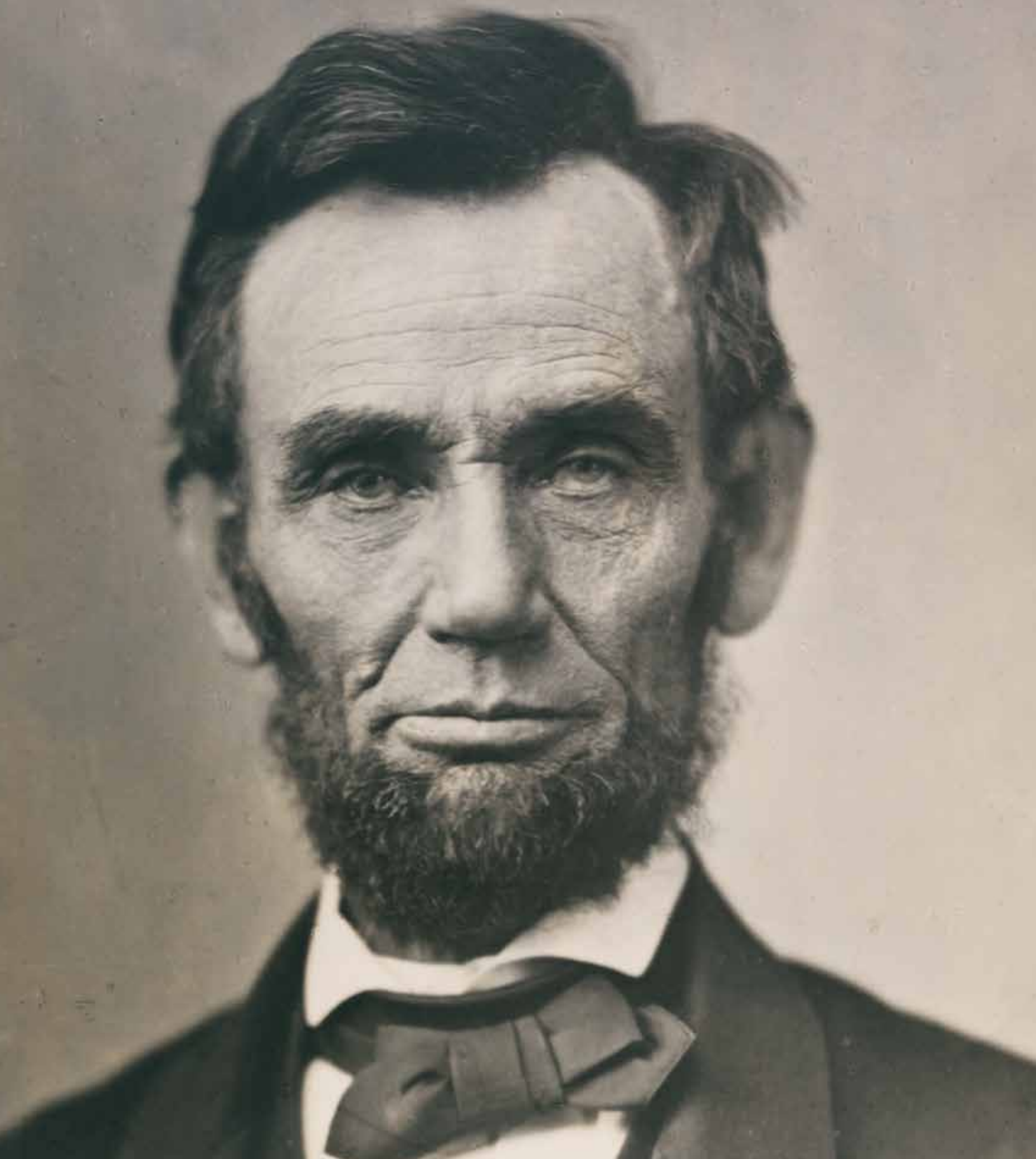


Chrysler

The Members Magazine | Spring 2015



THE ART OF THE MIX

The Chrysler Museum of Art serves many audiences: that's readily evident in the array of exhibitions now or soon to be on view here. Finding the right mix of shows is one of the challenges we face every day as we plan for the future. We hope that if one of our exhibitions does not suit your taste, another will grab your interest.

The Art of Video Games has certainly been a crowd-pleaser. The show's opening party was our largest ever, with a rich mix of guests, many of them not yet Members, from all imaginable demographics. The exhibition has been very popular with families and young people, although the middle-aged among us have also been seen hovering around the Atari consoles and the Pac-Man station. As with all our exhibitions, we hope the show helps you think more deeply about the world around you—especially the visual world.

Our exhibitions play many other roles. The somewhat provocatively titled *Shooting Lincoln* commemorates both the 16th president and the traumatic aftermath of his assassination. This relatively small, focused show is also an opportunity for the Museum to share part of our outstanding collection of 19th-century Civil War photography.

Adjacent to *Shooting Lincoln*, we present 21st-century photographs by Greta Pratt, who teaches at Old Dominion University. Her *Nineteen Lincolns* reflect on the idea of Lincoln as an American icon today. Similarly, *Charlotte's Web* by our own Charlotte Potter, who directs the Perry Glass Studio, examines the very contemporary phenomenon of social networks. The Chrysler is especially pleased to showcase two of our region's most talented artists.

Two other exhibitions, *Henri Matisse: Harmonious Color* and *Chihuly in the Garden*, illustrate our collaborations with leading cultural organizations such as the National Gallery of Art and Virginia Arts Festival.

In The Box, our downstairs gallery for video and digital media, we have a thought-provoking installation by emerging artist Saya Woolfalk, and this summer we will present an interactive experience by Hank Willis Thomas. Each, in its own way, challenges traditional notions of visual art by venturing into performance, alternative realities, and social activism.

The mix is intentional. Together, this slate of exhibitions offers something for almost any visitor. Of course, if none of these matches your interests, we always have outstanding collection galleries and programs, too, just waiting for you. Come see the Chrysler this spring.



Erik H. Neil
Director



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ON THE COVER

Alexander Gardner
(American, 1821–1882)
Abraham Lincoln, 1863,
printed ca. 1890
Platinum print (photograph)
Gift of David L. Hack and Museum
purchase with funds from Walter P.
Chrysler, Jr., by exchange

Chrysler

The Members Magazine | Spring 2015



Suzanne Peck: *Radiant Intensity*, Third Thursday

Dale Chihuly
(American, b. 1941)
Executed by Lino Tagliapietra
(Italian, b. 1934)
Silvered Gold Over Clear
Venetian, 1990
Blown, sculpted,
and silvered glass
Chrysler Museum purchase with
funds provided by Carolyn and
Richard Barry, Jim Hixon, Oriana
McKinnon, Leah and Richard
Waitzer, Suzanne and Vince
Mastracco, Doug and Pat Perry,
Martha and Richard Glasser, Mr.
and Mrs. Thomas Lane Stokes, Jr.,
Cynthia and Stuart Katz in honor
of Sidney L. Nusbaum II and in
memory of Faith W. Nusbaum, Pat
and Jeff Brown, Chrissy and Dave
Johnson, Pat and Jack Stecker, and
Sunny Williams
Photo by Ed Pollard,
Museum Photographer



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Who Shot Abraham Lincoln?

ON MARCH 6, 1865, HENRY FRANKLIN WARREN SHOT ABRAHAM LINCOLN three times on the balcony of the White House. Five weeks later, on April 14, John Wilkes Booth shot Lincoln at Ford's Theatre. Booth's single bullet, from a .44-caliber Deringer pistol, ended the president's life. Warren's photographs have helped make Lincoln immortal.

This spring, while the nation commemorates the 150th anniversary of Lincoln's assassination, the Chrysler Museum presents *Shooting Lincoln: Photography and the Sixteenth President*. Assembled entirely from the Museum's renowned collection of Civil War-era photos, this show in the Frank Photography Galleries features more than 70 historical prints. Together, these works honor the heroic leadership of Lincoln and the remarkable talent of the many photographers who captured his image.

On the Money

The most familiar face of Honest Abe appears on the five-dollar bill. Strings of stippled dots show the contours of his forehead. Dark patches of crosshatching accentuate his hollow cheeks. Although this image is an engraving, it is based on one particular photograph: a portrait created by Anthony Berger on February 9, 1864. Bring a five-dollar bill to this free exhibition, and you can compare the tilt of Lincoln's crooked bow tie with its slant in another portrait by Berger taken on the same day. Though the camera angle changes, you'll see that the details match. The camera doesn't lie.

Lincoln sat for these portraits in the Washington, D.C., studio operated by the prolific commercial photographer Mathew Brady. Berger was one of Brady's chief camera operators, and he took a total of seven images of Lincoln that day. The penny features a relief portrait of Lincoln. It was designed in 1909 by Viktor Brenner, but it's based on another Anthony Berger portrait from the same February 1864 sitting.

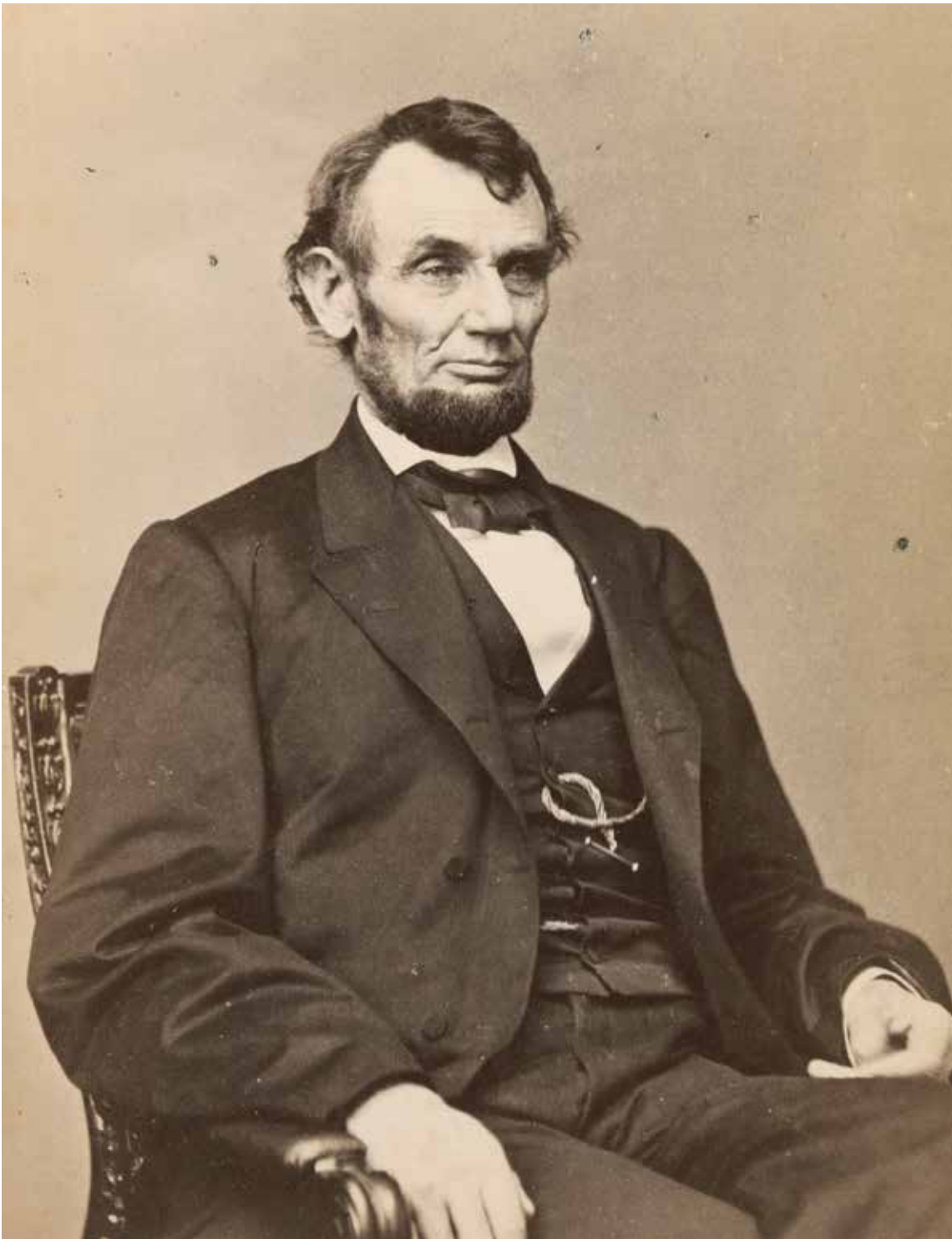
Altogether, historians estimate that Lincoln posed for photos more than 130 times during his life, sitting for at least 36 different cameramen. He was one of the most photographed Americans of his generation. The Chrysler does not own all 130 of these images—not even the Library of Congress or the National Portrait Gallery has every known photo. Our collection, however, is broad, including early pictures taken before Lincoln became president and images of his elaborate funeral ceremonies. You can easily trace the evolution of his career—and his beard—along the walls of this exhibition.

