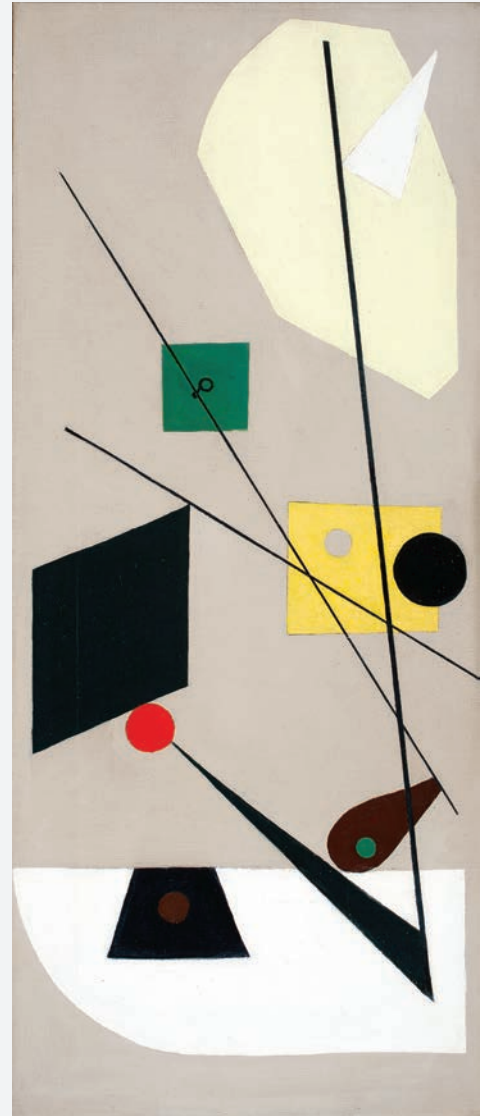


The Chrysler

Fall 2025



Save the date



Architects of Being

Louise Nevelson and Esphyr Slobodkina

On View February 20–May 31, 2026
Special Exhibition Gallery

LEFT TO RIGHT: Louise Nevelson, *Dawn's Presence*, 1972–1975
Esphyr Slobodkina, *Abstraction with Red Circle*, 1938



A Place for Discovery, Innovation, and Belonging

Earlier this year, the Chrysler Museum's Board of Trustees approved a five-year Strategic Plan.

The plan comes at a pivotal moment in the Museum's history, following the successful completion of the \$55 million Campaign for the Chrysler. Nearing a century of growth, the Museum now enters a phase of reflection and evaluation to thoughtfully guide its future. Informed by a fresh mission, vision, set of values, and purpose, the next five years will focus on assessing progress, innovating modern approaches, expanding conservation and curation, course correcting, and scaling revenue to meet the increasing costs of running a world-class art museum. This approach will amplify the Museum's impact for the diverse communities it serves.

At its core, the 2025–2030 Strategic Plan reinforces the Museum's role as a place for discovery, innovation, and belonging through these three priorities:

- **Respecting and deepening relationships with our stakeholders—** from staff and volunteers to visitors, partners, members, and people who have yet to walk through our doors. Through a range of initiatives, we will advance meaningful engagement and foster new relationships.
- **Creating a dynamic, adaptive environment** by expanding digital access, renewing gallery interpretation, increasing accessibility, and sustainably stewarding our facilities and resources. This includes the consideration of the best use of the former EVMS property, now designated as the "McKinnon Park."
- **Expanding collection care and impact** by curating nationally relevant exhibitions, building conservation capacity, expanding the curatorial team, modernizing technology, and growing philanthropy to ensure long-term vitality.

Each priority emphasizes our commitment to people, placemaking and belonging, infrastructure and facilities, and the art that enables us to fulfill our mission. A detailed operating plan outlines initiatives ranging from broadening community outreach, reimagining gallery spaces, developing innovative programs, strengthening curatorial and digital infrastructure, and aligning staffing and compensation with regional and national standards.

This plan positions the Chrysler Museum to be a bold leader in the cultural arts sector and a national model for relevance, belonging, sustainability, and impact. Over the next five years, our work will be guided by our core values: Respect, Openness, Growth, and Dynamism.

We are committed to applying these principles in all we do and stand by our belief that art museums are places where meaningful connections enrich lives. We invite you to advance this belief and champion this strategic plan, ensuring the Chrysler Museum remains the destination for art, creativity, learning, and connection to our shared humanity.

Erik H. Neil, PhD

The Macon and Joan Brock Director

On View:

JJJJerome Ellis: Contradictions

May 1–November 2, 2025

The Box

Constructing Mexico: Photography and National Identity

August 7–November 30, 2025

Frank Photography Gallery

Tapio Wirkkala: Still

September 5, 2025–March 15, 2026

Glass Project Space

Infinite Editions: Printmaking for Connection and Exchange

September 20–December 7, 2025

Margaret Shephard Ray Student and Family Gallery

Upcoming:

Susan Watkins and Women Artists of the Progressive Era

October 17, 2025–January 11, 2026

Special Exhibition Gallery

Nam June Paik: Electronic Television

November 7, 2025–April 26, 2026

The Box

2025 Fall Glass Studio Assistant Exhibition

December 9, 2025–January 11, 2026

Margaret Shephard Ray Student and Family Gallery

Beyond the Mountains: Danny Lyon's Photography in Haiti

December 19, 2025–May 17, 2026

Frank Photography Gallery

Architects of Being: Louise Nevelson and Esphyr Slobodkina

February 20–May 31, 2026

Special Exhibition Gallery

Twelfth Annual Wearable Arts Exhibition

March 10–April 26, 2026

Margaret Shephard Ray Student and Family Gallery

Imperial Colors: Chinese Glass at the Chrysler Museum

April 3–September 13, 2026

Glass Project Space

Check out the Virginia and John Hitch Community Gallery at the Perry Glass Studio for rotating exhibitions featuring local artists.

ON THE COVER: Susan Watkins (American, 1875–1913)
*The 1830 Girl (Portrait of Miss M. P. in Louis Philippe
Costume)*, 1900, Oil on canvas, Chrysler Museum of Art,
Bequest of Goldsborough Serpell, 46.76.147



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4 Susan Watkins, *Le Five O'Clock (Tea)*, ca. 1903



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**Susan Watkins and Women Artists
of the Progressive Era**

October 17, 2025–January 11, 2026
Special Exhibition Galleries

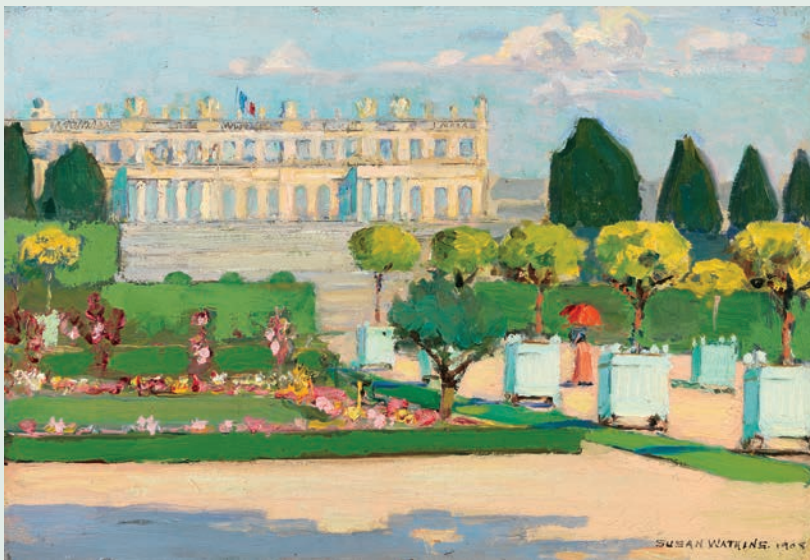
Susan Watkins

and Women Artists
of the Progressive Era

Visitors to the Chrysler Museum this fall will have a special opportunity to rediscover an artist whose life and work have long been treasured by the Museum but to the rest of the world have largely been hidden in plain sight. *Susan Watkins and Women Artists of the Progressive Era* is the first traveling exhibition to celebrate the full range of Watkins's artistic career, and it offers a window into the complex world of American women artists at the turn of the twentieth century. With more than seventy works drawn largely from the Chrysler Museum's own holdings—as well as a rich archive of photographs, letters, and documents—this exhibition tells the story of an ambitious, sophisticated painter whose artistic life stretched from New York to Paris and ultimately to Norfolk, Virginia.



