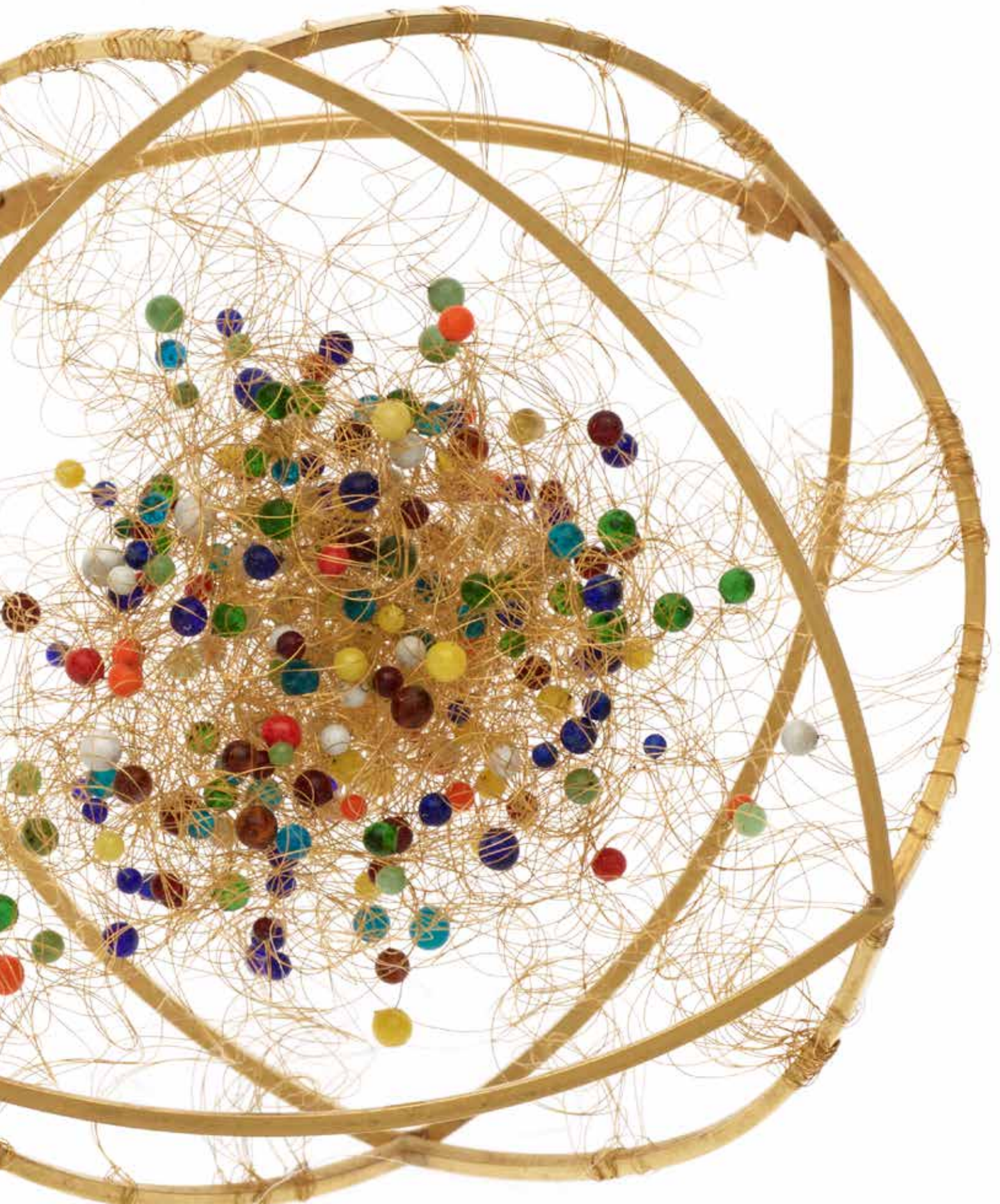


The Chrysler

Summer 2026



Save the date



Woman in the Window

Tiffany’s Masterpiece Reunited

On View February 19–June 13, 2027
Special Exhibition Gallery

Tiffany Studios (American, 1902–1932),
Woman in a Pergola with Wisteria, ca. 1910–14,
Leaded glass with copper foil, stain, and enamel,
Gift of Walter P. Chrysler, Jr., 78.477



Making a difference by connecting people with art

This April, the Chrysler Museum had the honor of hosting the annual Southeastern Art Museum Directors Conference. Two dozen colleagues from Arkansas, Mississippi, Florida, Georgia, the Carolinas, and Virginia came together to discuss critical issues in the cultural sector, as well as the challenges of being a museum director. It was a pleasure to showcase our facilities, such as the new Perry Glass Studio, and the Chrysler Museum’s exceptional collection and programs. We also had the chance to visit other important museums in the region, including the Torggler at Christopher Newport University, the Hampton University Museum, and the Virginia Museum of Contemporary Art on the campus of Virginia Wesleyan University. The group came away impressed by the concentration of significant and perhaps under-recognized visual arts institutions in Hampton Roads.

