May 2019

Confirmed Amount: \$3,500

Contingency Plan for Grants:

If you do not receive grants for which you have applied, how will you generate the required percentage of external cash match?

The Museum is always seeking to ensure the long-term viability of its programs by continuing to solicit additional donations from corporations, foundations, and individuals in our region.

Total Individual Donations:

Please list the total amount of individual donations expected to be used as external cash match for your project.*

**Certification that individual donations are directed to a CTH-funded project is required at the end of the grant period.*

\$10,000

In addition to the attachments required in previous sections, Implementation grants require certain, additional attachments based on project type.

1. Exhibitions and Site Interpretation

Exhibitions and site interpretation are the physical presentation of humanities content and are typically installed on a permanent or temporary basis at museums and other public sites.

Exhibitions and site interpretation grants require all of the following:

- *A list or illustrations of key objects or images*
- *Sample text for introductory panel, main section panels, and object labels*
- *A rendering of the exhibition's floor plan and sample elevations*
- *A brief narrative "walk-through" of the exhibition or site that describes the visitor experience*
- *Specific examples of "take-away messages" or learning objectives and how you will convey them through the exhibition*
- *Admission and other fees*

Exhibition Attachments Quick Check List

If you are requesting funding for an exhibition, have you included:

- ☐ *List of objects/images*
- ☐ *Sample text copy*
- ☐ *Floor plan*
- ☐ *Sample elevations*
- ☐ *Narrative walk-through*
- ☐ *Take-away messages/learning objectives*
- ☐ *Admission and fees*

2. Presentation Programs

Public presentations include lectures, performances, festivals, and guided discussions that engage audiences in interpreting and examining issues and themes.

Include a summary (maximum two pages) that provides a concise description of the proposed program, including:

- *Title, theme(s), and format of public program(s)*
- *Dates and times of program(s)*
- *Location and audience capacity of the venue(s)*
- *Admission and other fees*
- *Name of speakers, educators, or presenters*
- *If presentation is part of a larger program, include a schedule of events for the date(s)*

For film and theater presentations, also include up to two pages that include:

- *A synopsis of the plot or story line*
- *Specific examples of "take-away messages" or learning objectives*

3. Interpretive Digital Media Projects

Connecticut Humanities invites digital media projects including websites, creation & dissemination of audio and visual material, mobile applications, Geographic Information System applications, & data visualization projects.

Projects must be well grounded in scholarship and illuminate ideas and insights central to the humanities. Please provide these attachments for all digital projects:

- *Statement of technologies to be used and justification for selection*
- *Justification for choosing any proprietary technologies over open-source options*
- *Description of standards (digitization, metadata, public accessibility, privacy) that will be employed*
- *Access or other fees for the public to use the site or app*
- *Explanation of how you will obtain permissions for intellectual property you do not own*
- *For website and mobile app projects: sample text, screen shots and site map or structural description for the website*
- *For other media projects: sample text & audio/visual components*

4. Documentary Films

Documentary film grants strengthen the humanities content of documentary media productions and help propel projects to completion.

Projects must be:

- *in the production stage*
- *have a work in-progress to submit*
- *actively involve at least two Humanities subject area experts to help advise on, frame, & contextualize subject matter throughout the production process*
- *have a previously completed work sample to submit.*

Documentary film grants require:

- *A brief treatment detailing the creative style, narrative structure, imagery or audio content, animation, & interactive elements, as applicable, of your project. (2 pp. max)*
- *Access to the work-in-progress sample for which you seek funding. (Suggested length: 10 minutes.)*
- *Access to a prior work sample in its entirety.*
- *Explanation of the prior work submitted & brief outline of role(s) your project team members played in its creation. Provide any necessary background information or context for the work-in-progress. (2 pp. max)*

File Upload:

Please attach one (1) document containing all of the materials required as outlined above, based on the project type(s) for which you are requesting funding, to help us evaluate the quality and humanities content of your project.

Note: Only 1 attachment can be uploaded in this space. If you have multiple documents to share, please combine into 1 file before uploading.

[\[See the appendix for this upload\]](#)

Appendix

While Project Team Resumes and Bios are required for this application, this upload is not included with this sample model grant application.

This sample model grant includes the following documents:

1. Sample Evaluation Materials
2. Budget
3. Required File Upload

Exhibition Evaluation for *The Great Americans*

1. Have you been to the Florence Griswold Museum before today's visit?

- ☐ YES ☐ NO

2. What was the MAIN reason you decided to visit the FGM today?

- ☐ to see *The Great Americans* exhibition
☐ to attend a special program
☐ to visit the Florence Griswold House
☐ to visit the gardens (then prompt: Will you also visit the exhibitions or House?)
☐ to just see whatever was here today
☐ to shop in the museum store (then prompt: Will you also visit the exhibitions or House?)
☐ Other (please specify): _____

3. Were you aware of the exhibition, *The Great Americans*, before you came to visit?

- ☐ YES ☐ NO

If YES: How did you hear about the exhibition? (check all that apply)

- ☐ Word of mouth
☐ Newspaper article, which one _____
☐ Newspaper/magazine ad, which one _____
☐ Radio ad, which station _____
☐ Website, which one _____
☐ Social media, specify _____

4. In general, when you are planning what to do with your free time, what sources of information do you MOST tend to use (prompt: with your free time):

- ☐ printed guidebooks, which _____
☐ websites, which _____
☐ newspaper/magazine listings, which _____
☐ recommendations from friends

The next few questions are about *The Great Americans* exhibition.

5. How much did you know about the exhibition before you arrived?

- ☐ nothing at all ☐ knew a little bit ☐ knew a lot

(If they knew something): What were your preconceptions?

6. After seeing *The Great Americans* exhibition, what would you say was the main theme? How would you describe the exhibit to a neighbor?

7. Please tell us one new thing you learned today from the exhibition (just whatever comes to mind):

10. On a scale of 1 to 4, where 1 is not at all, and 4 is completely, to what extent did seeing this exhibit change the way you think about who we deem "Great Americans" and how we have come to that conclusion?

☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)
Why do you say that? _____

11. On a scale of 1 to 4, where 1 is not at all, and 4 is completely, to what extent did you learn something new or begin to think in a new way about these topics:

How we form perceptions of historical figures, and how those perceptions change over time
☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)

The ways that the internet and media shape our perception of public figures
☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)

The biographies of famous historical figures ☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)

Portraiture as an art form and an influencer of cultural perceptions
☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)

Contemporary art and the process of creating it ☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)

The history of the Lyme Art Colony ☐ 1 (not at all) ☐ 2 ☐ 3 ☐ 4 (completely)

12. Was there anything that you saw in the exhibition that connects to your own life in any way?

☐ Yes ☐ No

What: _____

13. How likely are you to return to the Florence Griswold Museum in the next 6 months?

☐ Not at all likely ☐ somewhat likely ☐ very likely

15. What is the number one thing that the Museum could do or offer that would get you to come back to visit in the next 6 months? _____

Would you like to learn more about the Museum, upcoming events and behind-the-scenes tidbits? Leave your email address to receive twice-monthly newsletters.

Now, just to make sure we are talking to a representative group of visitors, we have a few more questions!

Who came with you to the FGM on your last visit? (check all that apply)

- ☐ no one, I came alone
- ☐ children under 18
- ☐ 1 to 4 other adults
- ☐ an organized group

Gender: ☐ Male ☐ Female

Age: ☐ 18-34 ☐ 35-59 ☐ 60 and above

SALARIES & WAGES: Total amount of Salaries & Wages requested in CTHF Funds may not exceed 25% of the total grant request.

Note: Quick Grants cannot fund Salaries & Wages, but it can be used as Matching Funds (Applicant Cash Contributions).

There is no cap on Salaries & Wages used as Applicant Cash Contributions.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Handwritten notes: "Revised" and "OK" with initials "SN".

Item Detail			
	Name/Position	Rate	#
1	Rebekah Beaulieu - 10%effort/4 months	\$5,150.00	1
2	Amy Kurtz Lansing - 50% effort/4 months	\$14,180.00	1
3	Jenny Parsons - 25% effort/4 months	\$4,549.00	1
4	Mell Scalzi - 25% effort/4 months	\$3,605.00	1
5	David D.J. Rau - 50% effort/4 months	\$17,338.00	1
6	Julie Garvin Riggs - 50% effort/4 months	\$7,210.00	1
7	Tammi Flynn - 50% effort/4 months	\$13,880.00	1
8	Cheryl Poirier - 50% effort/4 months	\$4,056.00	1
9	Fred Cote - 5%/4 months	\$1,503.00	1
10	Fringe Benefits @ 18%	\$12,866.00	1
11	Docent volunteers	\$15.00	650
12	Dr. Carolyn Wakeman - Archive volunteer	\$35.00	160
13			\$0
14			\$0
15			\$0
Total			\$99,687

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
		\$5,150.00		\$5,150
	\$6,727.00	\$7,453.00		\$14,180
	\$2,516.00	\$2,033.00		\$4,549
	\$2,202.00	\$1,403.00		\$3,605
	\$5,564.00	\$11,774.00		\$17,338
	\$2,416.00	\$4,794.00		\$7,210
		\$13,880.00		\$13,880
		\$4,056.00		\$4,056
		\$1,503.00		\$1,503
		\$12,866.00		\$12,866
			\$9,750.00	\$9,750
			\$5,600.00	\$5,600
				\$0
				\$0
				\$0
\$0	\$19,425	\$64,912	\$15,350	\$99,687

HONORARIA & CONSULTING

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Name/Position		Rate	#	Total
1	Jac Lahav - Gallery Talks	\$300.00	3	\$900
2	Jac Lahav - Artist Lectures	\$500.00	2	\$1,000
3	Dorothy Moss - Scholarly Lecture	\$800.00	1	\$800
4	Matthew Warshauer - Scholarly Lecture	\$400.00	2	\$800
5	Christopher Steiner - Scholarly Lecture	\$500.00	1	\$500
6	William J. Mann - Scholarly Lecture	\$400.00	2	\$800
7	Lynn Bassett - Scholarly Lecture	\$600.00	1	\$600
8	Dr. Mark Schenker - Gallery Talk	\$300.00	1	\$300
9	Michelle Neely - Gallery Talk	\$300.00	1	\$300
10	Amy Durbin - Gallery Talk	\$300.00	1	\$300
11	Janie DiMartino - Gallery Talk	\$300.00	1	\$300
12	Amy Kurtz Lansing - Gallery Talk	\$300.00	1	\$300
13			1	\$0
14			1	\$0
15				\$0
Total				\$6,900

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$900.00				\$900
\$1,000.00				\$1,000
\$800.00				\$800
\$800.00				\$800
\$500.00				\$500
\$800.00				\$800
\$600.00				\$600
\$300.00				\$300
\$300.00				\$300
\$300.00				\$300
\$300.00				\$300
			\$300.00	\$300
				\$0
				\$0
				\$0
\$6,600	\$0	\$0	\$300	\$6,900

TECHNICAL DESIGN SERVICES

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Name/Position		Rate	#	Total
1	Jac Lahav - Artist's Fee	\$5,000.00	1	\$5,000
2	Art Shipping	\$1,500.00	1	\$1,500
3	Art Framing & Conservation	\$2,000.00	1	\$2,000
4	Exhibit Prep & Installation	\$4,350.00	1	\$4,350
5	Jeny Chan - Design for Exhibit Graphics	\$4,300.00	1	\$4,300
6	Lisa Reneson - Design for Ads	\$900.00	1	\$900
7				\$0
8				\$0
9				\$0
10				\$0
			Total	\$18,050

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$2,050.00	\$2,500.00	\$450.00		\$5,000
\$615.00	\$750.00	\$135.00		\$1,500
\$820.00	\$1,000.00	\$180.00		\$2,000
\$1,750.00	\$2,175.00	\$425.00		\$4,350
\$1,650.00	\$2,650.00			\$4,300
\$450.00		\$450.00		\$900
				\$0
				\$0
				\$0
				\$0
\$7,335	\$9,075	\$1,640	\$0	\$18,050

TRAVEL: CTH may cover mileage up to .545 per mile. Enter rate and number of miles below.