Behind the Beard

During the early 1860s, photographers like Brady and Alexander Gardner sold many celebrity portraits in their galleries. In Lincoln's case, public demand for these images remained steady because his features frequently changed. When he ran for president in 1860, few Americans knew what this lawyer from Illinois looked like. Curiosity fueled the photography market. Then,



Mathew B. Brady
(American, 1823–1896)
General R. E. Lee and Staff, 1865
Albumen print (photograph)
Gift of David L. Hack and Museum
purchase with funds from Walter P.
Chrysler, Jr., by exchange.



shortly after his election, Lincoln grew a beard. A letter from an 11-year-old girl named Grace Bedell allegedly inspired this change: "You would look a great deal better," she wrote, "for your face is so thin. All the ladies like whiskers."

With or without whiskers, few of Lincoln's contemporaries found him photogenic. Poet Walt Whitman described Lincoln's face as "so awful ugly it becomes beautiful with its strange mouth, its deep cut, criss-cross lines, and its doughnut complexion." When novelist Nathaniel Hawthorne met Lincoln, he wrote, "I liked this sallow, queer, sagacious visage, with the homely human sympathies that warmed it." As the worries of war deepened the creases in Lincoln's brow, portrait painters could soften these rough edges and hide his imperfections. Photographs, on the other hand, preserve every wrinkle and blemish.

The immediacy of photography, this excess of detail, invites us to wonder what Lincoln was thinking as each picture was taken. When Lincoln sat in

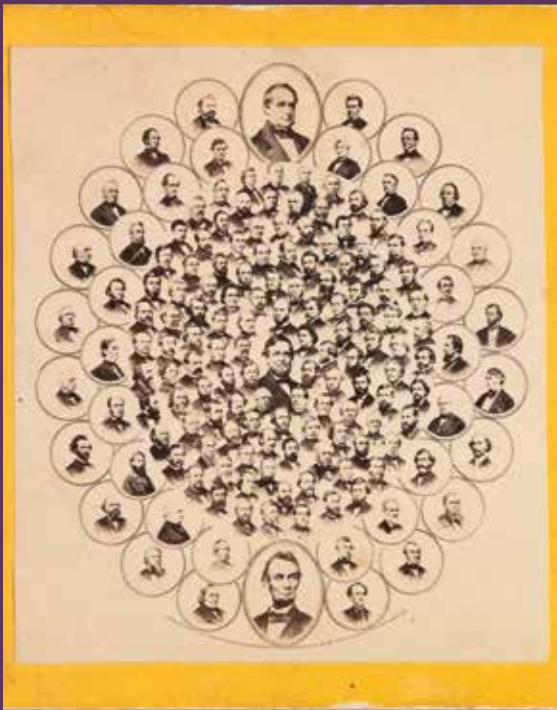
Anthony Berger
(American, b. 1832)
Abraham Lincoln, 1864
Albumen print (photograph)
Gift of David L. Hack and Museum
purchase with funds from Walter P.
Chrysler, Jr., by exchange.

The Hack Collection

Many of the finest works in *Shooting Lincoln* are from the Museum's David L. Hack Collection. Acquired in 1998, this select group of vintage Civil War photographs is renowned for both its extraordinary quality and size, comprising more than 350 prints of historic significance.

Highlights of the collection include its large-scale "Imperial" photos, such as Alexander Gardner's February 5, 1865 double portrait of Lincoln and his youngest son Tad. Glass plate negatives allowed production of these big, crisp albumen prints, some of which are preserved on their original paper mounts.

These masterworks go on view rarely for their own protection. "The scarcity and fragility of these photographs cannot be overstated," says Alex Mann, Brock Curator of American Art. "If old prints are exposed to too much light, they can easily fade or become discolored. Happily, some of the photos in our commemorative exhibition are remarkably sharp and fresh," he says. "With *Shooting Lincoln*, we're excited to be able to share many of these treasures from the Hack Collection."



Powell and Co.
American, New York, N.Y.
George May Powell
(American, 1835–1905)
**13th Amendment
Photomontage** (detail), 1865
Stereocard / albumen prints
(photographs)
Museum purchase

NEW AND ON VIEW

As you tour *Shooting Lincoln*, look on the exhibition's center table for George May Powell's *13th Amendment Photomontage*.

The artist and publisher was a noted crusader for social reforms. Using the latest technologies of photography and mechanical reproduction, he produced a pictorial souvenir honoring the courage of the political leaders who bravely supported abolition.

The yellow stereocard, completed late in 1865, depicts each of the 159 signatories of the 13th Amendment, which abolished slavery in the United States. The portraits are arranged in a rosette, with the largest being the late President Abraham Lincoln at the bottom, Vice President Hannibal Hamlin at the top, and Speaker of the House Schuyler Colfax in the center. The outer rings of medium-sized images show the 38 Senators who voted in favor of the amendment on April 8, 1864, while the inner core is filled with smaller portraits of the 119 members of House of Representatives who voted "aye" on January 31, 1865.

This new addition continues the Chrysler's commitment to the collection and exhibition of historically significant photography from the Civil War era.

Brady's studio on February 9, 1864, the Union controlled most of Tennessee. Was the president contemplating the latest reports of troop movements in Mississippi? Or was his mind on Capitol Hill, where the Senate was debating the 13th Amendment and the permanent abolition of slavery? Perhaps his thoughts were more personal, worries about his wife's depression or lingering grief for his 11-year-old son, Willie, who had died two years earlier. Or maybe his stern expression was all a pose, calculated to reassure the nation that its leader remained in control through turbulent times. Lincoln was not a vain man, but he understood that the public would see these images and that his face could be a political tool.

Photographic Memories

Thanks to diaries and account books, we know the precise date on which many of these photos were taken. Historians can build a visual timeline, relating each to specific events. In this light, the most fascinating picture in the show might be a photo not of the president, but of General Robert E. Lee.

Immediately after Lee's surrender at Appomattox Court House on April 9, 1865, Mathew Brady, eager to create souvenirs of this event, hurried south with his camera. "It was supposed that after his defeat it would be preposterous to ask him to sit, but I thought that to be the time for the historical picture," Brady later recalled. When Brady first knocked on Lee's door at 707 E. Franklin St. in Richmond, the family sent him away. After negotiating through a mutual friend, the persistent photographer secured permission for a one-hour shoot on the back porch of the home. In Brady's photo, Lee sits in an armchair looking directly at the camera, flanked by two younger staff. On the left is his son Custis, with a full beard. On the right is his chief of staff, Colonel Walter H. Taylor of Norfolk.

Many may read this photograph as an image of dignity in defeat, with three Confederate soldiers posing in their uniforms. However, consider the date: it was taken on April 16, 1865. Lincoln had died the previous morning. Was Lee's mind on Appomattox or Ford's Theatre? What was Mathew Brady thinking? Had he ever used that same camera to take Lincoln's photo?

Lincoln, Lee, and Brady all lived at a turning point in the history of photography. New technology made cameras faster and prints cheaper, yet creating a photo required time and skill. There are no selfies in *Shooting Lincoln*, no candids, no photo bombs, no hidden cameras. Every picture in this show was born in careful decisions, responding to the tragic events of the Civil War. Today, 150 years later, these photos are our tour guides as we revisit specific moments in our nation's past, making history present and tangible. However, looking into Lincoln's eyes also shows us the limits of our knowledge, suggesting countless stories and memories that remain hidden.

—Alex Mann, Brock Curator of American Art

Talking Lincoln (and *Shooting Lincoln*) with Greta Pratt



GRETA PRATT'S *NINETEEN LINCOLNS*—A PORTRAIT SERIES ON LINCOLN IMPERSONATORS—OPENED AT THE CHRYSLER IN FEBRUARY. BEFORE IT DID, THE AWARD-WINNING PHOTOGRAPHER MET WITH SETH FEMAN, THE MUSEUM'S MANAGER OF INTERPRETATION, TO DISCUSS HER WORK AND TO PREVIEW IMAGES FROM *SHOOTING LINCOLN*, OUR EXHIBITION OF HISTORIC LINCOLN PHOTOGRAPHS, ALSO ON VIEW. READ ON AS THEY TRY TO DECIDE WHICH LINCOLN PICTURES HONESTLY LOOK LIKE ABE.

Greta Pratt (American)
Log Cabin RV, Hodgenville, Kentucky, 2000,
Archival pigment print
(photograph), printed in 2014
Image courtesy of and © Greta
Pratt, www.gretapratt.com



Greta Pratt (American)
Nineteen Lincolns, 2004–2005
 Archival pigment print
 (photograph), printed in 2014
 Image courtesy of and © Greta
 Pratt, www.gretapratt.com

SETH FEMAN: I wanted to start with this image you took in 2000, *Log Cabin RV, Hodgenville, Kentucky*. It was part of an earlier series you published called *Using History* (Steidl, 2005), and we've included it alongside your *Nineteen Lincolns*. What can you tell me about this image and how you discovered the Lincoln reenactors?

GRETA PRATT: The Lincoln series began with the first "Lincoln" I ever met, Max Daniels. I had been photographing historical reenactments for a while and I kept running into Max at events in the Midwest. We got to be pretty good friends—I have some funny pictures of him holding my son when he was young—and he told me about The Association of Lincoln Presenters and their conventions. I was like, "There are Lincoln conventions? I've got to see that!" So Max took me to my first convention and introduced me to Gerald Bestrom, the one pictured with his RV. I love Gerald, who has sadly passed away. Gerald even gave me a CD where he recites Lincoln speeches and plays music on the saw, one of his many talents.

It's really fortunate that I took this picture of him with his RV because this was the last time the camper made it to a Lincoln convention. When he bought the RV, it already had 100,000 miles on it. Then he painted it like a log cabin and put another 100,000-some-odd miles on it driving around to all the places where he performed. He'd camp out in Walmart parking lots—can you imagine this log cabin RV parked overnight at a Walmart? It's perfect!—but one day, when he was driving down the road, the RV caught on fire! Just like that. And the roof, it peeled back like a sardine can! He pulled over and a farmer came running and helped him put out the flames. They wired the roof back down so Gerald could hobble it home.