Our discussions ranged from the nuts and bolts of building a capital campaign to the examination of the critical elements of successful visitor services programs. Colleen Higginbotham, the Chrysler Museum’s Deputy Director for Visitor Experience and a national leader in this field, shared insights into how we serve our constituents with an attitude of welcoming. We also tackled the heady topic of free speech and censorship or self-censorship within the art world. With a group of committed leaders brought together, these conversations were clear-eyed and practical without foregoing idealism.

Other presentations brought up-to-date information on the changing landscape of federal funding for the arts. Recent cuts have certainly created formidable challenges to arts organizations. But there is also reason for optimism as considerable support remains for agencies like the National Endowment for the Arts, which have been so effective in bringing great art to Americans across the country.

Finally, we spoke about the importance of well-being for leaders. Addressing multiple priorities and serving multiple stakeholders can be a challenge, and burnout is a real risk in our profession. Yet we remain committed to bringing compelling works and dynamic artistic perspectives our visitors and members. I was truly inspired by my colleagues and their dedication to the institutions they lead. As I reflect on those days together with my peers, I am fortified in my belief that places like the Chrysler Museum make a difference by connecting people with art, creativity, and our shared humanity, and that I am privileged to be the director.

Erik H. Neil, PhD
The Macon and Joan Brock Director

On View:

Imperial Colors: Chinese Glass at the Chrysler Museum

April 3–September 13, 2026
Glass Project Space

Rafael Soldi: Soft Boy

May 8–September 1, 2026
The Box

Ilse Bing Between Paris and New York

June 5–August 18, 2026
Frank Photography Gallery

Upcoming:

Constellations: Contemporary Jewelry from the Dallas Museum of Art

July 10, 2026–January 3, 2027
Special Exhibition Gallery

Is, Was: Glass and Metal by Christopher Wilmarth

October 2, 2026–April 18, 2027
Glass Projects Space

Define Yourself!

November 6, 2026–April 25, 2027
Frank Photography Gallery

Arthur Jafa: Love is the Message, The Message is Death

November 6, 2026–April 25, 2027
The Box

Woman in the Window: Tiffany’s Masterpiece Reunited

February 19–June 13, 2027
Special Exhibition Gallery

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

ON THE COVER: Giovanni Corvaja, Brooch, 2007, 18k gold and enamel, Dallas Museum of Art, promised gift of Deedie Potter Rose. © Giovanni Corvaja. Photo by Chad Redmon, courtesy Dallas Museum of Art.

Highlights

4

Exhibitions

Constellations: Contemporary Jewelry from the Dallas Museum of Art
Wearable Art, Curated with Intention
Margaret Shepherd Ray Family and Student Gallery
From White Cube to Black Box

14

Our Collection

Recent Acquisitions
Sally Mann’s Battlefields
Restoring a Masterpiece
New Directions in American Art
Art & Democracy: A Living Document
Walter P. Chrysler, Jr. in Uniform
Ancient Mosaics, New Understandings