Susan Watkins, *The Morning Room*, ca. 1910



Susan Watkins, *View at Versailles*, 1908

Watkins's name may not be familiar to many today,

but in her lifetime, she built a successful international career, exhibited regularly at prestigious venues, and earned critical acclaim both at home and abroad. Born in 1875, she was part of a generation of American women who sought serious artistic training and professional opportunities in a cultural landscape that still favored their male peers. Watkins studied at leading art institutions such as The Art Students League of New York and Académie Vitti, and quickly established herself on the competitive Salon circuit in Paris, where she lived for more than a decade. There, she painted ambitious interior scenes, refined portraits, and expressive plein-air landscapes, all while building a community of fellow artists and forging a distinct visual voice.

One of the exhibition's central aims is to introduce Watkins as both a skillful painter and a thoughtful chronicler of her world. Her interiors, often set in the apartments she shared with her mother in Paris, are master classes in light, color, and composition. Though they appear quiet and orderly at first glance, these spaces pulse with presence. Sometimes a figure is seated in reflection; other times, the room is empty, but the careful arrangement of books, furniture, and personal effects tells us someone has just stepped out or will soon return. These are intimate, evocative works, and they reflect Watkins's deep interest in the aesthetics of daily life. At the same time, her artistic reach extended well beyond the walls of her apartment. In 1906, she traveled to Italy, producing a series of works painted on the island of Capri that shimmers with sunlit energy and vibrant brushwork. Closer to home, she captured the city streets and lush public gardens of Paris with a looseness and vitality that point to her engagement with contemporary trends like Impressionism.

Watkins was particularly adept at navigating the professional systems of her time. She exhibited regularly at the Paris Salon, earning a third-class gold medal in 1901 for her painting *The 1830 Girl* (cover) and a silver medal at the 1904 Louisiana Purchase Exposition in St. Louis. These awards, often covered in the American press, helped her maintain visibility and relevance among collectors and critics back in the United States. Her talent was noticed: In 1903, a journalist for the *Brooklyn Daily Eagle* declared her a standout among American women artists working abroad.

Like many of her peers, Watkins also painted portraits, both as a creative endeavor and as a means of financial support. She executed commissioned likenesses and more imaginative works such as *The Fan* (right), which blurs the line between portrait and genre painting. This blending of styles was a hallmark of the time, particularly among women artists seeking to elevate domestic and decorative themes into the realm of serious art. Watkins succeeded in this aim with grace and confidence.

In 1910, she returned to the United States and eventually settled in Norfolk, Virginia, following her marriage to local banker Goldsborough Serpell. Though her life was tragically cut short in 1913, she remained active until the end, placing her work in exhibitions, securing commissions, and maintaining correspondence with patrons.

After her death, her husband became the steward of her artistic legacy. Serpell preserved her paintings and papers and ultimately donated a large portion of her work to the newly founded Norfolk Museum of Arts and Sciences, the predecessor of today's Chrysler Museum of Art. Over the decades, the Museum continued to care for and exhibit Watkins's work, culminating in two monographic exhibitions in 1985 and 2003. Still, because the bulk of her art remained in a single collection, her name and contributions never entered the broader canon of American art history.

This exhibition seeks to change that. Drawing from the Museum's deep holdings and bringing in select loans, *Susan Watkins and Women Artists of the Progressive*



Susan Watkins, *The Fan*, 1910

By showcasing the work of multiple artists, the exhibition highlights how women of this period contributed meaningfully to developments in portraiture, landscape, and genre painting.

Era reintroduces her work to a national audience. But it also goes further, placing Watkins's career in dialogue with other American women artists of her generation, whose work illuminates the richness and complexity of the Progressive Era art world. Artists such as Lilla Cabot Perry, Elizabeth Nourse, Minerva Chapman, and Lydia Field Emmet are among those featured alongside Watkins. Each pursued her career with determination and skill, often training in Paris and navigating similar exhibition



Unidentified Photographer,
*Raphaël Collin in His Female
Students in His Atelier, Paris,*
ca. 1899

circuits. These women were selected not only for their connection to Watkins in time and place but also for the parallels and contrasts their work provides. Including them allows us to better understand the broader field of women's artistic production at the turn of the century—its shared challenges, individual triumphs, and stylistic range.

Their presence also underscores the importance of revisiting history with a wider lens. By showcasing the work of multiple artists, the exhibition highlights how women of this period contributed meaningfully to developments in portraiture, landscape, and genre painting. These were not isolated figures but members of an active, vibrant

artistic community that has too often been relegated to the margins.

For women artists of Watkins's generation, the stakes of historical visibility are especially high. So much of their work was undervalued or dismissed and the documentation of their careers often scattered or lost. That Watkins's archive—her letters, photographs, and records—survived intact is a remarkable exception, and it allows us to see not just what she painted but how she lived and worked. Her archive gives us access to the full scope of her ambition, her friendships, her influences, and her professional strategies.

We are especially proud to present this



The Chrysler Museum's remarkable collection

of Susan Watkins's work is due in large part to the generosity of her husband, Goldsborough Serpell, who donated paintings and archival materials after her death. Watkins and Serpell had no children, and the remaining works passed to his siblings. Those paintings have stayed in the hands of Serpell family descendants for three and even four generations. For this exhibition, many of those privately held works have been generously lent, reuniting a wide selection of paintings from the Serpell family collection and offering a rare opportunity to see Watkins's work as a cohesive whole.

Susan Watkins, *Portrait of Goldsborough Serpell at Capri*, ca. 1906



Lilla Cabot Perry, *Angela*, 1891

exhibition at the Chrysler Museum, where Watkins's work has been preserved and studied for nearly a century. This exhibition marks the most comprehensive effort to date to examine her career, contextualize her contributions, and position her alongside her peers within the broader history of American art. As museums and scholars continue to reevaluate the exclusions of the past, projects like this are essential for restoring the complexity of the art historical record.

Visitors to the exhibition will encounter not only Susan Watkins but also the work of women artists whose careers overlapped with hers—figures who trained in the same studios, exhibited in the same venues, and contributed meaningfully to the artistic culture of the Progressive Era. Seen together, these works form a richer, more nuanced picture of the period and underscore the importance of inclusive collecting, research, and exhibition practices.

—Corey Piper, PhD
**Museum Collections Curator,
 Virginia Museum of History & Culture**



This exhibition is organized by the Chrysler Museum of Art and was supported, in part, by the National Endowment for the Arts

Programs



Lucie Attinger, *Mon Atelier (My Studio)*, 1889

Join the Salon Series to discuss big ideas and explore central themes in *Susan Watkins and Women Artists of the Progressive Era*. Beginning with “Friends, Mentors, Rivals—Artists as Collaborators” on October 21, explore how artmaking is a collective activity with Manager of Experiential Learning Emily Cayton. Then on November 15, Denise Watson, WHRO’s arts team editor, will lead “Women Artists Today,” a discussion with local artists Rowena Federico Finn and Lisa Beckman exploring the evolving landscape for women in the arts. The final salon on December 2, “Irene Leache and the Founding of the Chrysler Museum,”* will feature Jeff Harrison and Mia Laufer, the first and current Irene Leache Curators of European Art, in sharing the legacies of Leache and Anna “Annie” Cogswell Wood.

Additionally, a three-session Figure Drawing Class (November 2, 9, 16) helps beginner and intermediate artists explore time-honored techniques used by Susan Watkins at the Académie Julian. Led by Rowena Federico Finn, students will develop their skills following the rigorous academic methods practiced in historic European ateliers.

Learn more at chrysler.org/susan-watkins.

* Made possible in part by a grant from Virginia Humanities.