SF: That's awful.

GP: Yeah, and it was unfixable. That was it for the log cabin RV!

SF: What a shame. Well, can you say a little about the series *Using History*, where that picture first appeared? I ask because it seems very different from the portraits we'll see in *Nineteen Lincolns*,



recognize these as the things that define them, or really all of us, as Americans? Is it the truth? You think of history as this thing that's written down and solid. It seems unchangeable...

SF: ...until it changes. The Stickney Centennial makes that clear: the past is never even past.

GP: Exactly, and the more you look, the more you see. In Stickney, some of this was fun, and a lot of it was funny, but some things were also unusual and a little unsettling. For example, they reenacted the Battle of Little Big Horn, and it was all performed by white people dressed as Indians in homemade costumes. The Yankton Indian Reservation is only a few miles away from Stickney, and I thought, "Hmm. There were no Indians in this pageant, and, really, how would they describe the last hundred years? Very differently, I'm sure." These tensions seemed important, so I decided for *Using History* to set out and photograph them. The series looks at the history of the United States as it was told on the landscape.

SF: The photos from this series are largely documentary, drawing on your background in news photography—for years you were the New York City Bureau Chief for Reuters. And as we see in the RV image, with the Cracker Barrel sign in the background, your photos often use provocative juxtapositions, irony, and deadpan humor to peel back surfaces and investigate the way we tell history. That's all very different from *Nineteen Lincolns*. The Lincoln portraits are much more intimate, less critical. How did you make that transition?

which you made a few years later. I'm wondering how you got from one series to the next.

GP: *Using History* started when I went to a centennial celebration in Stickney, South Dakota. The people of Stickney put on a great event: a BBQ and chicken sale at the Lutheran church, parades, and then, as the sun went down over the prairie, a series of historical pageants. It was awesome! They read the Gettysburg Address. Somebody drove a herd of cattle, signifying the beginning of ranching. A state senator landed in a crop duster and everyone cheered. My favorite part was the intermission—this was great. They pushed out an upright piano and this favorite son who had left Stickney came back to town to play "Great Balls of Fire."

SF: (laughing) Okay, I was with you until Jerry Lee Lewis. Is there any connection between "The Killer" and Stickney?

GP: (laughing) No! They just really liked the song! But, as you can imagine, that got me thinking: Why did they pick these particular events? Why do they

GP: Well, the project grew out of *Using History* when I took a picture of nine Lincoln impersonators all sitting together. At first glance, all the Lincolns looked the same because of what they were wearing. But then I thought, "Gosh, none of them really looks much like Lincoln—well, maybe *he* looks kind of like Lincoln (points to one)—but most of them don't really look like Lincoln at all."

SF: Right, which is one of the most striking things about your Lincolns. They're all unquestionably Lincoln, but they don't look much alike, and none of them looks exactly like Lincoln himself. In some ways they're all very different, even though they all get to be Lincoln, which seems to me a bit, I don't know, strange.

GP: Yes, well, that's kind of what I thought at first, so that's why I decided to go back to the convention and photograph them individually, even though I always knew they would hang together as a grid, because for me that is a kind of metaphor for the country. The country is made up of individuals, but when you put them all together,

More “History” from Greta Pratt

The Wavers

Statuesque employees of Liberty Tax Service star in Pratt’s latest photographic series. The dancing day laborers pose as they would for any portrait, but in their work uniform—a costume of Lady Liberty. With these gray-day photos, Pratt shares their individual stories. One is homeless. Some are disabled. All are thankful to have a job, but struggle to make ends meet in today’s tough economic climate.

The Old West in the New West

Travels out West spurred Pratt’s interest in another mythological character—the cowboy. But when asked whether she was going to use “real” or “fake” cowboys, she didn’t know how to answer. What makes a cowboy one or the other? This series, now in progress, profiles those who are harkening back to their ancestry, “preserving, but also creating, a mythic Western heritage—this cowboy ideal.”

Tending Fires and Other Useful Skills

Interpreters at the historical Jamestown Settlement strike exaggerated freeze-frame poses while Pratt’s videocamera captures movement in the scenes behind them. The portraits have the static feel of a history diorama while time passes visibly in the background. Pratt’s videos loop side by side, changing the relationships between the 27 characters—and raising new questions. Can history be so posed? Does adding the element of time somehow reactivate the truth?

For more information on the artist’s upcoming work, see www.gretapratt.com.

what ties them together? It’s their understanding of their history, the sense of a shared history. And in America, in this day and age, I think Lincoln is right there at the top of the list of people who define that shared history. At Mount Rushmore they have this competition where you vote for the president you would want to be, and Lincoln gets the most votes every year. There’s just no other president quite like him. I mean lots of people portray Lincoln, but nobody dresses up as Rutherford B. Hayes (laughing).

SF: (laughing) No, plenty of people haven’t even heard of Rutherford B. Hayes.

GP: Some people impersonate Washington—I think there’s a guy who does that at Williamsburg—and there are some Jeffersons, but Lincoln is different. You see it in the history of portraiture. Washington always has these heroic portraits. He was this leader held up on a pedestal. Lincoln was hardly shown that way. He’s almost always depicted as a man of the people. And I think that’s why people like him so much. It’s that fabled American dream: he grew up hardscrabble, no money, everything he did, he did for himself. As the saying goes, he pulled himself up by the bootstraps.

SF: So you wanted to highlight each individual Lincoln for this project, but show their shared ideas about history? How did you go about doing that?

GP: Well, I had known some of the Lincolns for a while, and there are lots of them—like 250 people in the organization, and probably 60 were there when I did this series—but I only got 19 of them to show up! They’re always very busy at the conventions. They tour historic sites. They have speakers: the author of the latest book on Lincoln or a historian from a museum. And they have dinners and people from the group give presentations, too. Often they have family members with them—a lot of wives come as Mary Todd. And most of the Lincolns are pretty old and a little forgetful. I mean, some of them were like, “Oh, I wanted to come for my picture, but I really had to take a nap.” Originally I wanted them all against the exact same background, but I had to shoot them whenever I could get them. The direction was very minimal. Basically I sat a chair down in a field and I said, “I want you to summon up your inner Lincoln. Give me your ideal of Lincoln.”

SF: That creates an interesting tension in the work, though. Each sitter’s version of Lincoln is different, even as they all have this commitment to history, to precision. When you published these photographs, you asked the sitters to write

brief accounts of why they became Lincoln. They are all very rich, and they demonstrate this dual commitment to historical accuracy and personal identity. I’m thinking of the sitter in *Lincoln Nineteen*, one of my favorites. He’s deeply anxious about accuracy. He explains that he doesn’t have a beard because he portrays a younger Lincoln from 1845, before the beard. But he became Lincoln back in 1989. Now he’s worried that he has aged out, and he explains that he’ll either have to get whiskers or hang up his hat. It’s troubling for him.

GP: Yes, there is incredible precision in what they do—they’re all dedicated to the details. The clothing is researched and highly accurate. They really study the history. Many of them even fold notes into the insides of their hats, which is apparently something Lincoln did. Most of them even have a mole that they put on their faces.

SF: But at the same time, they each have their own take on the history.

GP: Yeah, that’s why I had them write about it. They all came to Lincoln for very personal reasons. Maybe someone said, “Oh, you kind of look like Lincoln,” and then they started to read about him and what he had said and written, and they realize this guy is amazing. They become completely and utterly enamored with Lincoln. They devote themselves to teaching his character.

SF: They all seem deeply inspired by him. Most of them even talk about their transformation in terms of a conversion. In fact, a lot of them are drawn specifically to Lincoln’s religious life and see a parallel with their own lives. At the same time, however, the sitters barely even mention the things about Lincoln’s life that seem most profound to me—Emancipation and the Civil War are hardly mentioned. That gets back to my question: how much is their performance “authentic Lincoln” and how much is still Gerald or Max?

GP: Right, that’s what is interesting any time you tell history. Some things are lost, but other things are gained. And I think looking back from the present can have value. Take this Lincoln in *Lincoln Nine* [top row, second from right]. He is bipolar and is an advocate for mental healthcare in his community. He’s especially interested in Lincoln’s often overlooked mental health issues.

That’s another thing. Lincoln wasn’t perfect, and I think that’s how some people might relate to him: not as a flawless person, but as an imperfect person, just like everyone else.

SF: And I guess there’s not really one historical Lincoln either. Our other photography show, *Shooting Lincoln*, makes that clear. He was



Interview photo by Ed Poillard, Museum Photographer

photographed so many times and became so many different things to so many people. He was changing then as he does now. Let's take a look at some of the work from that show. I'd love to hear what you think.

GP: Yes, absolutely.

SF: Great, so here's one, a famous—and striking—portrait by Alexander Gardner from 1863 [on the cover of this issue of *Chrysler*]. It was printed later, around 1890, and it's large, about 15" x 20", with an incredibly rich tonal range and matte quality, typical of a platinum print.

GP: Gosh, I just love it!

SF: After looking at your Lincolns, the first thing I notice is that this man looks nothing like the guys you shot. I mean, they all have hats and most have beards, but not much beyond that.

GP: (laughing) I agree, but, again, that's the interesting thing: In what picture do you most look like yourself? Or, do you ever *not* look like yourself?

SF: Right, and you can certainly see that when we start looking at other historical images of Lincoln. He looks very different from shot to shot. Is this what Lincoln really looked like? Are the differences just a matter of time—younger here, older there?

GP: Yes, in some ways these pictures document what Lincoln went through. Look at how you can see him getting older, more tired, even over the course of just a few years. There's something about how the office of the president ages people. You can certainly see that with recent presidents and how they go gray so fast.

SF: That's true, but I also wonder if the differences have something to do with the photographers' work and the medium itself. Here's a low angle with Lincoln looking away. Here's a formal studio shot with Lincoln looking straight into the camera. Here, he's sitting with his son, Tad. In that most famous portrait by Gardner there's this incredibly shallow depth of field. So there are qualities in each photograph that change everything about how Lincoln looks—and maybe also how we remember him.

GP: Yes, I love the way Gardner's formal portrait only brings a few parts of Lincoln into focus: his brow, cheeks, and lips. Then his ears and shoulders fade away. It's very striking, and it makes the image iconic, which certainly has something to do with memory. It's also something I do in my own Lincoln photographs. The backgrounds go soft, but I pull the Lincolns' faces into sharp focus.

And there's something about the chair, too, the one seen in this picture of Lincoln and Tad and in others as well. Whenever celebrities came to Gardner's studio, they wanted to have their pictures taken in Lincoln's chair. It's like everyone wanted to connect with him. That's something I'm after in my own Lincoln series, too. Everyone wants to connect with Lincoln.

SF: That's what we're hoping our visitors will do when they see these exhibitions at the Chrysler. Thanks for sharing some of the stories and ideas behind your work, Greta. It's been great to see it through your eyes.

Alexander Gardner
(American, 1821–1882)
Tad and Abraham Lincoln, 1865
Albumen print (photograph)
Gift of David L. Hack and Museum
purchase with funds from Walter P.
Chrysler, Jr., by exchange.