Total travel expenses may not exceed 20% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Name/Position		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1				\$0					\$0
2				\$0					\$0
3				\$0					\$0
4				\$0					\$0
5				\$0					\$0
6				\$0					\$0
7				\$0					\$0
8				\$0					\$0
9				\$0					\$0
10				\$0					\$0
11				\$0					\$0
12				\$0					\$0
13				\$0					\$0
14				\$0					\$0
15				\$0					\$0
Total				\$0	\$0	\$0	\$0	\$0	\$0

PRINTING, COPYING & SUPPLIES: Total photocopying or printing expenses may not exceed 40% of total grant request

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail				
Description		Rate	#	Total
1	Exhibition Graphics Production	\$5,600.00	1	\$5,600
2	Invitation Printing	\$2,200.00	1	\$2,200
3	Booklet Printing	\$4,000.00	1	\$4,000
4	Booklet Photography & Permissions	\$1,000.00	1	\$1,000
5				\$0
6				\$0
7				\$0
8				\$0
9				\$0
10				\$0
11				\$0
12				\$0
13				\$0
14				\$0
15				\$0
16				\$0
17				\$0
18				\$0
19				\$0
20				\$0
			Total	\$12,800

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$2,800.00		\$2,800.00		\$5,600
		\$2,200.00		\$2,200
\$4,000.00				\$4,000
\$500.00		\$500.00		\$1,000
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$7,300	\$0	\$5,500	\$0	\$12,800

EQUIPMENT AND ROOM RENTAL OR PURCHASE: Total Equipment expenses may not exceed 40% of total grant request.

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail					CTHF Funds Requested and Matching Funds (Source of Funds)				
Description		Rate	#	Total	CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
1				\$0					\$0
2				\$0					\$0
3				\$0					\$0
4				\$0					\$0
5				\$0					\$0
6				\$0					\$0
7				\$0					\$0
8				\$0					\$0
9				\$0					\$0
10				\$0					\$0
Total				\$0	\$0	\$0	\$0	\$0	\$0

PROMOTION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
Description		Rate	Total
1	Media Buys - Magazines, dalties, digital	\$9,900.00	\$9,900
2	Printing Services - rackcards & flyers	\$1,400.00	\$1,400
3			\$0
4			\$0
5			\$0
6			\$0
7			\$0
8			\$0
9			\$0
10			\$0
Total			\$11,300

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$4,060.00		\$5,840.00		\$9,900
\$700.00		\$700.00		\$1,400
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
				\$0
\$4,760	\$0	\$6,540	\$0	\$11,300

EVALUATION

NOTE: The total of each item detail must match the total of each source of funds. X indicates a problem.

Item Detail			
Description		Rate	Total
1	Karen Wizevich - Evaluation Consultant	\$3,000.00	\$3,000
2	Data Collection contractors	\$15.00	\$1,005
3			\$0
4			\$0
5			\$0
Total			\$4,005

CTHF Funds Requested and Matching Funds (Source of Funds)				
CTHF Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
\$3,000.00				\$3,000
\$1,005.00				\$1,005
				\$0
				\$0
				\$0
\$4,005	\$0	\$0	\$0	\$4,005

BUDGET SUMMARY: Values fill automatically from the detail pages.

Budget Summary	Source of Funds Summary				
	CTH Funds	External Cash Contributions	Applicant Cash Contributions	In-Kind Contributions	Total
Salaries & Wages	\$0.00	\$19,425.00	\$64,912.00	\$15,350.00	\$99,687
Honoraria	\$6,600.00	\$0.00	\$0.00	\$300.00	\$6,900
Technical Design Services	\$7,335.00	\$9,075.00	\$1,640.00	\$0.00	\$18,050
Travel	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Printing, Copying and Supplies	\$7,300.00	\$0.00	\$5,500.00	\$0.00	\$12,800
Equipment and Room Rental or Purchase	\$0.00	\$0.00	\$0.00	\$0.00	\$0
Promotion	\$4,760.00	\$0.00	\$6,540.00	\$0.00	\$11,300
Evaluation	\$4,005.00	\$0.00	\$0.00	\$0.00	\$4,005
Total	\$30,000	\$28,500	\$78,592	\$15,650	\$152,742

The Great Americans: Portraits by Jac Lahav
Florence Griswold Museum
Exhibitions and Site Interpretation

LIST OF KEY IMAGES

All works by Jac Lahav unless otherwise noted. All works appear courtesy of the artist unless otherwise specified.

1. *George Washington—Over the Mountain*, 2018
Oil on canvas, 80 x 32 inches
Collection of Jeff and Betsy Cooley
2. *John Adams—Heavy Arms In The Mist*, 2017
Oil on canvas, 80 x 32 inches
3. *Benjamin Franklin—Triangular Lines*, 2017
Oil on canvas, 80 x 32 inches
4. *Babe Ruth—Binary*, 2009
Oil on canvas, 80 x 32 inches
5. *Martha Jefferson—Maiden Walk*, 2010
Oil on canvas, 80 x 32 inches
6. *Emily Dickinson—Woman In White*, 2011
Oil on canvas, 80 x 32 inches
7. *Andrew Jackson—A Cowboy's Ghost*, 2017
Oil on canvas, 80 x 32 inches
8. *Thomas Jefferson—Soft Breeze*, 2018
Oil on canvas, 80 x 32 inches
9. *Alexander Hamilton—Cadmium Pool*, 2017
Oil on canvas, 80 x 32 inches
10. *Nancy Reagan—Millennium's End*, 2017
Oil on canvas, 80 x 32 inches
11. *Cesar Chavez—Green Green Grass*, 2010
Oil on canvas, 80 x 32 inches
12. *Susan B. Anthony—Reformation*, 2010
Oil on canvas, 80 x 32 inches
13. *Billy Graham—A Cold Air Turn*, 2009