24

On Campus

Vitreous Valor
Lifelong Learning
Summer Fun

28

Members + Patrons

Chrysler Cares
Fuel Success with the Corporate Leadership Alliance
Gatherings

32

Staff Notes

Time Capsule



4 Monica Cecchi, *Wrooar* necklace, 2017



14 Maija Lavonen, *Metsän Kruunu (Forest Crown)*, 2010



20 John George Brown, *Pull for the Shore*, 1878

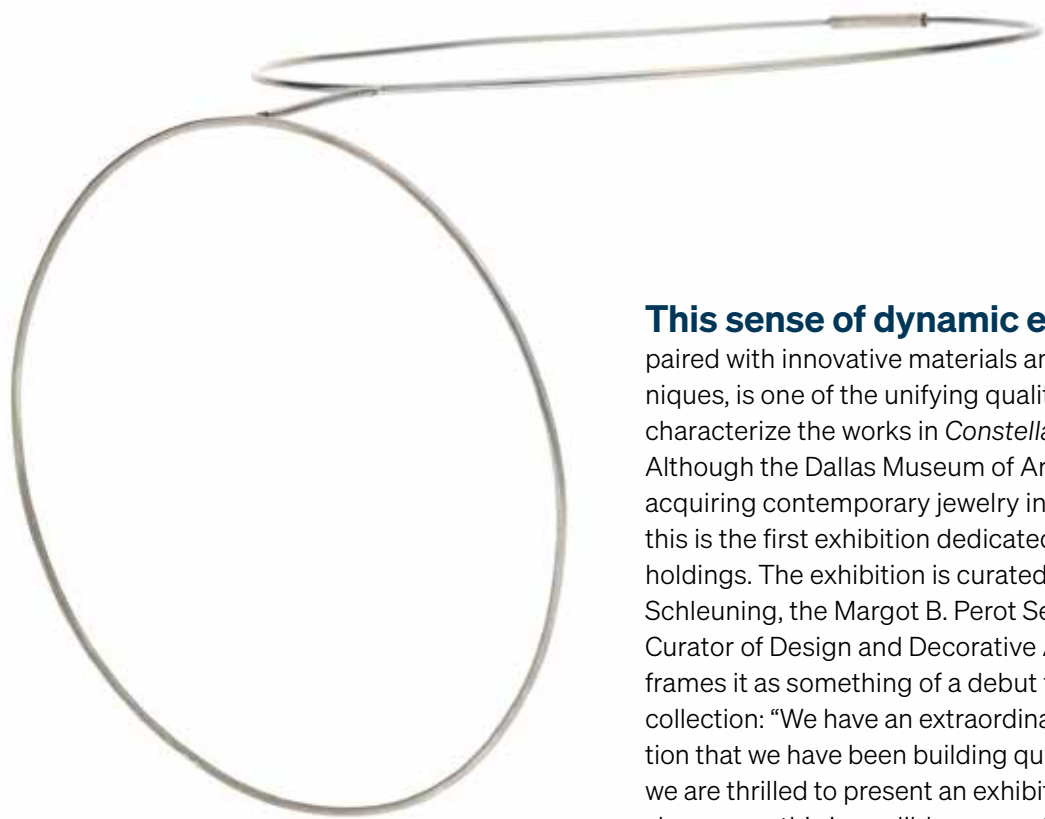
Constellations

Contemporary Jewelry
from the Dallas Museum of Art

**Constellations: Contemporary Jewelry
from the Dallas Museum of Art**
July 10, 2026–January 3, 2027
Special Exhibition Gallery

Upon entering *Constellations: Contemporary Jewelry from the Dallas Museum of Art*, visitors immediately encounter Iris van Herpen's *Aeriform* collar (right), a striking assemblage of swirling and interwoven zinc-coated steel elements that encircle the wearer's upper torso, neck, and head. The piece evokes a metallic gray storm cloud that has settled around the human form—at once embracing it and yet also functioning as a kind of aura. This sense of latent energy is reinforced by the collar's construction. Composed of thin metal sheets, it would tremble with the wearer's breath and movement. Even on a mannequin, the work seems to vibrate with a barely contained force.

Installation view at the Dallas Museum of Art



Václav Cigler, **Face Framing Circle** headpiece, 1965–67



Photograph taken on the artist's balcony, 1967

This sense of dynamic energy, paired with innovative materials and techniques, is one of the unifying qualities that characterize the works in *Constellations*. Although the Dallas Museum of Art began acquiring contemporary jewelry in 1950, this is the first exhibition dedicated to its holdings. The exhibition is curated by Sarah Schleuning, the Margot B. Perot Senior Curator of Design and Decorative Art, who frames it as something of a debut for the collection: “We have an extraordinary collection that we have been building quietly, and we are thrilled to present an exhibition that showcases this incredible range of works.” With more than 350 pieces by 231 artists, the show nevertheless represents only a quarter of the Museum’s holdings, which continue to grow.

Constellations explores how artists over the past century have created jewelry not only as a form of personal expression but also as a means of interrogating larger social and cultural questions. In doing so, they have destabilized traditional views of the medium as purely decorative or ornamental, instead revealing jewelry’s unique capacity to convey complex ideas. The exhibition is organized into four thematic “constellations” that, much like their celestial counterparts, help visitors navigate the overlapping currents of creativity shaping the works on view. The show is also accompanied by a lavish catalogue whose careful design evokes the sophistication of the objects themselves, while also positioning it to become an authoritative guide to the subject.



David Bielandler, **The Big Apple Neckpiece** tiara and necklace, 2015, from the series *Cardboard*



Bielandler wearing his tiara, 2015

The first section, *Zones of the Body*, considers works through their placement on, integration with, and activation by the geographies of the human form. While separating the body into distinct zones offers visitors a way to orient themselves to the positioning of standard jewelry typologies—such as tiaras, necklaces, brooches, and rings—it also evokes a broader conceptual framework employed by many artists. The creation of each piece requires not only the design of the object itself but also careful consideration of how it will engage a particular area of the body, at times adhering to traditional typologies and at others disrupting or co-opting their visual language.