Tapio Wirkkala: Still

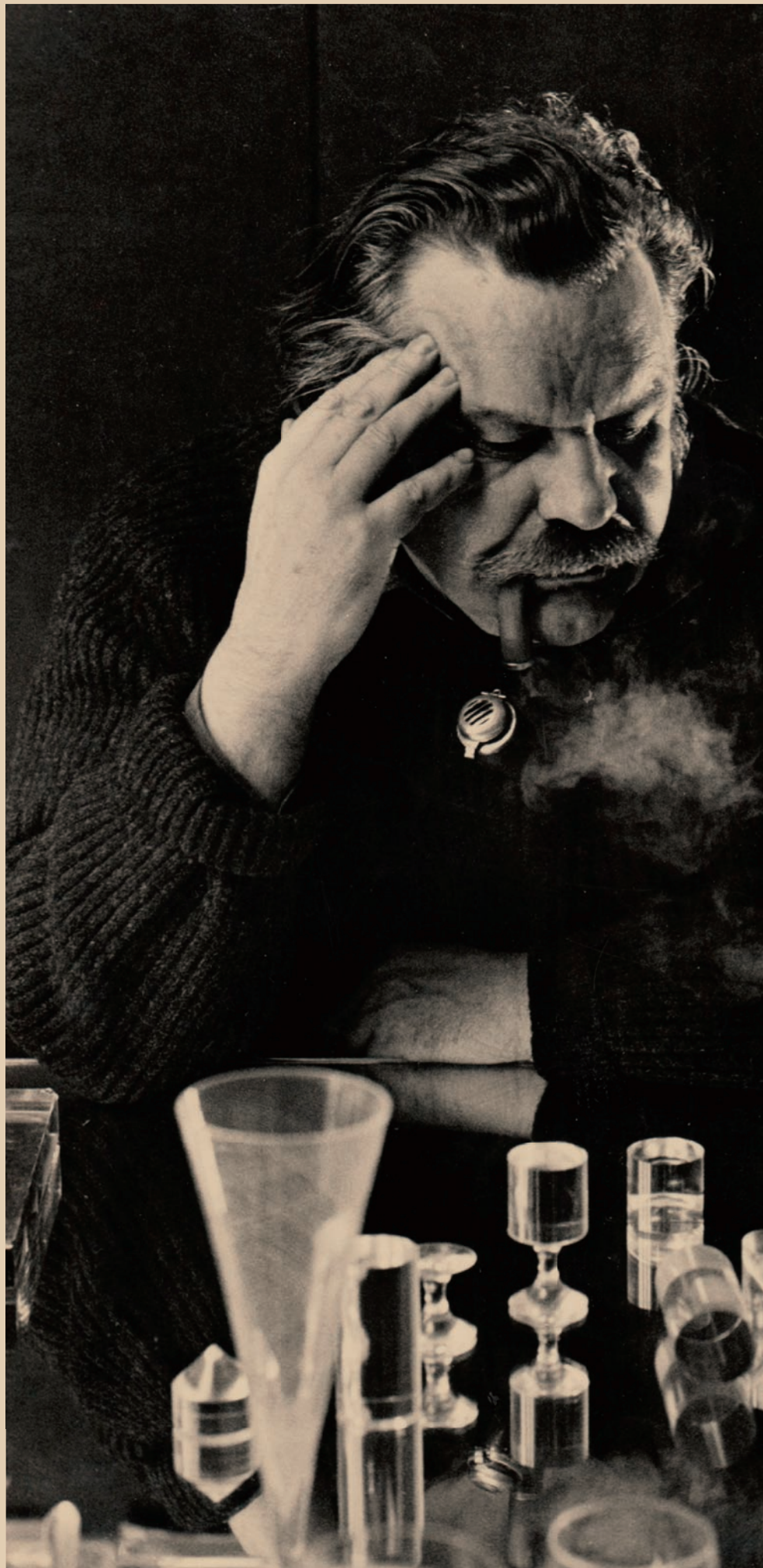
September 5, 2025–March 15, 2026

Glass Project Space

An Interview from Finland

In preparation for the Chrysler Museum's exhibition, *Tapio Wirkkala: Still*, Barry Curator of Glass Carolyn Swan Needell, PhD, traveled to Helsinki, Finland, to explore the work and legacy of renowned designer Tapio Wirkkala.

Needell met with Petra Wirkkala, granddaughter of the artist and managing director of the Tapio Wirkkala Rut Bryk Foundation, and with Henna Paunu, chief curator of collections at EMMA – Espoo Museum of Modern Art, which houses the Tapio Wirkkala Rut Bryk Foundation Collection.



Portrait of Tapio Wirkkala, 1965.

© Jorma Tolamo



CAROLYN NEEDELL: Petra, your grandfather Tapio Wirkkala (Finnish, 1915–85) and grandmother Rut Bryk (Finnish, 1916–99) were both creative and versatile designers. Were you aware of their impact on art and design while you were growing up?

PETRA WIRKKALA: Growing up in a family like mine, creativity was a natural part of everyday life. It wasn't something special or unusual we talked about; it was there in our everyday life. As a child, I didn't understand Tapio's and Rut's impact on design and art. To me, they were grandparents. What matters most to me is not their fame but how naturally, in their own way, they combined beauty with purpose in everything they both did.

CN: Why do you think Tapio's designs are still so admired today?

PW: I think that his success came from his exceptional craftsmanship and material sensitivity. Tapio had a deep appreciation for different materials, from glass and wood to porcelain, silver, and plastic. He approached each material with respect and understanding, which allowed him to cross and push technical boundaries while still preserving the beauty of each material. He could design for both industrial, mass production and unique, handcrafted works. His objects are based on a sculptural idea of form and a carefully studied functionalism at the same time.

CN: What was his working process like?

PW: Tapio's working process was deeply hands-on, grounded in observation, material understanding, and personal connection to his surroundings and needs. One of the most important places for him was the Lapland wilderness in northern Finland, where the family spent long periods each year. There, surrounded by silence, he was free from distractions and close to nature. He often worked in solitude, carving and shaping objects directly from wood.

CN: Did nature and the natural world influence his designs?

PW: One of his greatest strengths was his ability to observe nature closely and interpret it into pure, functional forms. He didn't just observe nature; he studied it deeply. Whether it was the texture of melting ice, the flow of water, or the veins of a leaf, he translated those into objects that felt both familiar and new. In addition to nature, geometry was equally important, and many of the objects he designed are composed of basic shapes. Nature offered organic freedom, and geometry offered structural clarity.



Museum curator, Carolyn Needell, with Petra Wirkkala at EMMA, in front of Tapio Wirkkala's monumental 1967 plywood sculpture *Ultima Thule*.

CAROLYN NEEDELL: Coincidentally, the first major exhibition of Tapio Wirkkala's work in Japan has recently opened and will be touring the country through 2026. Henna, can you tell us more about this important retrospective, organized in part by EMMA?

HENNA PAUNU: The exhibition's title, *The Sculptor of Ultima Thule*, references Wirkkala's 1967 sculpture *Ultima Thule* (above) and the iconic glassware line of the same name, first launched by the Finnish company Iittala in 1968. "Ultima Thule" refers to a mythical northern land at the edge of the known world. The retrospective exhibition takes visitors on a journey into Wirkkala's design thinking and the landscapes that deeply influenced his artistic vision.

CN: Why do you think his work is of such interest in Japan?

HP: We have many shared aesthetic values; for example, minimalism and simplicity are central to both Finnish and Japanese design philosophies. Wirkkala's work often emphasizes clean lines, organic forms, and a deep respect for materials. Wirkkala was deeply involved in the craftsmanship of his work. This aligns with Japan's longstanding traditions of artisanal excellence and attention to detail.

CN: In your opinion, what was Tapio Wirkkala's impact on Finnish design? And more broadly, why does Finnish design continue to be so appealing and appreciated around the world?

HP: Wirkkala's work helped define the modern Finnish aesthetic: functional, nature-inspired, and deeply rooted in craftsmanship. Finnish design is characterized by its harmony with the environment and innovative solutions that promote sustainable development. The concept of Finnish design is really part of our cultural identity, and it reflects our values like democracy and equality: good design should be accessible to all.

Special thanks to Richard A. Raisler for his donation of more than twenty pieces of Tapio Wirkkala glassware.