Oil on canvas, 80 x 32 inches

14. *James Monroe—Leg Lift 2*, 2011

Oil on canvas, 80 x 32 inches

15. *Jonas Salk—Blue Stripe Salk*, 2009

Oil on canvas, 80 x 32 inches

16. *Edgar Allan Poe—Behold!*, 2009

Oil on canvas, 80 x 32 inches

17. *Eleanor Roosevelt—Whistling At Foxes*, 2010

Oil on canvas, 80 x 32 inches

18. *Neil Armstrong—Beyond The Yellow Moon*, 2012

Oil on canvas, 80 x 32 inches

19. *Helen Keller— Leaves of Avalon*, 2012

Oil on canvas, 80 x 32 inches

20. *Rosa Parks—The Yellow Mist*, 2010

Oil on canvas, 80 x 32 inches

21. *Unknown Soldier*, 2017

Oil on canvas, 80 x 32 inches

22. *JFK—Falling Thrones*, 2010

Oil on canvas, 80 x 32 inches

23. *Jackie Kennedy Onassis —White Flower*, 2017

Oil on canvas, 80 x 32 inches

24. *Abraham Lincoln—Luminary Blue*, 2009-2018

Oil on canvas, 80 x 32 inches

25. *Daniel Boone—At Natural Altars We Kneel*, 2018

Oil on canvas, 80 x 32 inches

26. *Lady Bird Johnson—All The Wild Flowers*, 2018

Oil on canvas, 80 x 32 inches

27. *Sandra Day O'Connor—Justice*, 2018

Oil on canvas, 80 x 32 inches

28. *Ruth Bader Ginsburg—Justice*, 2018

Oil on canvas, 80 x 32 inches

29. *Samuel Adams—Palette For A Nation*, 2018
Oil on canvas, 80 x 32 inches
30. *Albert Einstein*, 2018
Oil on canvas, 80 x 32 inches
31. *Oprah Winfrey*, 2018
Oil on canvas, 80 x 32 inches
32. *Woodrow Wilson*, 2018
Oil on canvas, 80 x 32 inches
33. *Florence Griswold*, 2018
Oil on canvas, dimensions TK
34. *Elvis Presley*, 2018
Oil on canvas, 80 x 32 inches
35. *Harvey Milk*, 2018
Oil on canvas, 80 x 32 inches
36. *Martin Luther King, Jr.*, 2018
Oil on canvas, 80 x 32 inches
37. Selection from *Pugs of Instagram*, 2016–2018
Oil on canvas, dimensions TK
38. Selections from FGM permanent Collection, including easels, artist materials, portraits, portrait sculptures, artwork related to Woodrow Wilson

SELECTED IMAGES: *The Great Americans—Portraits by Jac Lahav*



Oprah Winfrey



Jonas Salk



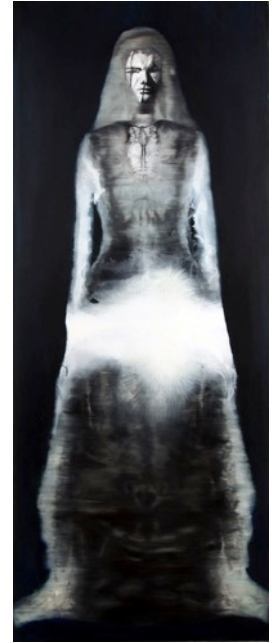
George Washington



Abraham Lincoln



JFK



Jackie Kennedy



Alexander Hamilton



Benjamin Franklin



Thomas Jefferson



Susan B. Anthony



Emily Dickinson



Ladybird Johnson



Andrew Jackson



Daniel Boone



Nancy Reagan



Ruth Bader Ginsburg



Sandra Day O'Connor



Rosa Parks



Babe Ruth



Billy Graham



Helen Keller



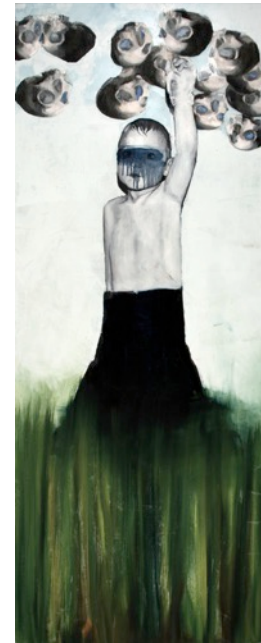
John Adams



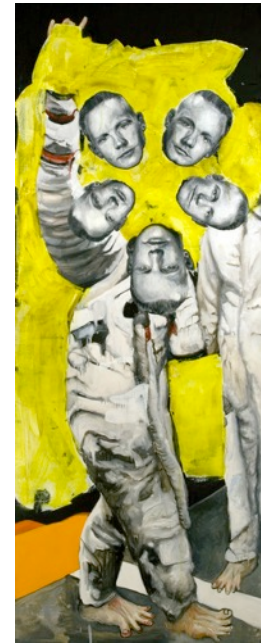
Samuel Adams



Albert Einstein



Cesar Chavez



Neil Armstrong



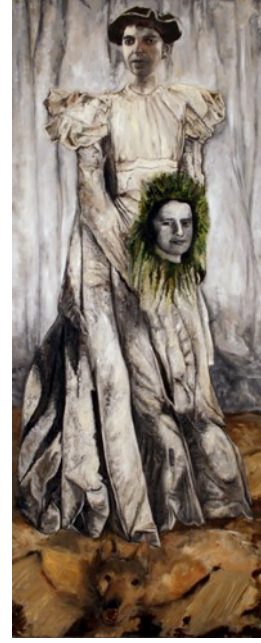
Edgar Allan Poe



Martha Jefferson



James Madison



Eleanor Roosevelt



Martin Luther King, Jr.