Exhibitions

In The Box: Saya Woolfalk

**On view through May 31
in The Box**

The Box, our new media gallery, has become its own hybridization laboratory of visual, performing, and tactile arts with the Brooklyn-based artist's immersive installation *ChimaTEK* (feat. DJ Spooky). Join the Empathics as a virtual DJ remixes their bodies and minds into new beings that are part-human, part-plant. Discover how Woolfalk's trade show combines biology, genetics, and anthropology with needlework, sculpture, glassblowing, and video to create a vibrant new world that defies race, cultural labels, and easy definition.

Shooting Lincoln: Photography and the Sixteenth President

**Greta Pratt:
*Nineteen Lincolns***

**Ongoing in the Frank
Photography Galleries
(G. 228)**

One president: two exhibitions. Discover the breadth of the Chrysler's commemoration of the life and legacy of Abraham Lincoln in our featured exhibitions cover stories on pages 2–9.

Charlotte's Web

**Ongoing in the
Glass Project Space (G. 118)**

Modern social media meets the crafts of the past. Charlotte Potter, our Glass Studio Manager, explores the spaces between friends, real and virtual, in this favorite from the Chrysler Collection. Hand-carved cameos of the profile pictures of each of her 864 Facebook friends are "posted" to a gallery-turned-map displaying where they first met. Fine jewelry chains connect the pendants to each other and to the artist to form this web of personal cartography. Meet others who have seen the show by participating in *#ChryslerConnections*. Learn how to share in this interactive experience at www.chrysler.org/exhibitions/charlottes-web2.



Saya Woolfalk (American, b. Japan, 1979)
Video still of *Combustion Chamber*
from *Life Products by ChimaTEK*, 2014
Plastic medical skull, synthetic kimono fabric, metal, and blown glass
Metal fabricated by Phil Negri. Glass fabricated by the Chrysler Museum
Glass Studio. Video, 3 minutes, 18 seconds
Music: Dim Gurevich; Actresses: Chloe YinTzu Huang and Lena Bedoyan;
Animation: Nicholas Tuinstra; Videography: Rachel Lears;
Video Editor: Tyler Henry; Voiceover
Script: Saisha Grayson; Voiceover: Nicholas Carpenter;
Project Consultant: Ron Eglash
Image courtesy of the artist, www.sayawoolfalk.com



Charlotte Potter
(American, b. 1981)
Charlotte's Web (detail), 2012
Blown, cased, and cameo-carved
glass; metal chains
Museum purchase

The Art of Video Games

On view through May 10
in the Norfolk Southern
Special Exhibitions
Gallery and the Waitzer
Community Gallery
(Gs. 101–103)

In a mere four decades, video games have come to dominate American popular culture, infiltrating almost every aspect of our modern visual world. They are breathtakingly inventive, endlessly entertaining, and all-pervasive. But are they “art”?

This spring’s keynote show at the Chrysler answers that question with a resounding “Yes!” *The Art of Video Games*, organized by the Smithsonian American Art Museum, is the first major exhibition to trace the evolution of arcade and home-console games as an artistic medium over the international industry’s 40-year history. The show

chronologically follows the development of striking visual effects and creative use of new gaming techniques. This technological timeline demonstrates how the medium has emerged as an art form of its own, comparable to film, animation, and performances.

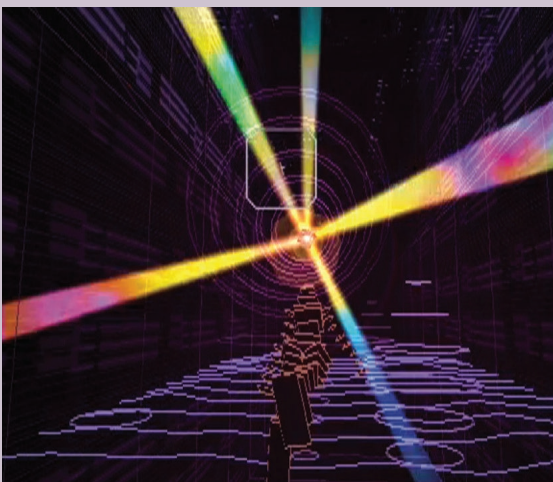
Visitors enter a mammoth video arcade divided into five eras in the history of video games. The arcade features five popular, playable games—from Pac-Man, Super Mario Brothers, and The Secret of Monkey Island to *Myst* and *Flower*. Plus, 20 video kiosks together highlight another 80 notable favorites of geeks and gamers. Whether the theme

is adventure, action, target, or tactics, each of these kiosk video clips stresses the visual creativity, narrative power, and artistic significance of the highlighted game.

If you’re 9 or 90, there’s something for you in this interactive world of virtuality and virtuosity. Come set a new high score. Game on!

— Jeff Harrison, *Chief Curator*

The Art of Video Games is organized by the Smithsonian American Art Museum, with generous support from Entertainment Software Association Foundation, Sheila Duignan and Mike Wilkins, Shelby and Frederick Gans, Mark Lamia, Ray Muzyka and Greg Zeschuk, Rose Family Foundation, Betty and Lloyd Schermer, and Neil Young. The C.F. Foundation in Atlanta supports the museum’s traveling exhibition program, *Treasures to Go*.



Flower, PlayStation 3, 2009
Jenova Chen, creative director;
John Edwards, lead engineer.
Developed by
thatgamecompany, LLC
© Sony Computer Entertainment
America LLC

Rez, SEGA Dreamcast, 2001
Tetsuya Mizuguchi, producer;
Jun Kobayashi, director; Katsumi
Yokota, art director and lead artist,
© SEGA. All rights reserved.

The Art of Video Games Programs

**TAOVG Marathon Madness
Looping daily noon–5 p.m.**
Cover 20 platforms, 40 years,
and 80 games in two nonstop
hours. Watch all the electronic
content from the exhibition
in chronological order from
the comfort of our Kaufman
Theater.

**Third Thursday: Game On!
Thursday, April 16
5–10 p.m.**

Throw down the virtual
gauntlet at our GameStop
Gaming Tournament. Get
news you can use from Dave
& Buster’s and Tidewater
Comicon, and catch a gaming
panel discussion by Angel Alien
Podcast. Test Dell’s newest
Alienware custom gaming
system while you enjoy live
music by DJ Okaishun and a
cash bar. Free for Museum
Members, or \$5

**Super Sonic Sleepover
Evening of Friday, May 8
6:30 p.m.–8 a.m. Saturday**

Feed your imagination at our
family-friendly overnight
for kids ages 6–12 and their
favorite adults. \$100 per
person for Museum Members,
\$125 for all others. Meals and
snacks included. RSVP by April
24 at reservations.chrysler.org.

#TAOVG

Tag and post your favorite
exhibition-related photos on
social media.



**Henri Matisse:
Harmonious Color**

**Ongoing in the Roberts
Wing | 20th-Century /
Modern Art Gallery (G. 219)**

At once following and breaking from the classical French tradition in painting, this revolutionary figure in modern art wrote a new visual language. Freeing color from the convention of matching reality, he unleashed it to express the evocative power of emotion. Discover the magic of Matisse and his innovative influence in our second *Collection Conversations* exhibition with the National Gallery of Art. The yearlong series continues to highlight key modernists represented in both collections through 2015.

**Gifts from Japan:
Landscape Woodblocks in
the Shin-Hanga Style**

**Opening March 24 in the
Focus Gallery (G. 229)**

Domo arigato, Moji. In 1961 Norfolk's sister city in Japan honored the Chrysler with a gift of 16 exquisite *Shin-Hanga* prints. Reviving the tradition of woodblock printmaking in the early 20th century, this "new prints" movement presented landscapes, temples, and other classic *Ukiyo-e* subjects in a more Western compositional style. These colorful prints, on view for the first time since their donation, offer a vivid window into the history, beauty, and magic of Japan.

Chihuly in the Garden

**Opening April 11 in
Memorial Garden**

Dale Chihuly has spread the gospel of glass around the world with his fanciful chandeliers and colorful botanical installations. This spring experience *Chihuly in the Garden*, an exhibition of *Turquoise Reeds* and *Blue Marlins* elegantly set in the Chrysler's Memorial Garden. The exhibition complements our partnership with the Virginia Arts Festival and the Virginia Symphony Orchestra in the presentation of Béla Bartók's *Bluebeard's Castle*, with dramatic sets by Dale Chihuly, April 18–19 at Chrysler Hall. To purchase tickets for the opera, see www.vafest.org.

Learn more in our
Collection Connection story
on pages 14–15.



Henri Matisse (French, 1869–1954)
Pianist and Checker Players, 1924
Oil on canvas, 73.7 x 92.4 cm
National Gallery of Art,
Collection of Mr. and Mrs.
Paul Mellon 1985.64.25



Kawase Hasui
(Japanese, 1883–1957)
Spring in Daigo, Kyoto, 1950
Color woodblock print on laid paper
Gift of Momotaro Yanagida, Mayor
of Moji, Japan, sister city of Norfolk

Chihuly Programs

Dale Chihuly: Inside and Out

Enjoy a free curator-led gallery talk every Wednesday from April 11–June 7 at 1 p.m. Other days may feature tours of the Chrysler's remarkable glass collection.

Live Glassmaking Demonstrations

Learn about hot-glass techniques in a lunchtime demo that combines art, science, and magic, Tuesdays through Sundays at noon at the Perry Glass Studio

Colorful Float

Create a bright, blown-glass float to bob in your bird bath or fountain. These no-experience-necessary special sessions run April 11–26. For details, see reservations.chrysler.org.



AT THE PERRY GLASS STUDIO

745 Duke Street, Norfolk

Laboring by Sarah Gilbert **On view March 17–April 12 in Vestibule 102**

Giving birth to works of contemporary art: our 4Front Resident Artist for 2014 debuts the body of work she created at our Glass Studio during her project sponsored by the Robert M. Minkoff Foundation. Sarah Gilbert made molds of individual body parts from volunteers across our community, created them in glass, then combined them into imaginative sculptures and vessels. Together, the public's glass hands, feet, faces, and more embody the spirit of Hampton Roads.



Sarah Gilbert (American, b. 1982)
Untitled from *Laboring*, 2014
Blown and cast glass
Photo by Ed Pollard, Museum Photographer

Dale Chihuly (American, b. 1941)
The Lake of Tears, 2007
Glass, 13' x 7' x 4'
Stage set for Béla Bartók's opera *Bluebeard's Castle*
Photo by Parks Anderson, courtesy of Chihuly Studio

Chihuly in the Garden is organized by The Chrysler Museum of Art in cooperation with Chihuly Studio. The works displayed are protected by copyright and any copying is expressly prohibited.

AT THE HISTORIC HOUSES



Linton Park (American, 1826–1906)
Merino Sheep, ca. 1885
Oil on canvas
Gift of Edgar William and Bernice Chrysler Garbisch

Willoughby-Baylor House

601 E. Freemason St., Norfolk

Democratic Designs: American Folk Paintings from the Chrysler Museum

On view through April 5 on the first floor

The Federal-era house provides a perfect historical setting for these highlights from the Chrysler's fine collection of early American paintings. Explore the work of artists like Ammi Phillips, Edward Hicks, and Erastus Salisbury Field who had considerable talent, but limited access to professional training, in this inspiring display of native genius.