Join the Perry Glass Studio on November 19–23, 2025, to catch contemporary Finnish glass artist Anu Penttinen as part of the Visiting Artist Series. Learn more at chrysler.org/glass

Anu Penttinen, *Materia: Precious Not Precious*, 2024



Tapio Wirkkala, *Jäkälä (Lichen)* or *Sormivaasi (Finger) Vase (model 3515)*, ca. 1950–1964

Beyond the Mountains

In 1983, Danny Lyon (b. 1942), an American photographer known for his immersive style of work, traveled to Haiti. His initial goal was to document Haiti's club scene, but what he ended up capturing was a country in the midst of a revolution.

Lyon began his career as a photographer for the Student Nonviolent Coordinating Committee (SNCC) during the Civil Rights Movement. Since then, he has photographed a number of other communities, including bikers, Texas prison inmates, and Indigenous nations. Between 1983 and 1986, he made a series of trips to Haiti to explore Port-au-Prince's nightlife. However, he quickly realized that there was something much more substantial at the forefront of the country's consciousness waiting to be documented—a rebellion against decades of dictatorship at the hands of the Duvalier family.

From 1957 to 1986, Haiti endured the rule of the Duvalier regime, beginning with François "Papa Doc" Duvalier's rise to power in 1957 when he declared himself leader for life using his personal army, the Tonton Macoutes, as enforcers. During his reign, thousands of Haitians were killed, jailed, or disappeared. Many people fled the island to escape. After Papa Doc died in 1971, his son Jean Claude "Baby Doc" Duvalier took over. Lyon's project, *Merci Gonaïves*, starts a decade into Jean Claude's rule and is named for the town in northern Haiti whose people are credited with starting the revolution that would expel the Duvalier family. Lyon's black-and-white images show a range of scenes, from children playing to the public demonstrations against state-sanctioned violence known as manifestations. The series concludes with images of the country's celebrations after Baby Doc and his family fled the country on February 10, 1986.

Beyond the Mountains immerses viewers in an important moment in Haitian history. The title of the show references a Haitian proverb, "Beyond the mountains there are more mountains," which is used to encourage resilience in the face of life's challenges. Lyon's images, taken over the course of three years, explore themes of power, post-colonialism, and Haitian culture. And while Lyon's project ended in 1986, Haiti's fight for political freedom continues. By looking back, these images encourage a look toward Haiti's future.

Lyon's insightful images ultimately represent the perspective of a self-described outsider. *Beyond the Mountains* asks what part of the story is being told and what other pieces of the story remain to be explored. As a country that is often discussed and depicted in international news stories, the voices of the people within often remain overlooked. This exhibition seeks to push their stories to the forefront. What can be learned anew from these images to build on the existing narratives? Join the Chrysler Museum to experience this exhibition that seeks to revisit, remember, and reframe.

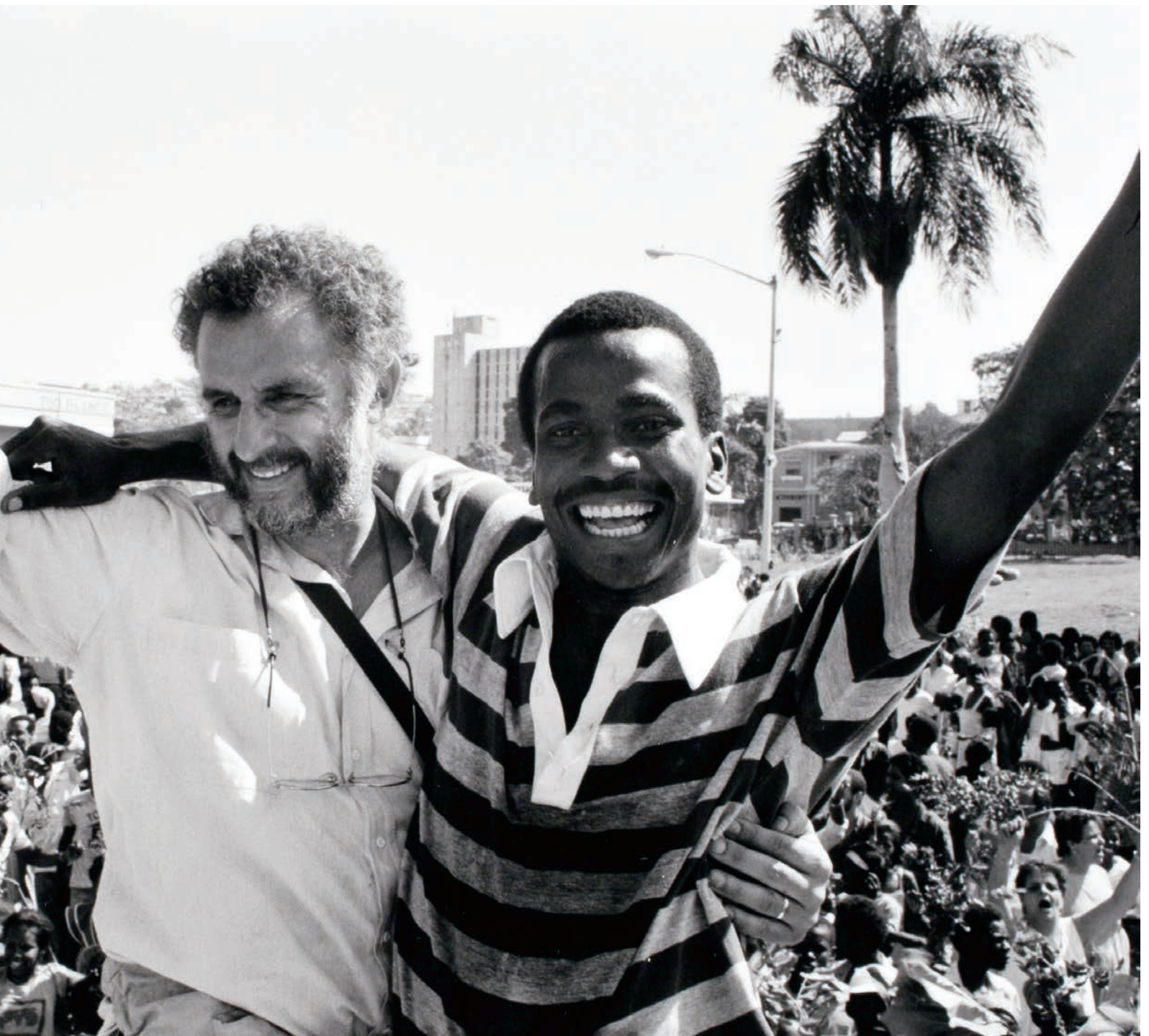
—Nyree Dowdy
Art Bridges Curatorial Fellow



Beyond the Mountains: Danny Lyon's Photography in Haiti

December 19, 2025–May 17, 2026

Frank Photography Gallery



Danny Lyon , *Danny Lyon in Haiti*, 1986



Danny Lyon, *Gonaïves, February 9, 1986*, 1986

Lyon's images, taken over the course of three years, explore themes of power, post-colonialism, and Haitian culture.

Nam June Paik: Pioneer of Video Art

Nam June Paik: Electronic Television

November 7, 2025–April 26, 2026

The Box

In 1963, Nam June Paik (American, b. in Korea, 1932–2006) opened his first solo exhibition at Galerie Parnass in Wuppertal, Germany.

Titled *Exposition of Music – Electronic Television*, the works included multimedia installations and modified TV sets. The exhibition signaled a new direction for Paik, a trained musician and composer who would become a pioneering figure in the field of video art. Born in Seoul, Korea, Paik relocated with his family to Hong Kong during the Korean War. In 1950, Paik attended the University of Tokyo to study music, art history, and visual aesthetics. He moved to Munich in 1956 to continue his study of music, becoming acquainted with artist Joseph Beuys and avant-garde composer John Cage. The same year as his show at Galerie Parnass, the first home videotape recorder became available to consumers. The convenience of being able to record his own imagery encouraged Paik to branch out toward the visual arts. Paik's belief in the democratic potential of video and television to transcend national borders and class divides caught the attention of George Maciunas, a leading figure of Fluxus's New York group. The international Fluxus movement was known for its social experiments, such as Happenings, and engaging viewers as participants to collapse the boundaries of art and the everyday. Intrigued by Paik's performances and media installations, Maciunas invited Paik to join the group in New York, where he remained for his career.