Sample Text Copy: Main intro, section intro, object label
The Great Americans: Portraits by Jac Lahav

[Main intro]

Jac Lahav's (b. 1977) portrait series *The Great Americans* plays off of a 2005 Discovery Channel series that encouraged voters to select the country's leading figures, past and present. In the contest, media personalities like Oprah Winfrey vied with scientists like Jonas Salk, with Winfrey ousting one of the inventors of the polio vaccine from the top ten. In his *Great Americans* portraits, the artist explores the multifaceted nature of identity and the tension between image and reputation, media fame and history in the internet age. Currently, notions of who 'Great Americans' are and why are under reconsideration and revision, adding to the timeliness of Lahav's work. The portraits, all eighty inches high, depict American icons in unexpected ways through dress and pose, often distorting bodies or altering costumes that we've come to identify with figures like George Washington, for example. Lahav is interested in the concept of physical and metaphorical layering—examining how individual and group identity are cumulative. The layers that compose identity are like an onion skin that we can peel away, but whose transparency allows the whole to assume a larger meaning than its parts. Lahav incorporates painted elements only to obscure them with semi-liquid pigment, leaving some only partially visible but part of the whole. Interspersed with his portraits around these galleries, a selection of easels, palettes, and art materials emphasize the artist's role in composing layered versions of identity.

By assembling his own unconventional canon of Great Americans, Lahav also exposes the clash of image and substance in our contemporary culture. Starting with figures represented in countless paintings and photos that have shaped our perceptions, some of which the artist incorporates into his compositions, Lahav asks what we can know about people from their portraits. His methods call attention to the faith we place in likeness and biographical details, as well as in heroic designations like "Great Americans," despite the undermining of fact and conventions of civic virtue in the internet age. Who is or isn't found among *The Great Americans* portraits exposes as well the issues of race, gender, and power that shape who we think of as national icons, a topic under debate and revision today.

Born in Israeli and raised in the U.S., Lahav has probed collective identity in several series, including *48 Jews* and *Slaves*, portraits depicting enslaved people from around the world. To accompany the *Great Americans* in these galleries, Lahav has collaborated with the Museum's curators to select objects from the permanent collection that define and extend the group identity of the Lyme Colony artists, finding points of intersection with *The Great Americans*. His choices are informed by the concept of "six degrees of separation," a phenomenon identified by social psychologists that has made its way into popular culture to describe the unexpected networks that can link seemingly distant people—connections that have shrunk even more profoundly in the digital realm. Like the mysterious search algorithms employed by the search engine Google that shape the diverse references incorporated into Lahav's *Great Americans*, the "six degrees" he has identified include similarities in color or language in addition to history and biography, relating objects from the permanent collection in surprising ways.

To learn more about the Connecticut artist Jac Lahav, visit www.jaclahav.com

[Section intro/prompt]

"In all of my series, one of my big goals is to start conversations," Jac Lahav

Throughout these galleries, artist Jac Lahav presents portraits that pose as many questions as answers in keeping with his own evolving attitude toward the meaning of his work. As you view this exhibition, we hope you will consider the questions below in addition to asking your own:

Do you believe there are "Great Americans"?
If so, who would you choose as your "Great Americans"?
How would you depict them and why?

[Object label]

George Washington—Over the Mountain, 2018
Oil on canvas
Collection of Jeff and Betsy Cooley

Are you surprised to see George Washington, first President of the United States, included among a gallery of "Great Americans?" As "founding father," his archetype is widely recognized from the dollar bill.

While Washington's face and hair are historic, artist Jac Lahav modernizes him by dressing him in contemporary denim and flannel in a blue, white, and red color scheme. These cues remind us that we are seeing a portrait, not the man himself as he appeared in life, a distinction Lahav stresses through the blend of whimsy and history.

The artist incorporates some of the visual imagery that has shaped our conception of Washington: in the background, we glimpse Emanuel Leutze's heroic *Washington Crossing the Delaware* (Metropolitan Museum of Art); on Washington's shirt, out peeks a snippet of *Spirit of '76*, an 1876 composition by Archibald Willis painted and widely reproduced in prints at the time of the centennial of the American Revolution. Lahav included this reference for its patriotic mood and its acknowledgment of the dissonance of war, which encompasses both the triumphant marcher and the dying casualty below his feet.

Like the painter of *Spirit of '76*, Lahav has executed multiple versions of Washington. This example was painted over a portrait of Albert Einstein, which remains visible in the background. Some of Lahav's Washingtons have included allusions to the cherry tree he supposedly confessed to chopping down as a boy—an anecdote invented by Washington's biographer to promote the virtue of honesty. Here, Washington's false teeth, another frequent subject of myth and misconception, dangle from the President's long keychain. Washington's belt buckle references Freemasonry, the civic-minded philosophical order whose members—of whom Washington was the most famous—represented their beliefs through allegory and symbols.

George Washington Abraham Lincoln JFK Jackie Kennedy Rosa Parks Babe Ruth Billy Graham Helen Keller

Jonas Salk

Alexander Hamilton

Lyme Art Colony paintings by B. Longacre, etc. on this wall

Florence Griswold

H.R. Poore, Beagle Hound

Lahav, [Pugs of Instagram]

Oprah Winfrey

Tho. Jefferson

Sandra D'Connor

text

Benj. Franklin

Ruth Bader Ginsburg

John Adams

Fraze, George Griswold

Six degrees concept

The Great Americans—Portraits by Jac Lahav (Florence Griswold Museum)