Tidewater Wildflowers: Watercolors by Bessie Tyler **Opening April 18 on the first floor**

Local beauty blooms in the watercolors of Norfolk painter Elizabeth M. "Bessie" Tyler. During the 1930s, she created dozens of detailed illustrations of plants and flowers common to Southeastern Virginia. In conjunction with *The Artist's Garden: American Impressionism and the Garden Movement, 1887–1920*, the Chrysler Museum and our partners at Norfolk Botanical Garden remember the career of this talented local artist with selections of her exquisite pictures and special floral surprises.

The Norfolk Rooms

Ongoing in the Norfolk History Museum on the second floor

Moses Myers House

323 E. Freemason St., Norfolk

Moses Myers: Maritime Merchant

Barton Myers: Norfolk Visionary

Adeline's Portal by Beth Lipman

These permanent installations are supported by a generous gift from the late T. Parker Host, Jr.

Chihuly in the Garden

On view
April 11–
June 7 in
Memorial
Garden

Dale Chihuly is renowned for his fanciful chandeliers and exuberantly colored botanical installations. His work has been exhibited far and wide, from Venice and Jerusalem to the new permanent exhibition *Chihuly Garden and Glass* in downtown Seattle. In 2009, his artistic ventures took him into the world of opera, resulting in a stunning production of Béla Bartók's *Bluebeard's Castle* featuring spectacular glass sets by the famed artist. In 2015, as the Virginia Arts Festival and the Virginia Symphony Orchestra present Bartók's only opera, the Chrysler Museum of Art complements the dramatic performance with *Chihuly in the Garden*, an outdoor exhibition of contemporary glass in our Memorial Garden. Featuring *Turquoise Reeds* and *Blue Marlins* nestled under the grand live oak, these colorful botanical forms surround the garden's central fountain and pay tribute to Norfolk's natural and nautical beauty.

While the name Chihuly is synonymous with contemporary glass today, his role as a pioneer and leader of the Studio Glass Movement is less well known. Chihuly was introduced to glass in the early 1960s while studying interior design at the University of Washington. He later enrolled in the first glass program in the country, at the University of Wisconsin-Madison, and went on to co-found the glass program at the Rhode Island

School of Design. Dale eventually returned to his home state and established a school dedicated to glassmaking on a tree farm owned by Anne Gould Hauberg and John Hauberg just north of Seattle. The school, called Pilchuck after the farm, has been a mecca for glassmakers worldwide since its founding in 1971. At that time there was little access to glass through university programs or private studios. Pilchuck created opportunities for artists to work with the material and to learn from masters of glassmaking brought from all over the world to teach at the school. Today, Seattle

is home to a thriving community of glassmakers because of the influence of Dale Chihuly and Pilchuck Glass School.

Dale Chihuly's legacy is also perpetuated through a long and productive studio practice. His early *Cylinders* and *Baskets* date back to the 1970s and more than a dozen well-known series such as the *Persians* and *Venetians* evoke the myriad histories and legacies of glass. In 2012 the Chrysler acquired *Silvered Gold Over Clear Venetian*, a work he created with *Maestro* Lino Tagliapietra, to enhance our expanding collection of contemporary glass. Its grand gestures reflect Dale's exuberant aesthetic. It was an accession befitting the Chrysler's glass collection, one of the finest and most comprehensive in the world. The Museum's holdings of historical glass span the globe and over three millennia of glassmaking, with extraordinary examples of ancient forms, English cameo carvings, Tiffany masterpieces, French art glass, and standout works of contemporary glass.

Throughout the exhibition of *Chihuly in the Garden*, the Chrysler will offer tours of our renowned glass collection, as well as glassmaking experiences at the Chrysler Museum Glass Studio. Discover the magic that brought these masterworks to life in daily hot-glass demonstrations at the Chrysler's cutting-edge Glass Studio, and perhaps even play with fire as you try glassblowing for yourself. The genius of Dale Chihuly's glass comes alive this spring through the presentation of Béla Bartók's gripping musical experience and the Chrysler's botanical installation in this unparalleled partnership between Norfolk's three premier arts organizations.

—Diane Wright,
Carolyn and Richard Barry Curator of Glass





AT LEFT:
Dale Chihuly
at Denver Botanic Gardens, 2014
Photo by Scott Mitchell Leen

Dale Chihuly (American, b. 1941)
Blue Marlins, 2008, and
Turquoise Reeds, 2012
2012 installation at
Dallas Arboretum,
Photo by Scott Mitchell Leen,
courtesy of Chihuly Studio

GROWING THE COLLECTION

12 New Acquisitions of Note

Images by
Ed Pollard,
Museum
Photographer



With subjects as human as holy, this four-foot-tall altarpiece sculpture dates to ca. 1485–1495. Delicately carved in mountain pine, remarkably it retains its rich polychrome and original gilding centuries later. In late Gothic style, the Christ Child holds an apple, a symbol of both paradise and sin. His mother, the Virgin Mary, appears poignant and pensive, her countenance foreshadowing their sorrows to come. This exquisite expression of religious devotion enriches the Museum’s extraordinary collection of Renaissance works, and is already on view amid sacred works from the Irene Leache Memorial Collection gifted to the Chrysler last year.



Meet Jean Chrysler anew through this spirited portrait of the arts patron and wife of the Museum’s principal donor. Jay Milder was a second-generation New York school painter noted for his exuberant, gestural brush technique in the manner of the abstract expressionists. He met the Chryslers in the 1950s when all three were active in New York and Provincetown art circles, and they remained lifelong friends. Milder depicts Jean in a colorful polka-dotted dress and a necklace featuring a pendant of the number 13. It was the day of her January 1945 marriage to Walter Chrysler and she considered it to be her lucky number forever after. The Museum is lucky to gain this rare portrayal of a major figure in our history, as well as a splendid example of avant-garde New York painting from the 1970s.

ABOVE:
Jay Milder (American, b. 1934)
Jean (Portrait of Jean Outland Chrysler), 1970
Oil on canvas
Gift of Lloyd J. Parker, Jr.

AT LEFT:
Workshop of Hans Klockner
(Austrian, active 1478–
died after 1500)
Madonna and Child,
ca. 1485–1495
Mountain pine with original gilding
and polychrome
Museum purchase with funds
provided by the Irene Leache
Memorial Foundation,
in honor of Jeff Harrison; Carolyn
and Richard Barry; John and Irene
Field; Ashby Vail and Joseph T.
Waldo, in honor of Jeff Harrison;
Deborah H. Butler; the Foundation
for a Better Tomorrow; Mr. and
Mrs. Lawrence Goldrich; Linda H.
Kaufman; Joan and Tom Lyons;
Oriana McKinnon; Dr. and Mrs.
Jack B. Taylor, in honor of Ellen
Borden Taylor; Cabell and Mary
Jane Birdsong; Mr. and Mrs. Thomas
Lane Stokes Jr.; Wayne and Ashlin
Wilbanks; Margaret and Charles
Land, in honor of Jeff Harrison;
Dr. Edward L. and Linda H. Lilly;
Dr. and Mrs. Edward C. Oldfield, III;
Angelica and Henry Light; and
Pat and Jeff Brown



Manierre Dawson's 1911 painting *Cumaea* is a valuable addition to the Chrysler's holdings in American modernism. Like many ambitious American artists of the early 20th century, Dawson traveled to France to see the newest works of Cezanne, Matisse, and Picasso. He also visited museums and admired the great masterpieces of Raphael and Vermeer. For *Cumaea*, a recent gift, Dawson blends classical art and cubism, shattering a familiar Old Master composition (Jan Vermeer's 1668 *The Geographer*) into simpler shapes and forms.

ABOVE:
Manierre Dawson
(American, 1887–1969)
Cumaea, 1911
Oil on wood
Anonymous gift

ABOVE RIGHT:
Andy Warhol (American, 1928–1987)
Dominick Dunne, January 1972
Unidentified Woman (Red Hair, Orange Sweater), July 1972
from *Little Red Book 122*, 1971–72
Polacolor Type 108 photograph
Gift of the Andy Warhol Foundation for the Visual Arts
© Andy Warhol Foundation for the Visual Arts / Artists Rights Society, New York

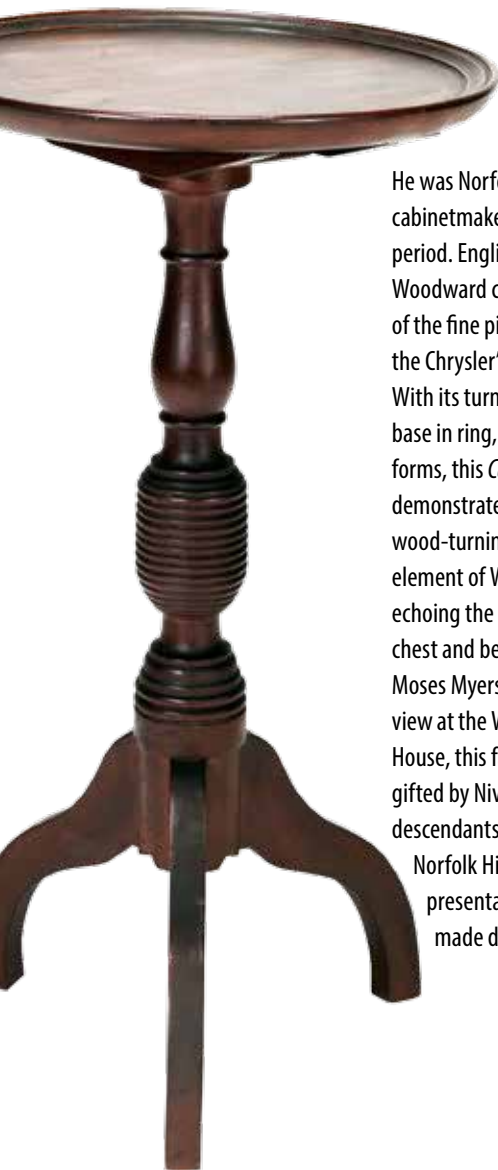
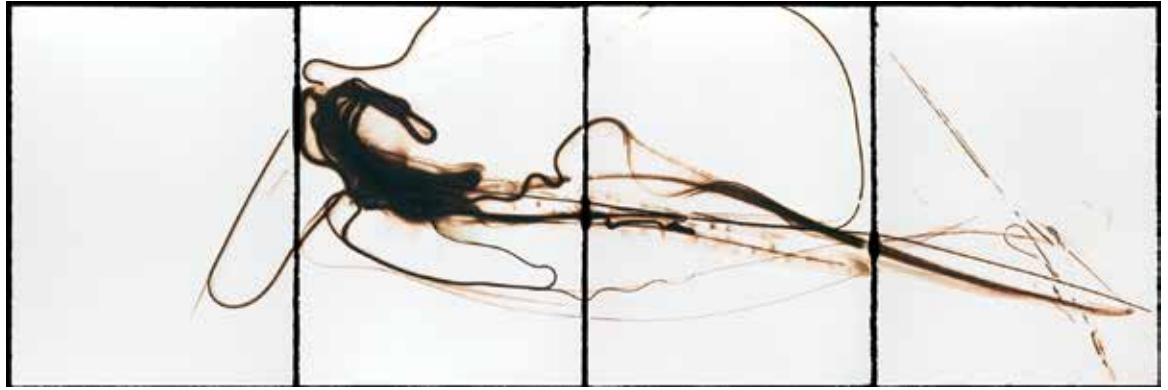


One of Andy Warhol's *Little Red Books* has joined the Chrysler Collection, thanks to the Board of Directors of the Andy Warhol Foundation for the Visual Arts. Created between 1969 and 1975, the *Little Red Books* contain assortments of black and white or color Polaroids. The flamboyant artist shot the photographs of his friends and popular locals at nightclubs, events, and openings, then placed them into inexpensive, little red photo albums that he purchased at a five-and-dime store. The 20 Polaroids in *Little Red Book 122* present an intimate and spontaneous portrayal of the celebrities, acquaintances, and experiences that composed Warhol's everyday life in New York.