This blending of traditional and non-traditional approaches is evident in works such as Václav Cigler’s *Face Framing Circle* headpiece (opposite page). While one portion encircles the head in the manner of a crown, a connected element inverts that

form to frame the wearer’s face. By narrowing the wearer’s field of vision, Cigler ultimately aims to expand perception, inviting the wearer to slow down, concentrate, and reorient their sight toward “the vision of the world that we want to focus on.” If Cigler challenges expectations of what a headpiece can be through the orientation of its forms, David Bielandler’s *The Big Apple Neckpiece* (above) manipulates material perception. At first glance, the piece resembles a cardboard version of the Statue of Liberty’s ubiquitously recognized crown; closer examination reveals it to be made of silver and white gold. This conceptual conflation of cardboard and precious metal disrupts conventional hierarchies of material value within jewelry, leveling their perceived importance.



Giampaolo Babetto,
Ring, 1983

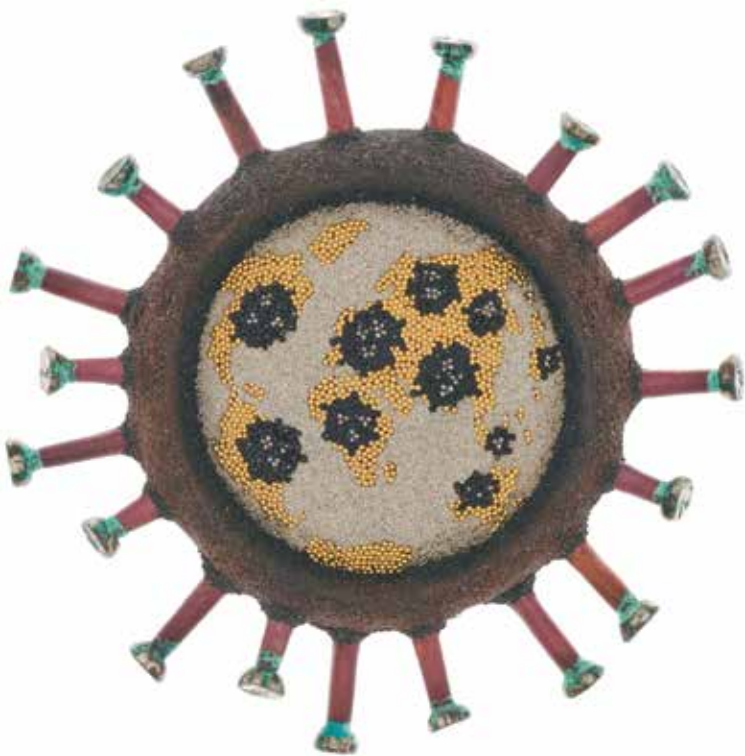
While *Zones of the Body* offers a kind of roadmap for the placement of jewelry, the second section, *Archetypes*, considers the geometric elements that serve as the building blocks of each work. For many artists, the design process begins with basic forms—circles, squares, triangles, and links—that provide a universal point of reference. Many works in this section begin with that shared visual language, while others demonstrate how these shapes can be manipulated to produce increasingly complex designs, as forms are folded, compressed, or distorted into nearly unrecognizable configurations.

Necklaces from Emmy van Leersum’s series *Broken Lines*, *Primary Colors* explore the elasticity of one of the most fundamental geometric forms—the circle. Produced from materials including gold, steel, and nylon, her configurations of single, interlocking, and overlapping loops demonstrate the seemingly limitless potential of what is, at its core, a single line curved around the contours of the neck. The section culminates in works by the Padua School, an intergenerational, loosely connected group based in Padua, Italy, that formed after the Second World War. Its members, including Mario Pinton, Francesco Pavan, Giampaolo Babetto, and Annamaria Zanella, are renowned for their exploration of geometric form and kineticism, as well as

Constellations explores how artists over the past century have created jewelry not only as a form of personal expression but also as a means of interrogating larger social and cultural questions.

their technical virtuosity with gold. Works such as Giampaolo Babetto’s Ring (left) demonstrate how these artists embraced simplicity in form, material, and repetition as a means of innovation.

Signals explores the ways in which jewelry can transmit stories or express ideas—whether about its wearer, maker, or the wider world. Jewelry can act as a catalyst for memory, transporting us back to the moment we first felt the weight of a treasured necklace around our neck or slipped a ring onto our finger.



LEFT: Arata Fuchi, *Devastator* brooch, 2021

A pin or brooch may declare solidarity with a cause or position us within a broader community or movement. Contemporary artists communicate their personal visions by working with a wide array of materials, transforming commonplace plastic bags, egg cartons, and zippers into singular treasures with conceptual value. In its most universal sense, jewelry functions as a form of self-expression, conveying something of our identity or history to those around us.

Asagi Maeda’s *A Day of a Train* (left) necklace is inspired by Tokyo’s circular Yamanote Line. Miniature gold figures appear alternately packed together or seated comfortably within a silver train in tableaux that reflect everyday traffic patterns from 6 a.m. to 2 a.m. The work recalls the artist’s personal experiences in Tokyo while also reflecting on her broader interest in the duality of anonymity and shared human experience in modern life—on the train, we are simultaneously alone and together. A similar tension is evoked by Arata Fuchi’s *Devastator* brooch (above left), whose form is inspired by the COVID-19 virus. The piece transports us to a moment when many were physically isolated yet participating in a globally shared experience.