Samuel Adams

Wall of palettes

Lydia Longacre material

Woodrow Wilson-related works from FGM collection

text

Andrew Jackson

Susan B. Anthony

text

Martin Luther King

mirror

Daniel Boone

Hands-on activity table

Emily Dickinson

Eleanor Roosevelt

Easel, palette

Bessie Potter Vonnoh, Jessie Wilson

Woodrow Wilson

Artists' materials

James Madison

Elvis Presley

Albert Einstein

Milk

Reagans

Lady Bird Johnson

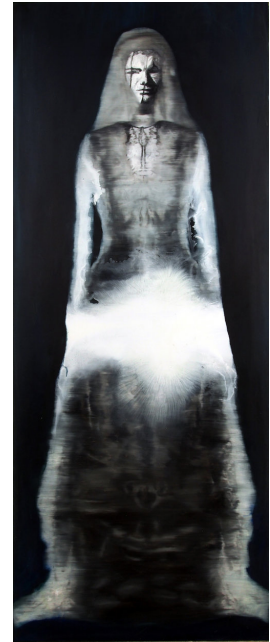
Martha Jefferson

Edgar Allan Poe

Neil Armstrong

Cesar Chavez

Sample Wall Elevation: *The Great Americans: Portraits by Jac Lahav*



NARRATIVE WALK-THROUGH

The Great Americans: Portraits by Jac Lahav

The Great Americans: Portraits by Jac Lahav will fill all three of the Florence Griswold Museum's galleries in our Robert and Nancy Kriebel building. Visitors to the exhibition will enter rooms filled with the artist's large-scale portraits (80 inches high), giving them the sense that they are encountering the subjects at approximately life-size. The ability to experience the portraits at this monumental scale will encourage viewers to consider the commanding cultural importance of the people depicted, and to clearly see the symbols and references incorporated into the clothing, poses, and backgrounds.

The first gallery introduces the concept of the series, opening with a textual overview panel near the portraits of Oprah Winfrey and Jonas Salk (it was Salk's displacement by Winfrey on the "Great Americans" T.V. program that prompted Lahav's portrait series). Next, visitors will see images of civic and historical figures such as George Washington, dressed in contemporary clothing infused with references from art and biography gleaned from the artist's internet searches. Following Washington, viewers will see Abraham Lincoln, John F. Kennedy (on a throne decorated with faces of Barack Obama), and Jackie Kennedy. Placed together on the wall, the latter three portraits are linked by how imagery related to Lincoln was invoked by or about the other figures—visual connections established through the hang and explained in the labels. An adjoining wall features portraits of Alexander Hamilton, Thomas Jefferson, and Benjamin Franklin. Extended labels will provide reminders of each figure's historical significance along with explications of Lahav's depictions. One corner in the first gallery takes on the myth of the western hero (with portraits of Daniel Boone, Andrew Jackson, the Reagans), combining figures like Boone with landscapes that give Lahav the opportunity to consider the metaphorical relationships of background and foreground, past and present. Lahav's portrayal of Jackson as the Marlboro Man intersects with reexaminations of the former president's legacy with respect to the U.S.'s Western expansion, his treatment of Native Americans, his slave ownership, and his glorification in a controversial monument that still stands in New Orleans. Another quarter of the gallery includes portraits of Emily Dickinson, Susan B. Anthony, and Ladybird Johnson, her skirt depicting images of her reading to children in the Head Start program she advocated for as part of President Lyndon Johnson's War on Poverty. This gallery includes a textual prompt to visitors to consider and discuss some of the main questions raised by the exhibition, including whether they think there are "great" Americans, and if so, who they would designate for that honor and why. Visitors will also be able to pick up copies of the exhibition booklet in the first gallery.

The selection of artwork in the second gallery helps address questions of how Lahav builds these portraits as an artist, sampling and layering images from the internet, then painting and overpainting them to change someone like Condoleezza Rice into Edgar Allan Poe. Lahav often re-works portraits to reflect an evolving selection of "Great Americans," suggesting the fluidity rather than the permanence of this canon. This gallery will also look at the distortion of bodies and identities in his portraits, for example the way he sometimes stretches figures to fit of the heroic-scale canvas format. This "stretching" of historical figures to fill a frame will be analyzed in labels that will relate it to the ways that internet sources distort biographies, and then often perpetuate those misconceptions. A major feature of this gallery will be portraits of justices

Ruth Bader Ginsburg and Sandra Day O'Connor, as well as John Adams (a portrait that includes a *trompe l'oeil* reference to a printout of one of Lahav's source images from Google), Samuel Adams, and Martin Luther King, Jr. There will also be portraits referencing Cesar Chavez and examples that include doubled figures to introduce the idea of the multiplicity of identity. Several of the portraits mentioned represent earlier examples from Lahav's series, with varied compositional formats and a more irreverent tone that speaks to the artist's initial efforts to acknowledge irony in the *Great Americans*. He now approaches the concept with a greater reverence evident in more recent portraits such as those of the Supreme Court justices and Martin Luther King. Some artist tools and materials from our collection will likely appear here to reference and contextualize the way portraits are produced through an artist's decisions and actions.

Lastly, the third gallery will contain some of Lahav's newest portraits, such as his depiction of Woodrow Wilson, along with art, archival matter, and material culture from our collection that relates to the creation of the portrait, or to its sitter. Lahav's concept for curating this gallery is the social psychology phenomenon of "six degrees of separation," so the collection pieces he chooses will relate to one another in varied ways that reveal the network of Lyme Colony artists and establishes links between them and the people featured in the artist's other *Great Americans* portraits. Visitors will see a mix of contemporary and historic art, paintings as well as sculptures. A wall of palettes used by Lyme artists, sometimes given as tokens of friendship, will be on view along with a large mirror with text prompting viewers to consider their self-presentation and the manifestation of identity in portraiture. Lahav's selection of "Great Americans" for inclusion in his series points up the inadequacies and biases of such a canonical grouping. By contrast, the mirror will help address those gaps through the diversity introduced into the galleries by the viewers considering their own reflections.

TAKE-AWAY MESSAGES/LEARNING OBJECTIVES

The Great Americans: Portraits by Jac Lahav

1. Help visitors gain awareness of how we form perceptions of historical figures.
 - Exhibition texts, object labels, and booklet will tease out the image sources and evolution of our perceptions of the figures pictured.
 - Exhibition programming such as gallery talks or lectures will offer another layer of information about the way we form opinions of the people depicted.
2. Illuminate the role of the internet and media in shaping our images and ideas about public figures and history.
 - Exhibition texts, object labels, and the booklet will tease out the image sources and discuss the way the artist relied on Google's image search algorithm rather than on conventional notions of truth.
 - Exhibition programming such as gallery talks or lectures will explore this concept as well.
3. Encourage consideration of the question of who we consider to be "Great Americans" and why, as well as how definitions of our national heroes have changed over time.
 - Exhibition texts, object labels, and the booklet will raise the question of who Lahav has included and why.
 - Mirror in the gallery to encourage reflection on the notion of the "Great American" in relation to our individual identity.
 - Exhibition programming such as gallery talks and lectures will offer another layer of information about how our definitions have changed over time.