Heavenly inspiration finds a hip-hop interpretation in this wall-spanning oil and enamel painting by one of today's leading portraitists. In his signature style, Kehinde Wiley confounds genre, idiom, and expectations by depicting the fisherman-turned-apostle, martyred for his faith on an X-shaped cross, as a young African American man clad in urban street fashion. Though thoroughly contemporary, the 2006 canvas resonates with more traditional depictions of Christian saints represented in the Chrysler Collection. With the artist's profile on the rise, it is no surprise that the painting already was promised to loan for a traveling show. *Kehinde Wiley: A New Republic* opened at the Brooklyn Museum in February. The painting will tour four other U.S. cities before returning to the Chrysler in fall 2016.

Kehinde Wiley (American, b. 1977)
St. Andrew (detail), 2006
Oil and enamel on canvas in antiquated frame with gilded ornaments
Museum purchase with funds provided by Susan and David Goode, Meredith and Brother Rutter, Ashby Vail, Joseph T. Waldo and Patrick Waldo, Leah and Richard Waitzer, Fannie, Milton and Leslie Friedman Family Foundation, Martha Goode and Blair Meilnik, Oriana McKinnon, Penny and Peter Meredith, Mabel Burroughs Tyler Fund of the Hampton Roads Community Foundation, Rebecca and Tom Robinson, Dr. Henry A. Garrity, Mrs. Joseph C. Addington, Lynn Cobb and Warren Richard, Susan and Alan Donn, Karen and Matt Fine, Mr. and Mrs. Thomas Lane Stokes, Jr., Tim Griffith, Angelica and Henry Light, and Dr. Edward L. and Linda H. Lilly



He was Norfolk's foremost cabinetmaker in the federal period. English-born James Woodward created several of the fine pieces furnishing the Chrysler's Historic Houses. With its turned column base in ring, vase, and urn forms, this *Candlestand* demonstrates patterned wood-turning as a stylistic element of Woodward's work, echoing the motif of the chest and bed installed at the Moses Myers House. Now on view at the Willoughby-Baylor House, this family heirloom, gifted by Nivison-Tazewell descendants, enhances the Norfolk History Museum's presentation of local-made decorative arts.

Etsuko Ichikawa calls them pyrographs. The Seattle-based artist mixes visual arts with performance to create charcoal-like drawings made by dragging molten glass across the surface of the paper, scorching it in the process. *Trace 0114* was made at the Chrysler Museum Glass Studio during one of its Third Thursday performances last year. This graceful drawing is evocative of the traditional calligraphy from Ichikawa's native Japan. It is at the same time transitory—the molten glass used to create it has long since been recycled—and permanent—a tangible representation of the theatrical process by which she creates her work. Ichikawa also works with water, fiber, video, and sound to investigate what lies between the ephemeral and the eternal.



You're gonna hear him roar. *The Child Canova Modeling a Lion Out of Butter* playfully illustrates the rags-to-riches story of one of history's greatest sculptors. In the kitchen of an 18th-century Italian palace, 10-year-old Antonio Canova astounds his elders by shaping a large block of butter into a regal statue of a lion. The on-the-spot creation of a banquettable centerpiece revealed his genius, and the prodigy grew up to become a master in marble carving and inventor of the neoclassical style. New York-born artist Pinckney Marcus-Simons brought this charming legend to life in the next century with exquisite attention to detail. This historical genre painting was the official selection of the 2014 Mowbray Arch Society Art Purchase Dinner.

ABOVE:
Pinckney Marcus-Simons
(American, 1865–1909)
The Child Canova Modeling a Lion Out of Butter (detail),
ca. 1885
Oil on canvas
Gift of the Mowbray Arch Society,
2014

TOP:
Etsuko Ichikawa (Japanese, b. 1963)
Trace 0114, April 17, 2014
Glass pyrograph on paper
(fire drawing made by molten
glass)
Gift of the artist

LEFT:
Attributed to James Woodward
(American, 1769–1839)
Candlestand, ca. 1815–25
Mahogany
Gift of Mary Willoughby Hill Staley



Be transported through time back to Paris of the 1850s and its newly planned park, the Bois de Boulogne. Under the patronage of Napoleon III, the onetime royal forest was transformed into a suburban oasis of gardens, streams, and monuments. The Bois quickly became one of the most regularly depicted venues of the age, not only in these 1858–60 landscapes commissioned from the city’s official photographer, but in paintings by many of the world’s leading artists of the 19th century. Though the park remains a key attraction in the City of Light, this photographic portfolio of six images captures its humble beginnings in an era gone by.

History comes to life in the work of acclaimed documentary photographer Builder Levy, who recently donated three works to the Chrysler Museum. For decades Levy and his camera have followed America’s struggles for social justice, from civil rights demonstrations in the 1960s to post-9/11 peace rallies. “As an artist, I needed to find a way to have a direct connection to these realities,” Levy writes. His black-and-white images capture the emotions within these historic moments, as we see in the face of Annell Ponder, photographed in 1968 while attending the funeral of Dr. Martin Luther King, Jr. Ponder was a schoolteacher who was beaten and jailed for her work as a civil rights activist.

Five fine works on paper enhance the collection with notable names in American and European art. Two etchings by pioneering printmaker James McNeill Whistler (American, 1834–1903) capture shadowy scenes of London’s River Thames dockyards, while an understated watercolor seascape by Richard Parkes Bonington (English, 1801–1828) evokes the Normandy coast. A comic caricature by Thomas Rowlandson (English, 1756–1827) satirizes the world of 18th-century London betting, and a lithograph by Henri de Toulouse-Lautrec (French, 1864–1901) celebrates the Parisian lowlife at the Moulin Rouge in representative, raucous style.

Five columns of stacked sheet glass—each only five inches wide and two inches deep—tower seven feet tall. Kaneko’s kilnformed glass sculpture builds a rhythmic relationship of surface, pattern, and scale. In this 2008 collaboration with Bullseye Glass, he balances his Eastern heritage with his Western life experience, aiming to erase the space between maker and material. “I want my sculptures to shake the air around them—to stand just like they should be there in that space and in that time.”

CLOCKWISE FROM TOP LEFT:
Builder Levy
(American, b. 1942)
Annell Ponder, *Martin Luther King, Jr.’s Funeral*, Atlanta, Georgia, 1968, printed 2014
Platinum print on rag paper
Gift of the artist

Jun Kaneko
(American, b. Japan 1942)
Colorbox II, 2008
Kilnformed glass
Museum purchase with funds provided by Pat and Doug Perry, Carolyn and Richard Barry, Lisa S. and Dudley B. Anderson, Patt and Colin McKinnon, Suzanne and Vince Mastracco, and Mr. and Mrs. Thomas Lane Stokes, Jr.

James McNeill Whistler
(American, 1834–1903)
Rotherhithe, 1860
Etching and drypoint,
printed on laid paper
Bequest of Gabrielle Hubbard,
in memory of her parents,
William L. Parker and Sarah
Harrison Parker, and husband,
John William Hubbard, Jr.

Charles Marville
(French, 1831–1879)
Bois de Boulogne, Pond and Boat (detail), 1858–60
Albumen print from wet collodion
negative (photograph)
Museum purchase

Learning from the Masters

Governor's School Students Make Copies from Our Galleries

Last fall students from the Governor's School for the Arts in Norfolk visited the Chrysler to make copies of our masterpieces. Their instructor, Christine Marie Rucker, designed an entire master drawing course around studying and copying the paintings as a new approach to teaching the fundamentals of art. The project was especially appealing because it achieved many objectives. Copying allows students to practice drawing while focusing on form—a key part of any foundations class. It enables students to consider how artists convey and develop specific ideas through their choice of materials, and it encourages them to closely observe an artist's techniques, then to experiment with different ways of replicating them. It also familiarizes students with the Museum as they explore our collections. As Rucker explains, "There's a lot to be gained by retracing and interpreting other perspectives. My idea was that working backwards would help my students move forwards."

The rules of the assignment were simple: find an interesting work of art and draw what you see, but without any outlines. This restriction, Rucker says, keeps her students from approaching artworks as mere representations of objects. The subject becomes something more complex—a series of artistic decisions about techniques and materials, light and shadow, form, composition, and depth.

Students first developed their skills in the studio at school, creating speed drawings to loosen the hand, charcoal and graphite drawings to explore tone, depth, and shadow, and aluminum plate monotypes to study negative space. They then selected works from the Chrysler Collection that are especially rich in form and tone to become the basis for their master copies. They began by making a series of rough sketches from reproductions, reducing the original image to the fewest number of gestures possible, focusing on compositional shapes and tonal areas. Then they came to the Museum to study the actual works.

After reviewing several of the Chrysler's European artworks, student Kimberly Howard chose to copy *The Jewess of Morocco*, painted in 1868 by the French artist Charles-Emile-Hippolyte Lecomte-Vernet. "The first time I saw this artist's work, I was immediately drawn to its beauty," Howard says. "It stood out from all the others because of his skillful technique and use of vivid colors."

The Jewess, however, had been scheduled to go off view for routine conservation. When Rucker contacted the Chrysler to ask about the painting's location, our staff arranged a special viewing session. Together they scheduled a time for Howard to visit our conservation studio to take a look at the canvas with Ellen Nigro, the Museum's National Endowment for the Humanities Conservation Fellow. "I was blown away to hear I was being offered the opportunity to view the piece in person," Howard says.

To examine the painting, Nigro outfitted Howard with an OptiVISOR® that magnified the surface of the canvas, and she shined raking light on the painting to highlight the fine brushwork. "I hadn't imagined it being such a large painting," Howard says, "and the up-close view of the details gave me a different perspective. The vibrancy of the colors and the lifelike features of *The Jewess* were far more evident when I saw the painting myself." As Howard and Nigro discussed French Academic painting techniques, they looked at how the artist may have built up the composition. They also considered different ways Howard might use watercolor or pencil to create similar effects in her own work.

From her firsthand study of Lecomte-Vernet's painting, Howard produced a variety of drawings that use the original to explore the figure's musculature and how fabric falls across her arms and waist. All the while she is copying, Howard is also developing her own artistic style. "The Chrysler provided a wonderful experience, one I will never forget."



Artwork © Kimberly Howard,
photo courtesy of
the Governor's School for the Arts



Charles-Emile-Hippolyte
Lecomte-Vernet
(French, 1821–1900)
A Jewess of Morocco:
Costume de Fête (detail), 1868
Oil on canvas
Gift of Walter P. Chrysler, Jr.



SAPLINGS

Building a Strong Foundation

“When I first see the look on many parents’ faces, they seem to be thinking, ‘What in the world have I gotten myself into?’ But after being shown how to use movement in the art museum, they loosen up, they laugh, and they freely admit it: they have thoroughly enjoyed themselves.”

—Charlene Carney
Chrysler Museum Docent

Nurture a sapling in its formative years and it will grow into a strong and magnificent tree. That’s the idea behind SAPLINGS, a unique partnership between the Chrysler Museum and Virginia Beach City Public Schools. This fall, with the Museum reopened, we were able to reinstitute—and reinvigorate—this outstanding program, now in its ninth year.