The works in the final section, *Play*, invite visitors into a more direct and intuitive mode of engagement. While the previous section highlights jewelry’s capacity to convey complex ideas, *Play* reminds us that some works are also meant to provoke joy and stimulate creativity. Although “play” is often associated with the frivolous or the childish, it can also foster discovery and inspire wonder. As Schleuning notes, “There is great seriousness in exploring the multifaceted meanings of play for the artists as evidenced in their works but also a touch of madness (genius) and always tremendous creativity.”



Asagi Maeda, *A Day of a Train* necklace, 2019

Among the works that capture this sense of mad genius are Gisbert Stach's four *Golden Toast* brooches (right). Made of Baltic amber, silicone, onyx, and steel, they resemble slices of toast ranging from lightly browned to fully charred, offering the wearer a chance to reflect their shifting moods—or breakfast preferences—each day. More intricate, yet equally whimsical, is Robert Baines's *Red Car* bracelet (below right), which incorporates a red toy 1962 Ford Falcon Futura into an electroplated sterling silver filigree box, surrounded by a cluster of openwork domes and cones. The juxtaposition of these elements—a modern toy car and a bracelet crafted using traditional techniques and motifs—underscores how play can open the door to deeper reflection. As the artist notes, "In each work, there is a code to be unlocked to understand both the serious intent and the playfulness."

Constellations: Contemporary Jewelry from the Dallas Museum of Art ultimately reveals the remarkable range and intellectual depth of a medium too often dismissed as merely decorative. Moving between structure and spontaneity, concept and craft, the exhibition invites sustained looking, rewarding viewers with discoveries at every turn. We look forward to welcoming visitors to the Chrysler for a dynamic experience that promises to inspire curiosity and imagination.

—Mark A. Castro, PhD
Director of Curatorial Affairs

**DALLAS
MUSEUM
OF ART**

*G*MARIE
LUXURIES

***Constellations: Contemporary Jewelry from the Dallas Museum of Art* is organized by the Dallas Museum of Art. This exhibition is presented by G Marie Luxuries.**



Gisbert Stach,
Golden Toast #2
brooch, 2013

Robert Baines, ***Red Car***
bracelet, 2014,
from the series *The
Intervention of Red*

Wearable Art, Curated with Intention

G MARIE LUXURIES + CHRYSLER MUSEUM OF ART



In a discreet Virginia Beach showroom, fine jewelry is approached not as merchandise, but as art. At G Marie Luxuries, founder Gale Marie has built her business around a curatorial philosophy—one that mirrors the mindset of a museum professional as much as that of a retailer.

With years of experience in the fine jewelry world, Gale has cultivated close relationships with internationally recognized designers and respected ateliers. These partnerships allow her to introduce clients to exceptional, often hard-to-find pieces that rarely appear in traditional retail environments. The result is a collection defined not by volume, but by intention—each piece selected for its artistry, craftsmanship, and distinctive voice.

"I've always viewed my role less as a salesperson and more as a curator," says Gale. "Like selecting works for an exhibition, I look for pieces that carry strong design integrity and a compelling story." Jewelry, in Gale's view, is wearable art, not simply an accessory, but a marker of time, memory, and identity. That perspective extends to her involvement with the Museum's Masterpiece Society and why G Marie Luxuries is the presenting sponsor of *Constellations: Contemporary Jewelry from the Dallas Museum of Art*.

That philosophy also resonates strongly with many of her clients, who increasingly seek jewelry not only for traditional milestones—engagements, anniversaries, and celebrations—but also as a form of personal collecting. There has been a noticeable shift toward jewelry as self-expression, with clients choosing pieces that reflect their individual style and life stories.

The experience at G Marie Luxuries reflects this thoughtful approach. The showroom is intentionally private and relationship-driven, designed to foster conversation and collaboration. Many clients work closely with Gale on custom designs or heirloom redesign projects, transforming inherited pieces into contemporary expressions that honor family history while embracing modern aesthetics.

Underlying every interaction is a strong emphasis on education. Gale guides clients through the nuances of gemstones, craftsmanship, and design, helping them understand the rarity and long-term value behind each piece. This focus on trust and transparency has helped position G Marie Luxuries as a destination for collectors seeking a more personalized approach to fine jewelry.

Ultimately, the brand is centered on the idea that jewelry should feel meaningful and lasting—objects of beauty that become part of a client's personal history over time.

Margaret Shepherd Ray Family and Student Gallery

As visitors move through the first-floor galleries toward the Diamonstein Education Workshop, a dynamic space connects the Africa gallery to the spiral stairs: the Margaret Shepherd Ray Family and Student Gallery.