Members and friends of Fluxus would become Paik's leading collaborators, such as Cage, cellist Charlotte Moorman, and poet Allen Ginsberg, all of whom appeared in his video manifesto *Global Groove* (1973). Experimenting with new techniques to distort and saturate the moving image, *Global Groove* drifts from one scene to the next, featuring clips of various Fluxus events, cultural performances, newsreels, politicians, and dancers. These diverse elements of visual, musical, and literary forms underscore



Nam June Paik,
Hamlet Robot, 1996



Nam June Paik and John Godfrey, *Global Groove* (stills), 1973

Paik's fascination with airwaves and the rapid transmission of information foretold the eventual development of satellite television and the internet.

Fluxus artists' intention to break down hierarchies in art, uniting all creative forms in the same frame of the screen. Paik's fascination with media evoked what he called the "electronic superhighway," and he predicted television to be an essential conduit for communications. *Global Groove* announces this theory at its beginning when a speaker declares, "This is a glimpse of a new world when you will be able to switch on every TV channel in the world, and TV guides will be as thick as the Manhattan telephone book." Paik's fascination with airwaves and the rapid transmission of information foretold the eventual development of satellite television and the internet. The accelerated digital collage of *Global Groove* prefigures the swipes and scrolls now available at our fingertips.

The television screen would become an iconic element in Paik's oeuvre, as seen in the sculptural works in the Chrysler Museum's collection, *Hamlet Robot* (1996) and *Dogmatic* (1996). Installing these works in the McKinnon Modern and Contemporary Galleries and The Box celebrates Paik's work with television and affirms the ubiquity of the moving image that pervades contemporary culture today.

—Chelsea Pierce, PhD

McKinnon Curator of Modern and Contemporary Art

Nam June Paik, *Dogmatic*, 1996



Expanding Access to the Collection



Visitors to the Chrysler Museum have an exciting new opportunity to engage directly with the work of countless artists through the Goode Works on Paper Center.

Made possible through a generous gift by David R. and Susan S. Goode and their daughters, Christina and Martha, this recently opened facility allows visitors access to some 10,000 works—nearly a third of the Museum’s collection—that includes photographs, prints, and drawings.

Designed by the Norfolk-based firm Work Project Architects (WPA), the Goode Center houses all manner of works on paper, which cannot be permanently on view due to their sensitivity to light. The Center includes a storage facility and an adjacent study room, where visitors can request to view specific pieces. This new facility ensures the preservation of this area of the collection while offering visitors unprecedented access.

Appointments can be made via the Museum’s website by hovering over the “Art” menu and selecting “Works on Paper.” There, visitors can browse our digital collection and request appointments Tuesday through Thursday from 10 a.m. to noon and 2–4 p.m., as well as Friday from 2–4 p.m. Drop-in hours, allowing for spontaneous visits, are offered Friday from 10 a.m. to noon.

Overseeing this new endeavor is Virginia Apperson, Goode Works on Paper Center coordinator, a specialist in nineteenth-century posters. Before earning her master’s degree in art history from American University, Apperson served as director of public programs and exhibitions at the Virginia Beach Surf and Rescue Museum. Apperson believes in the power of paper to connect us. “Have you ever thought of paper as a time machine?” she asks. “It’s a vessel not just for recording the moment but for speaking to the future.”

Apperson’s belief in the ability of works on paper to engage us with the past, while also helping us see the future in new and different ways, is at the heart of the Goode Center’s mission to preserve and share the Museum’s works on paper collection with the Hampton Roads community and beyond. It’s an area of the collection that continues to grow. The following pages feature some of our most recent acquisitions.

—Virginia Apperson
Goode Works on Paper Center Coordinator



Edgar Degas, *Mary Cassatt at the Louvre: The Paintings Gallery (Au Louvre, la peinture, Mary Cassatt)*, 1879–80

◀ This print by Edgar Degas (French, 1834–1917) depicts fellow Impressionist Mary Cassatt and her sister Lydia visiting the Louvre Museum. Cassatt strikes a confident pose, leaning dramatically on her umbrella as she assesses the art with assurance. Her air of command is further emphasized by Lydia's more timid posture, peeking up from behind her guidebook. The print's narrow vertical format, silhouettes, and dramatic framing are modeled on Japanese prints that were extremely popular in Paris at the time. *Mary Cassatt at the Louvre: The Paintings Gallery* is one of the premier examples of Degas's incorporation of Japanese aesthetics into his work.

—Mia Laufer, PhD
Irene Leache Curator of European Art



François Aubert, *Shirt of Emperor Maximilian of Mexico*, 1867

This chilling photograph is one of five by François Aubert (French, 1829–1906), documenting the execution of Emperor Maximilian of Mexico. Maximilian ruled the short-lived Second Mexican Empire from 1864 to 1867 before being overthrown and sentenced to death. Aubert, a French artist who lived in Mexico, was Maximilian's official court photographer and was charged with documenting the execution for posterity. His photographs of the clothes Maximilian wore have an almost reverential quality. This image of the emperor's shirt, for example, with bullet holes and bloodstains clearly visible, presents the garment as almost a sacred relic belonging to a martyr.

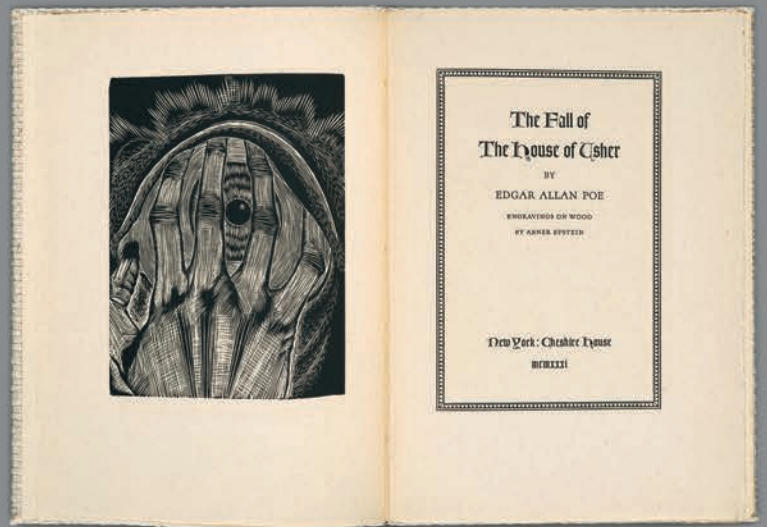
—Mark A. Castro, PhD
Director of Curatorial Affairs



Joseph Pennell, *That Liberty Shall Not Perish from the Earth*, c. 1914–18

◀ Terran Last Gun (Piikani (Blackfeet), American, b. 1989) collages and draws colorful shapes over antique ledger paper, an uncommon material, to explore the cosmos and cultural forms. As a Piikani visual artist, his influences are Blackfoot-painted lodges, hides, and war shirts, as well as Blackfoot archaeology throughout Montana and Alberta, Canada. Employing geometric aesthetics contributes to an ancient yet continuous Piikani narrative, bridging the traditional with the contemporary. Last Gun reveals fragments of time, history, and Indigenous abstraction—an art form that has continued to survive in North America for thousands of years.

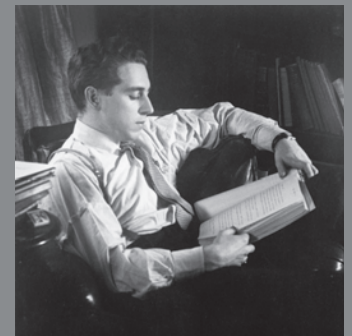
—Chelsea Pierce, PhD
McKinnon Curator of Modern and Contemporary Art



The Fall of the House of Usher, by Edgar Allen Poe, illustrated by Abner Epstein

Cheshire House

“An author spends a great deal of time and trouble getting his ideas across. The same amount of time and trouble should be spent in publishing them.” This 1930 quote from Walter P. Chrysler Jr. appeared in newspaper articles across the country announcing the founding of his new publishing venture, Cheshire House. At the age of twenty-one, having just left Dartmouth College after his junior year, Chrysler became one of the youngest publishers in the country. Working with Richard W. Ellis, a leading book designer of the period, Cheshire House produced bespoke special editions of classics, often incorporating new illustrations commissioned by artists selected by Chrysler.