The acronym stands for Students And Parents Learning INtellectual Growth Strategies, and the program reinforces what educators have known for decades: students learn best when their parents learn with them. In practice, SAPLINGS is a wonderful collaboration between Museum staff and volunteers, educators and administrators, and, most important, students and their parents.

Nearly 25% of the public elementary schools in Virginia Beach qualify as Title I schools. That means they have high percentages of children from low-income families, so they qualify for federal assistance to help their students meet state academic standards. But, how can an art museum help build the academic performance of students in Title I schools?

It’s all about using your imagination. Picture this: on any given Saturday morning, school buses drop off first graders, their parents, and their teachers. Museum docents stand at the ready to take groups of students and groups of parents into the Chrysler’s galleries. In one small group, a docent gently encourages students to explain what they see in Charles-Emile Jacques’s *Shepherd and His Flock*. The kids’ answers are insightful, unexpected, and sometimes humorous. With the docent’s help, the students are thinking critically, creatively. And while they’re talking, Gifted Resource Teachers capture every word.

A few galleries over, the first-graders’ parents are paired up with another docent. This time, parents are asked to look at Franz Kline’s *Hot Jazz* and *Zinc Yellow* and other 20th-century works in our McKinnon Wing. After a few icebreakers, the moms and dads work together to activate the scenes or compositions in the pictures they see. Some move and sway like Kline’s sultry songstress. One pretends to move up an imaginary elevator in front of Idelle Weber’s *Munchkins I, II, & III*. Another finds inspiration in the shapes and forms of Louise Nevelson’s abstract sculpture *Dawn’s Presence*. Many of these parents have never set foot in an art museum before. Now they are looking, talking, moving—and making sense of modern and contemporary art.

After the parents and students have worked separately to build and hone their art appreciation skills, they are reunited for one-on-one time together in the galleries. As Chrysler’s docents and staff members step back, parents and children give tours to each other. Both old and young seem proud to show off their knowledge. Art has brought them closer in a new and engaging way.

But the program goes beyond just this shared family experience. One of its most important aspects happens back at school, where Gifted Resource Teachers watch for “qualitative data within their anecdotal notes on the students’ responses,” says Dornswalo Wilkins-McCorey, Testing Assessment Specialist for Virginia Beach City Public Schools. The teachers pore over the observations on each participating student, looking for evidence of budding talents in logic, problem solving, and creative analysis.

They’re skills that teachers don’t always get to see in the classroom. Some children who won’t express themselves at school don’t hesitate to share their ideas and feelings in the Museum’s less threatening environment, participating educators say. During their day at the Chrysler, the students often demonstrate verbal or critical thinking abilities that they’ve been hesitant to exercise in class. One Virginia Beach teacher noted how interesting it was to watch her students in this different environment. “One of the more timid girls in my class simply came alive as she talked about the art in front of her. She’d always been a follower, but here she was a leader. It was such a transformation!”

And as the teachers identify these benchmark skills that might otherwise go undiscovered, they are able to identify which students may have high academic potential. As a result of their interactions at the Chrysler, many of our young guests at SAPLINGS have been recommended for inclusion in gifted programs that will develop their nascent talents.

In 2014, more than 350 children and their parents—along with 87 Museum docents and staff members—participated in SAPLINGS. It’s a program the Museum is proud to use to fulfill our mission to “enrich and transform lives” in our community—one city, one school, one family, one child at a time.

—Anne Corso,
Director of Education and Public Programs

Serving Those Who Serve

Veteran's Glassblowing Day

No one understands the idea of service better than members of the military. So when the opportunity to participate in the national effort known as Veteran's Glassblowing Day arose, the question for the Glass Studio Team was never "should we participate?" It was simply "how many people can we serve?" Chrysler staff members, many of whom were service members or are military spouses themselves, mobilized to spread the word.

Veteran's Glassblowing Day was inaugurated in glass schools and studios across the nation in 2013 in response to President Barack Obama's request to help veterans returning from the wars in Iraq and Afghanistan. The premise is a simple one: give veterans the chance to work with hot glass and they will build new skills, forge community ties, and find some joy.

The Chrysler's Glass Studio proudly participated that first year. We offered a free glassblowing opportunity to veterans, but we also expanded our invitation to honor reservists and active-duty military members across our community. Response was enthusiastic, and many participants brought their entire families with them to enjoy the event.

Last fall when the Glass Studio opened its doors on November 8, everyone aspired to exceed our previous attendance record. It wasn't difficult. Throughout the Saturday before Veteran's Day, more than 150 veterans and active-duty military members each created a blown-glass holiday ornament. Studio instructors and assistants worked with our guests individually. They helped each service member gather clear molten glass on the blowpipe, inflate it with their own breath, roll it in colored glass frit, and heat and shape the ornament to perfection.

The crowd was particularly diverse. Men and women, active-duty military and veterans from the Korean War to today, all delighted in the



Photos by Elaise Theuer for the Chrysler Museum of Art



experience, as did their families and friends. Many had never tried glassblowing before, and most said that they would return next year, if not before. But one trend stood out: almost every participant said that they wouldn't be keeping their ornament. Instead, they were giving it to someone else as a gift. We shouldn't be surprised: service is their way of life.

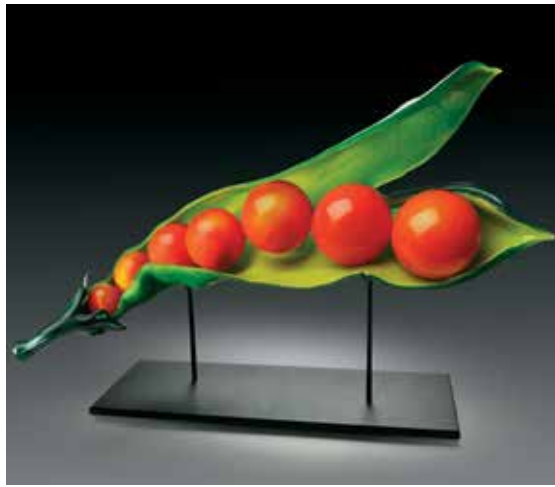
For more information on this national event, see the Veterans Glassblowing Day Page on Facebook.

TOP:
A Vietnam-era vet tries his hand at glassblowing for the first time at the Chrysler Museum Glass Studio.

BOTTOM:
Glass Studio instructor Hannah Kirkpatrick shows a veteran how to roll the blowpipe gather into glass frit to color his ornament

The Guest Instructor Series

Advancing Glassmaking at Home and Beyond



Since its inception in March 2012, the Chrysler Museum Glass Studio's Guest Instructor Series has brought some of the finest glass artists and innovators to Norfolk to teach advanced courses in their areas of expertise. Their names are notable in the art world: Paul Marioni, Karen Willenbrink-Johnsen and Jasen Johnsen, Robert Mickelsen, and John Drury and Robbie Miller (better known as CUD), to name just a few. And their courses, like the Perry Glass Studio, have spanned the spectrum of glassmaking processes—from glassblowing and flameworking to hot sculpting and coldworking.

The series is designed to benefit experienced glass artists who desire to further their craft. These master classes afford them an opportunity to learn from some of the world's best glass professionals. Class sizes are intentionally small, usually limited to fewer than 10 students. This intimate group size is a critical aspect of the teaching philosophy at the Perry Glass Studio—and the learning atmosphere is intense and immersive. The students spend eight hours a day for five days with their guest instructors, studying, practicing, learning new skills in their medium. But just as significant as honing their work is mentoring from these experts who make their careers as artists. This up-close-and-personal time allows the next generation of glassmakers to glean important tips, both professionally and personally, from their instructors. Often, the relationships continue beyond the course dates.

By partnering with local and regional organizations, the Chrysler Museum Glass Studio and its Guest Instructor Series build the glass community in Virginia and beyond. The Studio is especially proud of its relationship with the Peninsula Glass Guild in nearby Newport News, Va. PGG Vice President Ali Rogan has taught classes at the Chrysler, but has also taken several advanced workshops at the Perry Glass Studio.

"I applaud the Chrysler Museum Glass Studio's Guest Instructor Series and encourage my students to take advantage of the high-caliber glass classes and facilities in our area. I particularly enjoyed Paul Marioni's sandcasting workshop, Tim Tate and Christina Bothwell's casting workshop, and the recent Michael Rogers workshop that the Peninsula Glass Guild and the Chrysler's Glass Studio cosponsored," Rogan says.

"It is of great importance as an artist to constantly empower yourself with continual education, new ideas, and mentoring under such well-known artists. My creative life has been all the richer because I made the time to so."

To date, more than 100 students have studied in Norfolk under a dozen notable guest instructors, and the opportunities continue this summer as the Perry Glass Studio brings three new teachers to town.

Randy Walker and **Ross Richmond** will lead a concentrated week of Hot Glass Sculpting from June 16–21. Nationally known in both solid and blown sculpting, each has worked extensively with William Morris, whose work is on view in the Chrysler's contemporary glass galleries, helping to make some of the world's most innovative glass works.

Carmen Lozar comes to the Chrysler July 21–26 for Flameworking Fantasy and Other Glittery Things. Her imaginative designs model how to express a personal vision using borosilicate glass. Advanced flameworkers will quickly come to see why this art faculty professor has been named a Rising Star of the 21st Century by The Museum of American Glass.

The Chrysler Museum Glass Studio is delighted to host these special guest instructors and their workshops for local students and international artists alike. For more information or to enroll, see reservations.chrysler.org.

LEFT TO RIGHT:
Artwork by Carmen Lozar,
Randy Walker, Ross Richmond

Don't-Miss Events for Members

New Members Welcome Third Thursday, April 16 at 6:30 p.m.

Meet fellow newcomers to the Chrysler over light refreshments, then enjoy a highlights tour of the Museum. Stay afterwards for our eclectic mix of Third Thursday activities, which are always free for Members. RSVP with Megan Frost at (757) 333-6294 or mfrost@chrysler.org.

Mowbray Arch Society Spring Program The evening of Thursday, May 14, 2015

Members of the Chrysler's Masterpiece and Mowbray Arch Societies always look forward to this exclusive semiannual event at the Museum. The speaker and topic will be revealed when upper-level Members receive their invitations by mail.

The Artist's Garden: Members' Preview and Lecture Sunday, June 14 from noon–5 p.m.

Save the date for this reception for Museum Members at all levels. Enjoy fresh garden-party fare, a special 2 p.m. curatorial lecture by Anna Marley on American Impressionism, and the first chance to see this beautiful exhibition in all its floral glory. Invitations will arrive by mail this spring.



Norfolk Society of Arts events begin with a coffee reception in Huber Court at 10:30 a.m., followed by the free lecture in the Museum's Kaufman Theater at 11 a.m.

Wednesday, March 18, 2015

Degas/Cassatt: An Impressionist Pas-de-Deux

Kimberly A. Jones,
Associate Curator of French Paintings
The National Gallery of Art, Washington

Despite differences of gender and nationality, Edgar Degas and Mary Cassatt forged a deep friendship founded on mutual respect and admiration. Discover how each shaped and improved the art of the other and championed their work to new audiences at home and abroad.