Florence Griswold Museum
Admission Statement

Florence Griswold Museum
Art and the New England Farm

ADMISSIONS

Free to all FGM members

\$10 Adults

\$9 Seniors

\$8 Students

Free to visitors 12 and under

Presentation Programs

THE GREAT AMERICANS: PORTRAITS BY JAC LAHAV

FAMILY EVENT

President Daze: Fun Facts About Founding Fathers with Jac Lahav

Sunday, February 17, 11am

Jac Lahav, Exhibiting Artist

Special Pricing: *Single Admission: 3 Portraits of George Washington, aka \$3*

Double Admission: 1 Portrait of Abraham Lincoln (on paper not copper), aka \$5

Family Admission: 1 Portrait of Alexander Hamilton, aka \$10

Kriebel Gallery: 30 visitors

Join artist and father Lahav for a fun and informative walk about the gallery to look at paintings of Great Americans such as George Washington, Abraham Lincoln, Alexander Hamilton and others. Learn about the artistic process from the artist himself as well as his research methods. Hands-on Lahav-related project in the Education Center to follow. Fun for all.

LECTURE SERIES (WEEKENDS):

The Future of Our Past: Rethinking American History

LECTURE: *Down with The Cherry Tree:*

Debunking American Myths One Painting at a Time

Saturday, February 23, 4pm

Jac Lahav, Exhibiting Artist

\$7 (members \$5)

Dangremond Room: 50 visitors

Lahav discusses the evolution of his work on portraiture and representing identity through painting. He will go in depth into many of the individual iconic portraits in the show *The Great Americans* and how we create the myths of our greatest heroes. In a world where media is more important than fact, who do we consider our heroes and what makes them quintessentially “American.”

LECTURE: *The Obama Portraits in the Context of Contemporary Portraiture*

Saturday, March 30, 4pm

Dorothy Moss, Curator of Painting and Sculpture

Coordinating Curator, Smithsonian American Women’s History Initiative

National Portrait Gallery, Smithsonian Institution

\$7 (members \$5)

Dangremond Room: 50 visitors

The unveiling of the Obama portraits in February 2018 transformed the National Portrait Gallery’s attendance. Leading up to the unveiling, Portrait Gallery curators and historians were already working on exhibitions and programming that would increase the museum’s relevance in today’s world. Crucial to this work is a focus on expanding the narratives told in museum spaces and opening a way for new stories to be told. Moss will discuss the impact of the Obama portraits and will place these two portraits in context of the National Portrait Gallery’s ongoing work alongside leading contemporary artists to engage with our current cultural and political context through portraiture and inspire new directions in portraiture.

LECTURE: *Amend or Erase:*

Saturday, April 27, 4pm

The Challenge of Competing Historical Narratives in Public Art

Matthew Warshauer, Ph.D., Professor of History

Central Connecticut State University, New Britain, CT

\$7 (members \$5)

Dangremond Room: 50 visitors

They say that beauty, and perhaps art, is in the eye of the beholder. This is certainly true when attempting to tell an historical narrative through public art. The recent divisive battle over Confederate Monuments is a case in point. Who gets to tell their narrative of historical “truth”? When do artists get to have a say, and when do we as the public decide to erase someone else’s version of historical truth? Should we even contemplate erasing certain historical stories, or are we better off amending them, adding extra details and context that paints a more complete picture of the “truth”? Join Warshauer for an adventure through art and history. Where do you stand on changing history to suit the present?

LECTURE SERIES (THURSDAYS):

The Future of Our Past: Rethinking American History

LECTURE: *Making Faces: The Power of Portraiture, Then & Now*

Jac Lahav, Artist

Thursday, February 28, 2pm

\$7 (members \$5)

How important is it for a painted portrait to look like the person it portrays? Since the advent of photography, we have been enamored by realism in painting. In this talk, Lahav will explore the power of realism, how paintings can mimic photographs, and how those photographs can be their own type of “fake news.”

LECTURE: *Reframing the Canon: Seeing Art History in a New Light*

Thursday, March 7, 2pm

Christopher B. Steiner, Lucy C. McDannel '22 Professor of Art History & Anthropology, Director of Museum Studies Certificate Program

Connecticut College

\$7 (members \$5)

Dangremond Room: 50 visitors

Over the past few decades artists who position themselves outside the traditional canon of art history have been producing works that either directly or indirectly subvert the iconic status of “great” Western art. This illustrated talk explores work by contemporary Native American and African American artists (including Marcus Amerman, Kent Monkman, Fred Wilson, and Kehinde Wiley) who challenge us to look at the representation of race, power and privilege in Western art with new eyes and with fresh critical insights.

LECTURE: *Reconsidering the Stories of Our Culture:*

Thursday, March 28, 2pm

From Mystic to Washington to Hollywood

William J. Mann, Assistant Professor of History; Director, LGBT Center, Central Connecticut State University, and Award-Winning Author
\$7 (members \$5)

Dangremond Room: 50 visitors

Our cultural stories reflect who we are as people and the times we live through. Those stories change as we change. Reconsidering icons of our shared past--whether historical monuments, political heroes or Hollywood movie stars--allows us to understand the always-shifting forces of history and perspective. From Captain John Mason, victor of the Pequot War in 1637, to Teddy, Franklin and Eleanor Roosevelt, to Katharine Hepburn and Marlon Brando, the American story is constantly recalibrating to keep up with the times.