Walter P. Chrysler Jr., c. 1931–32

The Chrysler Museum recently acquired several books from Cheshire House’s first print run, which join three that were already in the Jean Outland Chrysler Library. Among them is Edgar Allan Poe’s *The Fall of the House of Usher* with original engravings by Abner Epstein. The nephew of sculptor Jacob Epstein met Chrysler when they were both students at Dartmouth, and the two collaborated with other students to produce two arts and literature magazines, *The Arts Quarterly* and *The Five Arts*. Epstein later changed his last name to Dean and went on to become a highly successful cartoonist.

Cheshire House operated for just three years out of offices on the fifty-seventh floor of the Chrysler Building in New York. The acquisition of these books grew out of an ongoing research project at the Chrysler Museum to explore the life and collecting of Walter P. Chrysler Jr.

—Mark A. Castro, PhD
Director of Curatorial Affairs



Marisol, *Pocahontas*, 1976

Fired Up at GAS

The Chrysler Museum of Art and the Glass Art Society (GAS) joined forces this year

to bridge communities through partnership programming and opportunities for artists working in glass. Through a shared commitment to education, innovation, and collaboration, this partnership has already produced major highlights in 2025, including the first-ever GAS Emerging Artist Residency at the Perry Glass Studio and dynamic demonstrations by the Studio team at the annual GAS conference.

The GAS conference, held this year in Dallas-Fort Worth, Texas, served as an exceptional, educational experience for both established and rising glass artists. It was a gathering that truly connected and inspired the global glass art community. Perry Glass Studio Program Coordinator Lyncia Berry proudly represented the Chrysler Museum alongside collaborators Spider Martins, Ashley Harris, and Adeye Jean-Baptiste. This group of Black femme artists delivered a powerful opening performance, thriving on collective creativity and mutual support. They also collaborated with the University of Arlington's Foundry Department to merge metal casting with hot glass casting and traditional glassblowing. The result was a striking large-scale glass cylinder incorporating cast glass and metal squares to create a symbolic "quilt of unity."

The Studio team didn't stop there. They returned to the stage to close the conference with the unforgettable finale demonstration, *So Sweet It Hurts*, featuring the artist trio Heather Sutherland, Kimberly McKinnis, and Suzanne Petterson, known as Sisters in Silica. Their performance turned the entire venue into a fiery disco party filled with glitter, sequins, and electrifying music. The audience erupted with enthusiasm as "Girls Just Want to Have Fun" echoed through the



space, embracing the celebratory energy of the event. Eight more artists joined the trio on stage, creating a giant blown-glass lipstick using complex techniques such as cubic zirconia inclusion and incalmo, joining multiple bubbles together. To top it off, the team raffled off a handmade disco ball, raising over \$1,000 for Planned Parenthood in Dallas.

With support from GAS, the Chrysler Museum, and the Rutter Art Foundation, the GAS Emerging Artist Residency launched this summer, as a part of the MacPherson Wortley Emerging Artist Award. This award supports promising new voices in glass, giving them space to grow, experiment, and share their work with a broader audience. In addition to receiving a cash prize, a special lecture slot at the GAS conference, and a digital exhibition catalog, selected awardees worked in the

LEFT TOP: Heather Sutherland shaping fresh molten glass to start a bubble for the lipstick.

LEFT BOTTOM: Kim McKinnis transferring the glass base to a new pipe to begin assembly of the giant lipstick.

RIGHT: Lyncia Berry applying glass color to the piece using a technique called cane drawing.



A Decade of Light

In October, the NEON Festival celebrates its tenth anniversary and more than a decade of partnership with the Chrysler Museum of Art and Perry Glass Studio.

What began in 2015 as a spark of collaboration between the Museum's Glass Studio, Downtown Norfolk Council, and AltDaily in the nascent NEON District has grown into an annual celebration of Norfolk's creative community with artwork unveilings, innovative performances, hundreds of creative participants, and thousands of attendees.

Chrysler Museum artists helped ignite that spark—creating the first neon and light pieces in the district, performing live demos, and hosting the signature Third Thursday program on the first night of the festival. You might remember some of the highlights: a rooftop dragon breathing neon fire, dancing LED-clad Studio assistants, or visiting artists like Tom Moore or Michael Flechtner dazzling crowds with glass performances.

Over the years, dozens of Chrysler Museum-affiliated artists—from Joan Biddle and James Akers to Julia and Robin Rogers—have continued to shape the NEON Festival with their creativity and glasswork. As the festival turns ten, join us in celebrating the many glowing memories and the powerful role the Museum has played in lighting up the NEON District.

—Rachel McCall
Downtown Norfolk Council

The Tenth Annual NEON Festival glows up Thursday, October 17, and Friday, October 18, for a pumped-up ten-year celebration.

Perry Glass Studio for ten days, engaging with the state-of-the-art facilities while further developing their personal practice.

The 2025 awardees include Liz Markum, a queer Southern artist whose mixed-media sculptures act as ecological reliquaries; Karisa Gregorio, from Philadelphia, who explores themes like temptation and intimacy through stained glass; and Jiemin Park, a South Korean artist using ash and soot in fused glass to immortalize everyday ephemera. The Perry Glass Studio was thrilled to host this year's awardees, giving them the space and time to flourish in a creative environment rooted in shared ideas and collaboration.

—Julia Rogers
Higher Education and Outreach Coordinator

Creative Leadership for Teens



The Chrysler Museum of Art and Portsmouth Public Schools have partnered for a second year to offer a summer leadership program for high school students.

"Upon acceptance to this program, I was excited and thought we would only talk about art in the galleries and maybe help in small ways. During the experience, however, we explored the Museum for an up-close look. We learned how the artwork is taken care of, from an HVAC and facilities tour to the conservation lab. As artists, we helped families create together during Wonder Wednesdays, did glassblowing at the Perry Glass Studio, and experimented with printmaking. We curated our own mini Double Takes, where we worked in groups and selected artwork from the collection to help make connections."

Luna Lyles, teen leader

"I really enjoyed my time here. I learned so much about the Museum and what it takes to care for the artwork. I studied styles and techniques used in many works, and I got to see behind the scenes, which was cool. I love this Museum and all the art here. It's amazing what is accomplished."

Lindsay Goodwin, teen leader

—Emily Cayton

Manager of Experiential Learning



Art in Virtual Reality

Teachers, students, and classrooms throughout Virginia will be able to virtually step inside Chrysler Museum of Art galleries, thanks to a partnership between the Museum and WHRO Public Media's eMediaVA. This exciting digital endeavor features VR360 experiences designed for K-12 classrooms. Lindsey Horner, eMediaVA training and content manager, and Janie Everett, educational technology manager at WHRO Public Media, are working collaboratively with the Museum team to share practical strategies for integrating virtual reality for cross-curricular connections and equip students with opportunities to explore art in a whole new way.



Check out the virtual gallery by scanning the QR code with your smart phone.



Art + Wellness

In response to the U.S. Surgeon General's 2023 report, *Our Epidemic of Loneliness and Isolation*, the Chrysler Museum has launched an expansive Art + Wellness initiative to support community well-being through art. In September, the Museum hosted an Art + Wellness celebration in partnership with the Benjamin Goldberg Foundation. The event featured a curated blend of movement, visual arts, music, and community partnerships that showcased how the arts foster healthy practices. It also helped introduce new and updated wellness programming:



ART + WELLNESS LABELS

Now through December, reflective prompts throughout the galleries invite mindfulness, emotional awareness, and personal engagement with artworks.

THE ART OF YOGA

Every Tuesday, 8:45–9:45 a.m.

A restorative weekly practice connecting the individual with the surrounding art, color, and light.

SILVER SOCIAL CLUB

Thursdays, September 4, October 2, November 6, December 4, 10:30 a.m.–noon

Designed for older adults (65+), this dynamic gathering aims to enhance cognitive function, promote well-being, and cultivate connection.

MORNING MEDITATION AT THE MUSEUM

Saturdays, September 13, October 11, November 8, December 13, 10:30–11 a.m.

Start the weekend with guided mindfulness, breathwork, and reflection in the galleries.