Dedicated in 2004, it is home to exhibitions that celebrate learning across the community. The gallery’s namesake spent years as a docent, building programs for youth that connected classroom learning and gallery discoveries. “Being a docent was my favorite thing,” shared Shepherd Ray. “The Chrysler Museum was another home for me. It keeps you curious.”

A robust rotation of exhibitions offers opportunities to experience works from youth artists to established professionals. Many exhibitions grow out of educational partnerships, and on any given day, visitors might encounter wearable art by students from The Governor’s School for the Arts or paintings by elementary students enrolled in an after-school program. The inclusion of artist statements, youth reflections, and participant stories deepens engagement with the work on view.

The space also serves as a platform for emerging professionals. Perry Glass Studio assistants exhibit here, gaining real-world insights into the processes and people involved in museum exhibitions. And collaboration with teaching artists highlights the individuals who guide visitors in learning and making. For example, *Infinite Editions*:



“Being a docent was my favorite thing. The Chrysler Museum was another home for me. It keeps you curious.”

—MARGARET SHEPHERD RAY

Printmaking for Connection and Exchange featured prints from twenty-one artists who taught more than 3,000 visitors during the run of *Oaxaca Central: Contemporary Mexican Printmaking*. Summer interns also use the space as a laboratory for collaborative exhibition design, pairing collection objects and participatory activities to make meaningful connections.

The next time you visit the Chrysler Museum, seek out the Margaret Shepherd Ray Family and Student Gallery to connect with community members through their art.

—Emily Cayton
Manager of Experiential Learning

ABOVE: The Governor’s School for the Arts’ wearable art exhibition

RIGHT: Perry Glass Studio Assistants exhibition



ABOVE: Interactive space designed by Chrysler Museum summer interns.



Rafael Soldi: *Soft Boy*

From White Cube to Black Box

The art gallery and cinema theater have often been viewed in opposition.

Within the gallery’s brightly lit white cube, the visitor physically navigates their encounter in their own time. By contrast, the cinema’s black box environment negates this mobility and environmental awareness to transport the viewer away from their present time and location and into the narrative space of the cinematic world on screen.

While the original intent of such display modes was to create neutral spaces where art could be viewed without context or distraction, the opposite effect has been observed, with these environments immediately shaping how spectators perceive the work. As video art and other time-based media emerged in the postwar period and rapidly developed as fast as their supportive technologies, institutions have embraced this contemporary medium by fabricating the black box inside their galleries.

The Chrysler Museum’s new Box gallery sits at the intersection of the McKinnon modern and contemporary galleries and, fittingly, the Frank Photography gallery, where photography—the precursor to film and video—is on view.

To enter, visitors move around custom light-lock walls that block ambient light from the room. An investment in new technology, such as 4K laser projectors and quadri- phonic speakers, offers a sharper image and immersive sound. The expanded footprint allows for the growing scale of installations in this genre. The new Box gallery focuses on sensory perception and enriching the viewing experience to its fullest potential.

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



Ferdinand Richarddt, *Harper's Ferry, Virginia*, 1858

Recent Acquisitions

Over the course of each year, the Chrysler Museum of Art thoughtfully expands its collection through a combination of gifts and strategic purchases.

Before any work is acquired, it is thoroughly researched and evaluated by the curatorial team and approved by the Museum's leadership, including the Director, Collections Committee, and Board of Trustees. At every stage, those involved in the process consider how a work might enhance the collection—whether by strengthening an existing narrative, offering new lines of inquiry, or introducing fresh perspectives. The acquisitions featured below reflect these priorities and our ongoing commitment to enriching the visitor experience.

American Art

Ferdinand Richarddt's (1819–1895) *Harper's Ferry, Virginia* presents a finely calibrated view of one of the most historically charged landscapes in the United States. Trained at the Royal Danish Academy in Copenhagen, Richarddt brought a Northern European sensibility to his American subjects, often choosing places where natural beauty and cultural meaning converged. In *Harper's Ferry*, he renders the town with striking precision: clustered buildings, wooded cliffs, and the meeting of the Potomac and Shenandoah Rivers. The inclusion of the Chesapeake and Ohio Canal and nearby rail lines emphasize the town's importance as an industrial center. Painted just one year before John Brown's raid on

the federal armory at Harpers Ferry, Richarddt's landscape precedes a moment of national rupture. In October 1859, the abolitionist led a small band in a daring attempt to incite an armed uprising against slavery. Though the raid failed, it intensified sectional tensions and hastened the nation's slide toward civil war. Owing to its strategic position at the intersection of rail lines and rivers, Harpers Ferry soon became a fiercely contested site, changing hands repeatedly between 1861 and 1865. Richarddt's painting captures the town at a moment of calm, its precise order set against a future of profound national upheaval.