LECTURE: *Addressing the Dress: Fashion Then and Now in "The Great Americans"*

Thursday, April 11, 2pm

Lynne (Zacek) Bassett, Costume & Textile Historian

\$7 (members \$5)

Dangremond Room: 50 visitors

What does it mean when George Washington, an icon of American history, is portrayed wearing blue jeans and a jean jacket? Or Andrew Jackson in a Hollywood cowboy costume, or Emily Dickinson cocooned in a white down duvet? In his paintings, Jac Lahav cleverly uses clothing and textiles to reveal the personality and importance of some of the most enduring American historical figures. Costume historian Lynne Bassett relates these American icons to the fashion of their day, revealing what was understood in their appearance then and how we can understand them through Lahav's portrayals now.

OTHER LAHAV PRESENTATIONS:

GALLERY TALK: *The Cocktail Party: The Great American Get Together*

Sunday, March 3, 2pm

Jac Lahav, Artist

\$7 (members \$5)

Dangremond Room: 50 visitors

Artist Jac Lahav will walk through the gallery and discuss the inspiration behind his portraits and take questions from the audience. He will talk about the historical connections between many of our greatest heroes and raise questions about who we consider "great" and why.

LECTURE: *Googling in the Studio: The Jac Lahav Artistic Process*

Thursday, April 25, 2pm

Jac Lahav, Artist

\$7 (members \$5)

Artist Jac Lahav will discuss some of the technical aspects in contemporary oil portrait painting. From inspiration and research to medium and canvas, this will be a "nuts and bolts" presentation on painting with a Q&A gallery walk afterwards.

SERIES OF GALLERY TALKS:

Background/Foreground: Sharing Biographies and Decoding the Lahav Portraits

GALLERY TALK: *Andrew Jackson*

Sunday, February 24, 2pm

Matthew Warshauer, Ph.D., Professor of History

Central Connecticut State University, New Britain, CT

Included with Museum Admission

Kriebble Gallery: 30 Visitors

For over a century, historians have been unable to agree about Andrew Jackson. Was he a masterful politician who shaped the modern presidency and ushered in an era of new democratic politics? Or was he a loose cannon with no vision for the American republic?

Warshauer insists that any study of Jackson must place him within the context of his time and that his motivations regarding such pivotal issues as economics and the preservation of the Union cannot be divorced from the very real and turbulent politics of the Jacksonian period.

GALLERY TALK: *Emily Dickinson and Benjamin Franklin*

Sunday, March 10, 2pm

Michelle Neely, Assistant Professor of English, Connecticut College

Included with Museum Admission

Kriebble Gallery: 30 Visitors

Neely is currently finishing a book project, entitled *Against Sustainability: The Unlikely Environmentalisms of 19th-Century American Literature*, which explores environmental paradigms emergent in the 19th-century in the context of 19th and 21-century struggles for social and ecological justice. One chapter examines Emily Dickinson's complex poetics of desire. Neely also has an essay in progress on Benjamin Franklin's Revolution-era writings, which frequently use foodstuffs (and in particular, "Indian corn") to distinguish a uniquely American body from a beef-fed British citizen's body. Neely frequently teaches the work of both Emily Dickinson and Benjamin Franklin in her classes at Connecticut College.

GALLERY TALK: *Edgar Allan Poe*

Sunday, March 24, 2pm

Mark J. Schenker, Senior Associate Dean and Dean of Academic Affairs in Yale College

Included with Museum Admission

Kriebble Gallery: 30 Visitors

Schenker lectures on Poe as part of extensive humanities programming he has presented for over 30 years at CT libraries and other venues, including FGM. In his gallery talk, he will place Poe in the context of 19th-century American literature and of our own time, explaining why the painting's amalgam of the comic and the macabre—a faceless figure dressed partly like a harlequin holds out a death's head skull—captures the complexity of a true American original.

GALLERY TALK: *James Monroe*

Sunday, March 31, 2pm

Amy Durbin, Manager of Education, Nantucket Historical Association

Included with Museum Admission

Kriebble Gallery: 30 Visitors

The political history and family life of James Monroe have been subjects of interest since Durbin began work at Monroe's *Highland* while earning her Master's degree in Public Policy. Monroe, long overshadowed by his fellow Piedmont, VA neighbors, Jefferson and Madison, made quite a mark on U.S. politics and international relations. Her belief is that President Monroe is a lens

through which we can better understand the shifting political history of the nation, including the home life of a 19th century political leader.

GALLERY TALK: *Daniel Boone*

Sunday, April 7, 2pm

Joanie DiMartino, Curator, Prudence Crandall Museum

Included with Museum Admission

Kriebel Gallery: 30 Visitors

As former adult programs coordinator for the Kentucky Historical Society, DiMartino draws on her knowledge of Kentucky history to share highlights of Daniel Boone's life. This talk will include poems from native Kentuckian and contemporary poet Maurice Manning's collection, *A Companion for Owls: Being the Commonplace Book of D. Boone, Long Hunter, Back Woodsman, etc.* A blend of history, art, poetry, and hands-on activities, this presentation will consider the blueness of Jac Lahav's painting among the heritage of the Bluegrass State!

GALLERY TALK: *The Latest Americans*

Sunday, April 14, 2pm

Amy Kurtz Lansing, Curator

Included with Museum Admission

Kriebel Gallery: 30 Visitors

Lansing will discuss the most recent additions to Jac Lahav's portrait series, *The Great Americans*. She will draw audiences into the artist's process on his newest portraits, including ones inspired by the Florence Griswold Museum's permanent collection.

GALLERY TALK: *Eleanor Roosevelt*

Sunday, May 5, 2pm

William J. Mann, Assistant Professor of History; Director, LGBT Center, Central Connecticut State University, and Award-Winning Author

Included with Museum Admission

Kriebel Gallery: 30 Visitors

Central to Mann's recent book, *The Wars of the Roosevelts* (2016) is a fascinating alternative picture of Eleanor Roosevelt who experienced the brutality of politics firsthand, witnessing her uncle Theodore cruelly destroy her father, Elliott, for political expediency. Moreover, Mann's discussion of her intimate relationships with both men and women will be grounded in 21-century awareness.