ART MATTERS

Every second Friday, 11 a.m.–noon

Presented in partnership with the Southeastern Virginia Chapter of the Alzheimer's Association, Art Matters is a free, evidence-based intervention program for those with early-stage dementia.

THE ART PATH® AT THE CHRYSLER

Sundays, September 14, October 12, November 9, 2–3:30 p.m.

A guided viewing experience with visual artist Marlowe Emerson, using accessible mindfulness techniques.

MIXTAPE FIRST THURSDAYS

Every first Thursday, 5–8 p.m.

Using art as a catalyst for connection, this program fosters social interaction through gallery activations, music, hands-on artmaking, and conversation.

Learn more and register for programs at chrysler.org/art-wellness-at-the-chrysler-museum

—Drew Lusher
Public Programs & Community Partnership Manager

Celebrate Member Appreciation Month this November!

This fall, the Chrysler Museum of Art is thrilled to launch its very first Member Appreciation Month. This is a joyful, monthlong celebration of the incredible individuals who make the Museum's work possible: its MEMBERS!

Whether you've supported the Chrysler Museum for years or recently joined its community, November is all about you. Expect a series of thoughtful experiences, curated perks, and heartfelt thanks designed to recognize your generosity and deepen your connection to the Museum.

This exciting new tradition comes on the heels of the reimagined membership program introduced earlier this year, which features refreshed levels, expanded benefits, and a host of new ways to engage. The goal? To offer even more value, access, and meaningful experiences tailored to your interests and passions.

We're especially excited to share several new member benefits launched this year:

- **Invitations to member orientations and appreciation receptions**
- **Opportunities to participate in Chrysler Cares volunteer community projects**
- **Exclusive member socials before or after select Museum programs**
- **Curated art crawls and self-guided experiences with other members**
- **Coffee with curators and educators (Connector level and above)**
- **Private docent-led tours for up to ten guests (Visionary level)**

These additions reflect the belief that your membership experiences should create a true sense of belonging, offer enrichment, and reflect its shared purpose.



What you can expect this November:

WEEKLY GIVEAWAYS AND IN-MUSEUM SURPRISES

Each week, special giveaways will be available for visiting members. From limited-edition Chrysler Museum merchandise to art-inspired keepsakes, you never know what might be waiting in Huber Court or tucked into your favorite gallery.

POP-UP TOURS AND EXPERIENCES

Gain exclusive insights with members-only gallery tours, staff-led highlights, and themed walkthroughs that shine a light on hidden gems from our collection.

HANDS-ON VOLUNTEER OPPORTUNITIES

In the spirit of gratitude, members can give back through the Chrysler Cares initiatives. Join in to assemble art kits for local classrooms, support community projects, or participate in creative outreach programs.

ORIENTATION & MEMBER REFRESHER EVENTS

Whether you're brand new or ready to rediscover your benefits, the Museum is hosting fun, casual orientation sessions where you can connect with fellow members and learn how to make the most of your membership all year long.





Museum Store Sunday



And that's just the beginning. Updates will be shared throughout the fall, so be sure to check your email and keep your contact information current. You won't want to miss a thing.

At the Chrysler Museum of Art, your membership powers everything—from preserving world-class art to sparking creativity in the community. You are the heartbeat of this institution, and Member Appreciation Month is the Museum's way of celebrating the impact you make.

The Chrysler Museum can't wait to say "thank you" in person this November.

Email us at members@chrysler.org with your preferred email address to make sure you receive your detailed invitation before November.

—Kari Vincent
Membership & Annual Giving Manager

Celebrate the elegance and artistry of Susan Watkins

(1875–1913), a remarkable American painter known for her refined portraits and atmospheric interiors. Trained in Paris, Watkins skillfully blended Impressionist light with academic precision, capturing her subjects with grace and quiet power. Though her career was cut tragically short, her work endures as a testament to her extraordinary talent and sensitivity.

This exclusive collection of gift items highlights her luminous paintings, bringing a touch of timeless beauty to your home or holiday celebrations. Perfect for art lovers and anyone who appreciates sophisticated design, these pieces make thoughtful, memorable gifts.

Visit us in-store or shop online at shop.chrysler.org to explore the full collection. Don't forget to support the Museum Store on Sunday, November 30. The general public can enjoy a 15% discount, while Chrysler Museum members get 20% off and the opportunity to shop early before the Museum opens.

—Jay Thomson
Museum Shop Manager

1-4

Chrysler Museum members and visitors celebrated the opening of *Clearly Indigenous: Native Visions Reimagined in Glass* and were joined by Native artisans, a storyteller, and a musician.

5-8

Every Wednesday in July, visitors of all ages explored *Clearly Indigenous* through multisensory activities, interactive art projects, and lively performances at Wonder Wednesdays.

9-10

This summer, young artists explored drawing, painting, mixed media, and glass at Camp Art Stars. Each week concluded with Art Show Friday, with over 150 family members visiting the Museum to celebrate their creativity.



**11**

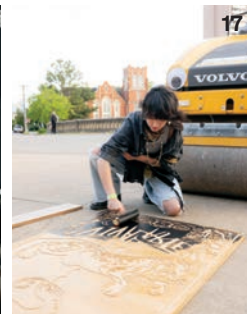
The Perry Glass Studio was proud to host Liz Markum, Karisa Gregorio, and Jiemin Park, the 2025 winners of the Glass Art Society's MacPherson-Wortley Emerging Artist Award.

12

The 2025 spring Studio assistantship culminated in the group exhibition *What Keeps Us Up at Night* in the Margaret Shepard Ray Student and Family Gallery.

**13-17**

Inspired by the exhibition *Oaxaca Central*, IgNITE: INK celebrated all things ink from printmaking to tattooing. Attendees enjoyed gigantic drum roller printmaking, live tattoo demonstrations, musical performances by The Getdown and DJ Vinny Del Sol.

**18**

The Museum celebrated community, culture, and freedom at the Juneteenth Chrysler Cookout.

**19-20**

From show tunes to ballroom, Pride on Broadway celebrated the LGBTQIA+ and local theater communities in partnership with Hampton Roads Pride and hosted by Leila Stephanie of ROUGE Theater.

**21-23**

Visitors traveled through time to a groovy night of disco and blazing hot glass at IgNITE: Inferno. Attendees danced the night away with DJ sets by Gabe Niles and DJ MyMyMy, ABBA cover band Mama Trouper, drag karaoke, and vintage video games.



Meet the Interns

Each summer, the Chrysler Museum hosts an enriching internship program designed to encourage and support higher education students considering museum professions. Rooted in project-based and experiential learning, each intern is assigned a mentor and works within a specific department to gain professional experience related to their studies. This summer, the Museum hosted seven interns from across the mid-Atlantic region. They enjoyed opportunities to network, learn from staff members about the routines and practices of the Chrysler Museum, participate in weekly discussions, and visit other regional cultural institutions.

This year, the interns collaboratively designed an exhibition in the Margaret Ray Shepherd Student and Family Gallery. Titled *Forging Paths: Grounded in Memory*, it focused on three works from the Museum's collection: Zoë Buckman's *Time Immemorial*, Mary Cassatt's *The Lamp*, and Rowena Federico Finn's *Anitos Quilt*.

Clare Yee, a Woody Intern from The College of William & Mary, says, "My experience interning at the Chrysler Museum this summer has been incredibly fulfilling and a wonderful introduction into the museum field! During my time working in the curatorial department, I have helped install artwork in the *Clearly Indigenous* exhibition, researched the Chinese and Japanese glass collections, and collaborated with the intern cohort to build our own exhibit. I am so grateful to everyone at the Museum for sharing their wisdom, and this experience has truly affirmed my interest in becoming a curator and love for museums!"

The support of generous donors helps ensure this unique experience is accessible to students from a broad range of backgrounds by providing a stipend for their summer experience. If you are interested in contributing to this transformative work, please contact support@chrysler.org.