—Caroline Culp, PhD
Brock Curator of American Art

Unknown Artist, *Iznik Dish*, ca. 1575



European Art

Iznik ceramics are perhaps the most widely recognizable and celebrated forms of Ottoman art. Produced in the city of Iznik (in modern-day Turkey), the art form reached its heyday in the second half of the sixteenth century. Surviving examples include dishes, jugs, and tiles for architectural ornamentation. Iznik ware was originally confined to simple blue ornamentation on a white ground and highly indebted to Chinese ceramics. Over the course of the sixteenth century, new glazes and colors were mastered and added to artisans' repertoires—first turquoise, then purple, green, and finally red. At the same time, designs became increasingly complex and introduced greater naturalism. The Chrysler

Museum's Iznik dish can be dated with some precision due to its coloring, quality, and motifs. The use of strong colors (especially the red glaze which stands out clearly from the surface of the dish) dates this work to the height of Iznik production, ca. 1560–1600. It is decorated with a "quatre fleurs" (four flowers) motif of roses, hyacinths, tulips, and prunus blossoms, and a large saz leaf. Two of the roses have bent stems, which help contain them within the composition, demonstrating an interest in naturalism that reached its high point between 1565 and 1585.

—Mia Laufer, PhD
Irene Leache Curator of European Art



Maija Lavonen, *Metsän Kruunu (Forest Crown)*, 2010

Glass

One of the most significant names in Finland’s art world, Maija Lavonen (1931–2023) is widely recognized as a groundbreaking textile artist who evoked emotion through color, texture, and light. Her blend of traditional techniques and avant-garde materials transcended the boundaries of conventional craft, and her large-scale spatial works redefined textiles as a mode of contemporary artistic expression. In her most innovative works, Lavonen’s weavings incorporated optical fibers, which are very thin strings of glass, creating luminous “light art” pieces that are virtually unparalleled. The artist’s childhood experiences and associations with nature were important to her artistic output, and she continually returned to these motifs. The colors and feelings evoked by nature—the sea, stones, cliffs, meadows, and forests—are often her subject matter. Lavonen regarded *Metsän Kruunu* (*Forest Crown*) as her proudest achievement using optical fibers. This artwork evokes the sensation of a sunrise just beginning to touch the tops of evergreen trees and the light illuminating the upper branches, or the crown, of a forest. The Chrysler Museum is grateful to the Arthur and Renée Diamonstein Memorial Fund for supporting the purchase of this unique and important artwork.

—Carolyn Swan Needell, PhD
Barry Curator of Glass

Photography

Hal Fischer (b. 1950) is an American photographer and conceptual artist whose pioneering photographs of gay culture in San Francisco during the 1970s place him at the vanguard of a generation of artists who used photography as a tool for social observation within urban queer culture. Fischer’s most influential project, *Gay Semiotics* (1977), documents and analyzes the visual codes used by gay men in San Francisco’s Castro district. Combining photographic portraits with diagrams and text, the series adopts the language of anthropology and linguistics to examine how clothing, grooming, and accessories functioned as systems of social and sexual signaling within the community. Produced just prior to the onset of the AIDS epidemic, the work has come to be recognized as an important record of queer life and identity at a pivotal moment in LGBTQ history. Both analytical and documentary in approach, *Gay Semiotics* remains an iconic project in the history of conceptual photography and queer visual culture.

—Mark A. Castro, PhD
Director of Curatorial Affairs



Hal Fischer, *Signifiers for a Male Response*, from *Gay Semiotics*, 1977, printed 2014



Antonio Santín, *Dark Oxygen*, 2025

Modern and Contemporary Art

Antonio Santín is a Spanish artist whose work is inspired by the visual traditions of the Iberian Peninsula. Referencing the region’s rich history of tapestries and rugs, Santín draws on the history of Muslim rule in Spain, a period of remarkable achievements in science, architecture, literature, and culture. Mudéjar design, a blending of Christian and Islamic aesthetics, is the visual result of these coexistent cultures. *Dark Oxygen* recalls the lavish, densely patterned textiles and architectural surfaces of Andalusia, where vegetal motifs, arabesques, and geometric repetition conveyed both spiritual order and material luxury. Stylized foliage, interlacing branches, and a menagerie of animals, ranging from peacocks and partridges, deer, foxes, and wolves, emerge from a palette of dark indigo. The depicted textile appears dramatically folded, disrupting the conventional flatness of decorative arts (tapestries, rugs, panels). The *trompe l’oeil* is achieved by Santín’s unique technique, in which the artist applies oil paint through syringes of various gauges, giving the work a textural quality akin to woven wool.