Monday, April 13, 2015

The Lady in Gold: The Extraordinary Tale of Gustav Klimt's Masterpiece and the Restitution Battle that Shocked the World

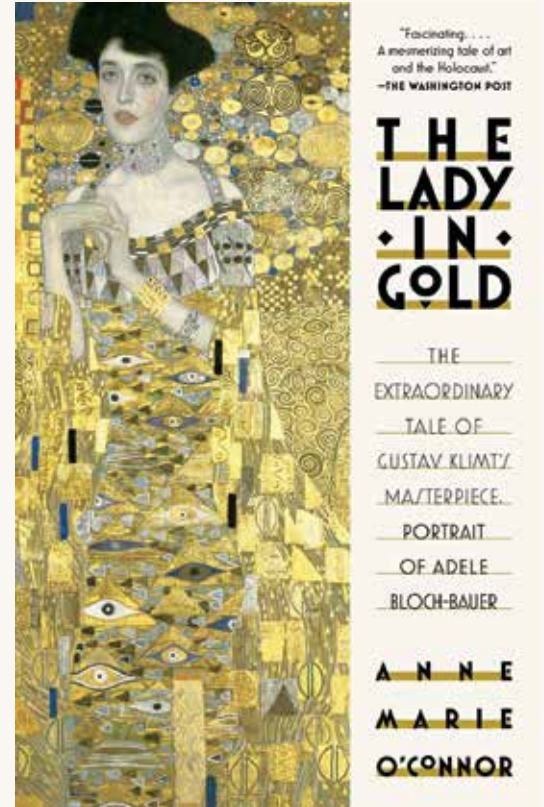
Anne-Marie O'Connor,
Author

When Gustav Klimt immortalized his beautiful Muse, Adele Bloch-Bauer, in 1907, he could never have guessed the drama his golden painting would survive. Trace the history of his shimmering portrait from the glamour and sensuality of turn-of-the-century Vienna through Nazi occupation and the horrors of the Holocaust to the 21st-century legal challenges and auction that gave it a permanent home in the United States.

Benefit Luncheon and Silent Auction

The NSA concludes this season with a special luncheon and auction for the benefit of the Chrysler Museum of Art. Among the items available for bidding are dinner parties, fine art, wine-and-cheese receptions, boutique jewelry, aged vintages, and garden delights. Complementing these quality goods are extraordinary experiences such as private curator-led tours of the Museum, tickets to popular stage and musical performances, a one-year gift membership to the Chrysler's Masterpiece Society, and more!

Luncheon tickets cost \$75. To make your reservation, please contact Eleanor Harris at (757) 646-3107.



The Museum Takes Manhattan

New Art Travel Trips to New York



Harvey R. Zipkin
(American, b. 1942)
*Up and Down Fifth,
New York City*, 1999
Gelatin silver print (photograph)
Gift of the artist

Art has impelled travelers to take to the road for centuries. Over the years, the Chrysler Museum has distinguished itself in the quality of art travel trips that we have offered our Members, from the most basic levels of participation to our Masterpiece Society. And in 2015, we are adding to our portfolio of exclusive excursions with a spectacular series of curator- and director-led trips to New York.

In March, Chief Curator Jeff Harrison led a trip to Manhattan for the Armory Show, one of the premiere contemporary art fairs in the world. The Chrysler's Members were delighted to see one of our newest accessions on view at a special *Kehinde Wiley* exhibition overview at the Brooklyn Museum. They also enjoyed a private gallery tour with art dealer Debra Force and visited the studio of Idelle Weber, whose *Munchkins* anchor a wall of our own contemporary galleries.

In April, Museum Director Erik Neil makes his Chrysler debut as a tour leader for another special art getaway in New York. He will take travelers to Manhattan's Upper East Side from April 15–17 for the Association of International Photography Art Dealers (AIPAD) Photography Show. More than 80 of the world's top photography galleries will exhibit as the show celebrates its 35th year at the Park Avenue Armory.

Finally in the fall, Brock Curator of American Art Alex Mann will return to New York with a group of Chrysler travelers for the seventh annual American Art Fair. This November sale is the only major fair to focus on American works from the 19th and 20th centuries. Spanning genres that include still lifes, portraits, landscapes, and even sculpture, this is the consummate show for American art lovers.

These cosmopolitan additions to the Chrysler's art travel program supplement an already robust schedule—and are available to Museum Members at the Patron level and above. Our Masterpiece Society Members will continue to enjoy exclusive art travel opportunities that include behind-the-scenes tours of private collections and residences, while general Members will enjoy more frequent and larger group excursions. Look for more details to come in the mail.

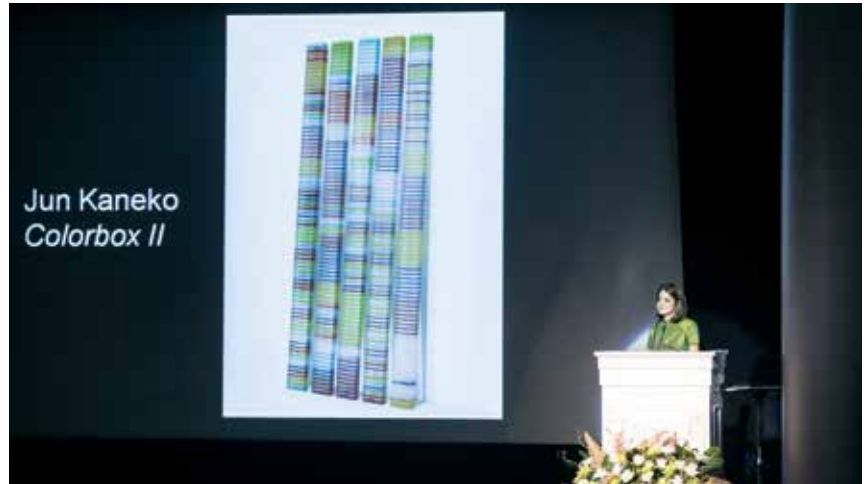
For more information on Chrysler art travel programs at a variety of membership levels, please see <http://www.chrysler.org/membership/art-travel-program> or contact Donor Stewardship Manager Kerry Martinolich at (757) 333-6318 or kmartinolich@chrysler.org.

Last Look



At the 2014 Mowbray Arch Society **Art Purchase Dinner**, the Museum's curators and director presented works of art they sought to add to the Chrysler Collection. After three spirited rounds of voting, Society Members agreed to purchase *The Child Canova Modeling a Lion out of Butter* by Pinckney Marcus-Simons. An eager group of volunteers saw benefits to acquiring several pieces highlighted that evening and decided to make that happen. Through a bevy of generous pledges, the Chrysler was able to purchase all five works of art presented on December 9, 2014 (See these new accessions in this issue's story on pages 16–19).

Photos courtesy of Glenn Bashaw, Images in Light, for the Museum



CLOCKWISE FROM TOP:
Win and Jane Short
Diane Wright presents a work of glass she wished to add to the Chrysler Collection.
Irene Leache Curator of European Art/Chief Curator Jefferson Harrison, Brock Curator of American Art Alex Mann, Museum Trustee Robert Carter, and Barry Curator of Glass Diane Wright
Guests fill Huber Court for the Art Purchase Dinner.
Virginia and John Hitch

Our annual **Evening with the Director** welcomed more than 100 Members of the Director's Circle, Masterpiece Society, and Business Exhibition Council to hear Erik Neil speak on *Photography at the Chrysler*. At the January 13 event, our Director focused on this strength of the Museum's permanent collection and gave a snapshot of future plans for photography at the Chrysler.

RIGHT: Erik Neil noted that the Chrysler debuted Robert Mapplethorpe's first museum exhibition and catalogue in 1978.

FACING PAGE, LEFT TO RIGHT: Jeffrey and Scherry Johnson
Judy Rubin, Rosalyn Brown, Museum Director Erik Neil,
Bob Rubin, Luisa Adelfio

Photos by Ed Pollard, Museum Photographer





Third Thursday is growing its reputation as a don't-miss event at the Chrysler. Whether it's creative performances and creations at the Glass Studio, a Museum artists' lecture between Paul Miller (aka DJ Spooky) and Saya Woolfalk, or a *Worn to Be Wild*-inspired fashion show with the Governor's School for the Arts, each month offers an eclectic evening that's free for Members.

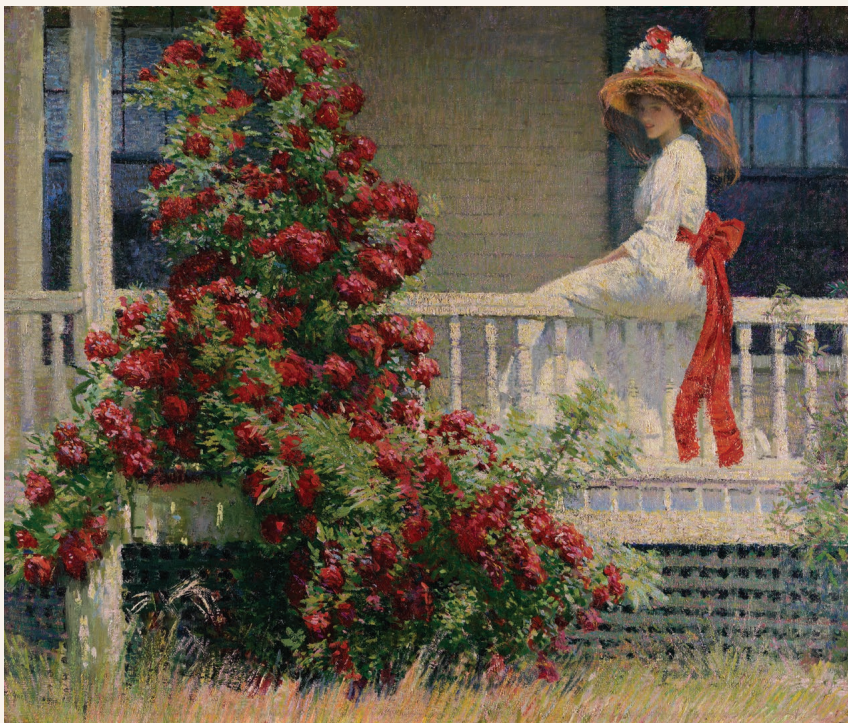
Third Thursday photos by Eleise Theuer and Echard Wheeler for the Chrysler Museum of Art



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COMING TO THE CHRYSLER



The Artist's Garden: American Impressionism and the Garden Movement, 1887–1920

Members' Exhibition Preview | Sunday, June 14 | Noon–5 p.m.

From bountiful backyards and public parks to the grand gardens of Europe, discover the natural beauty that inspired some of America's best Impressionist painters to capture the warmth of sunlight and exquisite colors of every leaf and petal with every brushstroke.

ABOVE: Philip Leslie Hale (American, 1865–1931)

The Crimson Rambler, ca. 1908

Oil on canvas

Pennsylvania Academy of the Fine Arts, Philadelphia,
Joseph E. Temple Fund, 1909.12

Also On View This Summer

**Arshile Gorky: Between
Worlds with the
National Gallery of Art**
Opening June 30

**In the Box:
Hank Willis Thomas
Black Righteous Space**
Opening June 19

**Tseng Kwong Chi:
Performing for the Camera**
Opening August 18

**Beverly Fishman:
In Sickness and In Health**
Opening July 16

MUSEUM AND GLASS STUDIO HOURS

Tuesday–Saturday
from 10 a.m.–5 p.m.

Sunday from noon–5 p.m.

Third Thursday til 10 p.m.

Wisteria is open during
Museum hours.

Free Parking |
Wheelchair Accessible

HISTORIC HOUSES HOURS

Saturday and Sunday
from noon–5 p.m.

Limited Accessibility

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or online at chrysler.org/
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