2025 INTERNS: Ciyani CC Smith (Bowie State University), Finn Sanford (High Point University), Clare Yee (College of William & Mary), Simone R. Couther (Norfolk State University), Spencer Rodriguez (Rhode Island School of Design), Lauren Schill (Dickinson College), Deanna Manning (Morgan State University)

—Drew Lusher

Public Programs & Community Partnership Manager

IN MEMORIAM

The Chrysler Museum of Art remembers the lives of Richard "Dick" Roberts, Jerrauld "Jerry" Jones, Dr. Richard Singletary, and Martha Stokes, each of whom left a lasting mark on the Museum and our community. Roberts and Jones shared their generosity and leadership as valued members of the Museum's Board of Trustees; Singletary inspired generations through art, education, and music; and Stokes dedicated her time and vision as a docent, board and committee member, and founder of what is now The Masterpiece Art Society. Their legacies continue to inspire, and the Chrysler Museum extends its heartfelt condolences to their friends, family, and all who knew them.

NEW HIRES AND PROMOTIONS

Tiffani Bryant
Administrative Assistant
Public Engagement and Learning

Nathan Chavez
Security Officer

Cyeria Cheng
Security Officer

Karen Fauntleroy
Environmental Technician

CelesteBrShawn Garrison
Special Events Manager

Eliot Hicks
Art Preparator

Jeremiah Jacobs
Glass Studio Technician/
Instructor

Drew Lusher
Public Programs & Community
Partnership Manager

Aminah McKenzie
Gallery Host

David Middleton
Security Officer

Kristian Petersen
Gallery Host

Lee Putney
Art Preparator

Jeffrey Reimiller
Gallery Host

Ariana Torman-Foster
Digital Media Coordinator

Miles Watts
Gallery Host

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ON THE COVER: Susan Watkins (American, 1875–1913), *The 1830 Girl (Portrait of Miss M.P. in Louis Philippe Costume)*, 1900, Oil on canvas, Chrysler Museum of Art, Bequest of Goldsborough Serpell, 46.76.147; **INSIDE COVER:** Louise Nevelson (American, born Russia (now Ukraine), 1899–1988) *Dawn's Presence*, 1972–1975, Painted wood, Gift of Walter P. Chrysler, Jr., 77.1241; Esphyr Slobodkina (American, born in Russia, 1908–2002), *Abstraction with Red Circle*, 1938, oil on canvas, New Britain Museum of American Art, Olga H. Knoepke Fund, 1994.02; **PAGE 3:** Susan Watkins (American, 1875–1913), *Le Five O'Clock (Tea)*, ca. 1903, Oil on canvas, Mr. and Mrs. Edward T. Miles; Nam June Paik (American, b. Korea, 1932–2006) and John Godfrey (American, b. 1945), *Global Groove*, 1973, video, color, sound, 29 min. Courtesy of Electronic Arts Intermix (EAI), New York; **PAGES 4–9:** Edwin Scott Bennett (American, 1847–1915), *Susan Watkins in Her Studio*, ca. 1910, Gelatin silver print, Jean Outland Chrysler Library, Chrysler Museum of Art; Susan Watkins (American, 1875–1913), *The Morning Room*, ca. 1910, Oil on canvas, Mary Whittle Chapman; Susan Watkins (American, 1875–1913), *View at Versailles*, 1908, Oil on board, Chrysler Museum of Art, Bequest of Goldsborough Serpell, 46.76.165; Susan Watkins (American, 1875–1913), *The Fan*, 1910, Oil on canvas, Beth Duerson Williamson; Unidentified Photographer, *Raphaël Collin in His Female Students in His Atelier, Paris*, ca. 1899, Albumen print, Chrysler Museum of Art, Bequest of Goldsborough Serpell, 46.76.177; Susan Watkins (American, 1875–1913), *Portrait of Goldsborough Serpell at Capri*, ca. 1906, Oil on board, Chrysler Museum of Art, Bequest of Goldsborough Serpell, 46.76.149; Lilla Cabot Perry (American, 1848–1933), *Angela*, 1891, Oil on canvas, High Museum of Art, Atlanta, Gift of Jack and Russell Huber, 2005.27; **PAGE 13:** Tapio Wirkkala (Finnish, 1915–1985), *Jäkälä (Lichen) or Sormivaasi (Finger) Vase (model 3515)*, ca. 1950–1964; Mold-blown, cased, and acid etched glass; Gift from the Richard A. Raisler Collection, 2024.20.4; Anu Penttinen (Finnish, b. 1974) *Materia: Precious Not Precious*, 2024, Solid coloured glass, paracord, Photo: Anu Penttinen; **PAGE 14–15:** Danny Lyon (American, b. 1942), *Gonaïves, February 9, 1986*, 1986, Gelatin silver print, Gift of George Stephanopoulos, 2010.10.17; Danny Lyon (American,

b. 1942), *Danny Lyon in Haiti*, 1986, Gelatin-silver print, Gift of George Stephanopoulos, 2011.6.17; **PAGE 16–17:** Nam June Paik (American, b. Korea, 1932–2006), *Hamlet Robot*, 1996, Video installation, Museum purchase and gift of Joan Dalis Martone, Fran and Lenox Baker, Joan and Macon Brock, Susan and Paul Hirschbiel, Renée and Paul Mansheim, and Robert McLanahan Smith III, 98.29; Nam June Paik (American, b. Korea, 1932–2006) and John Godfrey (American, b. 1945), *Global Groove*, 1973, video, color, sound, 29 min. Courtesy of Electronic Arts Intermix (EAI), New York; Nam June Paik (American, b. Korea, 1932–2006), *Dogmatic*, 1996, Two vintage television cabinets, microphone, two vintage telephone mouthpieces, and video, Gift of Renée and Paul Mansheim, 2011.13.6; **PAGE 18–21:** Edgar Degas (French, 1834–1917), *Mary Cassatt at the Louvre: The Paintings Gallery (Au Louvre, la peinture, Mary Cassatt)*, 1879–80, Etching, aquatint, and drypoint, Museum purchase, 2025.17; François Aubert (French, 1829–1906), *Shirt of Emperor Maximilian of Mexico*, 1867, Albumen print, Museum purchase, 2025.15.3; Joseph Pennell (American, 1857–1926), *That Liberty Shall Not Perish from the Earth*, c. 1914–18, Lithograph, Gift of Mr. Henry W. Dusenberre, 2025.33.19; Terran Last Gun (Piikani (Blackfeet), American, born 1989), *Powers From Above Protect Us*, 2024, Ink and colored pencil on antique "Clerk of District Court, Fee Book Blaine County" ledger sheet (dated 1928), Museum purchase, 2025.12.1; **PAGE 22–23:** Captain John Smith (English, 1580–1631), *Virginia Discovered and Described*, ca. 1612, Engraving, Gift of Mrs. Louis I. Jaffé, 52.16.2; Marisol (French, 1930–2016), *Pocahontas*, 1976, Color lithograph, edition 12/175, Museum purchase, 2024.22;

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MUSEUM HOURS

Tuesday–Saturday
10 a.m.–5 p.m.
Sunday:
Noon–5 p.m.

GLASS STUDIO HOURS

Tuesday–Sunday
10 a.m.–5 p.m.
Free glass demo at noon
Tuesday–Sunday

MYERS HOUSE

Saturday and Sunday
Noon–5 p.m.
Limited accessibility
323 E. Freemason Street
Norfolk

JEAN OUTLAND CHRYSLER LIBRARY

Wednesday–Friday
10 a.m.–5 p.m.
or by appointment.
757-664-6205

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Museum members!

PARKING

Free
Wheelchair accessible

INFORMATION

757-664-6200
Chrysler.org

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Time Capsule



Taken from the Museum's 1969 Annual Report, this photograph features Renee Gartner Diamonstein talking to a class about the artworks in the Irene Leache Memorial Gallery. The report celebrated how "twenty-three thousand elementary school children were taken through the Museum on guided tours by over ninety-six trained docents during the school year 1968-1969." The artwork in the Irene Leache Memorial Gallery formed the original collection of the Museum and continues to inspire visitors today.

Did you grow up exploring artwork in the Irene Leache Memorial Gallery? Do you have memories of the galleries or stories about Irene Leache and Annie Wood?

Over the coming months, the Chrysler Museum will introduce a series of exciting programs that help to tell the story of these women and their role in the Museum's founding. As we prepare, we are eager to hear your memories and stories related to their legacy. You can share them by emailing discovery@chrysler.org or calling **757-333-6242**.