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



Dark Oxygen, detail



Sally Mann, *Battlefields, Antietam (Robbie's Tree)*, 2001

Sally Mann's Battlefields

This past winter, the Chrysler Museum was thrilled to acquire two photographs by the iconic American photographer Sally Mann (b. 1951): *Battlefields, Antietam (Robbie's Tree)* and *Battlefields, Wilderness (Vertical Road)*, both of which are from the artist's series of photographs taken at historic American Civil War battlefields. Through them, Mann engages both with American history and with the history of photography itself, utilizing many of the same techniques as Civil War-era photographers. Rather than documenting the harsh realities of war, as those artists did, Mann's images invite us to reflect on its long historical legacy. The bodies have disappeared, yet the landscapes remain marked by memory and trauma.

Save the date! The Museum will welcome Mann on September 25 for a lively Artist Talk. To be among the first to reserve your free ticket, email media@chrysler.org or visit chrysler.org/events for more details.

Restoring a Masterpiece



Before conservation

While preparing for the reinstallation

of the European Galleries (scheduled for spring 2027), the Museum's team recently identified a painting by Italian Renaissance artist Marco Palmezzano (1460–1539), *Holy Family with Saint Catherine of Alexandria* (ca. 1510). Primarily active in the Emilia-Romagna region of Northern Italy, Palmezzano was known for creating public altarpieces and smaller devotional paintings, often featuring the Virgin and Child. In the Chrysler Museum's painting, the artist explores the humanity and divinity of his subjects. He highlights the intimacy of the Holy Family, as Mary holds the infant steady and Joseph tenderly kisses his hand. Yet he places the figures behind a ledge, creating a visual barrier between his holy subjects and the viewer. The painting is characteristic of his work, especially the use of drapery to delineate space and the mountains in the background that recall the Northern Italian landscape.

Despite being more than 500 years old, the painting is in remarkably good condition. However, time has left its mark and had begun to dull its appearance. Chrysler Museum Conservator, Mark Lewis, began treating the painting last fall. Through a careful examination with magnification, ultraviolet light, and an infrared camera, Lewis came to better understand how it was made and its current condition. Palmezzano's work was painted on a wooden panel made of poplar. First primed with layers of gesso, he then created the design with handmade oil paint. The artist



Marco Palmezzano (Italian, ca. 1459–1539) *Holy Family with Saint Catherine of Alexandria*, ca. 1510 (after conservation)

ground precious lapis lazuli into oil to make the deep blue of Mary's robe. He then applied layers of transparent glaze to make the colors richer and finally added a protective coat of natural resin varnish.

Over time, the wooden support had warped, and in a previous restoration, the panel was thinned and flattened in a press. A lattice work of wooden supports was applied to the back of the painting to keep it flat. Unfortunately, this process split the wood in several places. The restorers filled and repainted these gaps with oil paint and added a thick layer of varnish to help camouflage the damage. When it was brought into the Museum's conservation lab, it became apparent that the old varnish and previous restorations had discolored. The varnish had turned brown and murky, obscuring Palmezzano's vibrant colors.

Lewis began treating the painting by conducting solvent tests to determine what materials could safely remove the old restorations and varnish without damaging the original

paint. Working a few square inches at a time, he applied a blend of organic solvents through a mask of Japanese tissue and then covered it with a piece of transparent mylar. This allowed the solution to delicately soften the varnish. Then, he removed the varnish with small cotton swabs, revealing the original brilliant colors. Lewis filled the gaps in the wood with a traditional gesso toned with gouache to match the original underpainting. He applied a coat of synthetic resin varnish to saturate and protect the colors. Finally, he used pigments bound in a synthetic aldehyde resin to color match areas of loss. Throughout, Lewis selected treatments that are easily reversible and materials that should not discolor over time.

Palmezzano's newly restored painting will debut in spring 2027 with the reopening of the renovated European Art galleries.

—Mark Lewis, Conservator

—Mia Laufer, PhD, Irene Leache Curator of European Art

New Directions in American Art



Native American, Pomo, *Basket*

How does art connect us to our shared American past?

Caroline Culp has been asking that question for much of her life.



Growing up in Central Oklahoma, I was fascinated by an early nineteenth-century portrait of a naval officer that hung in my family’s dining room. We never knew who the sitter was or who painted him. But from his place above the sideboard, he presided over every birthday, holiday, and family meal. In a part of the country where antique paintings felt unusual and even strange, that portrait became my first encounter with the mysteries of art and the strange power it can hold over us.

I came to American art because I was fascinated by old objects and the complicated stories they can tell. As an undergraduate at Wake Forest University and later a doctoral student at Stanford, I wanted to understand how artists responded to their moment—and how objects preserve those responses across time. Now, as the Chrysler Museum’s new Brock Curator of American Art, I am passionate about creating galleries that help visitors experience artworks as living evidence: beautiful, complicated,

painful, provocative, humorous, and serious but always deeply connected to the stories told about America.

That idea has shaped my work from the beginning. Over the past decade, my curatorial projects have focused on early American painting, material culture, women artists, portraiture, and folk art. I’ve studied artists ranging from John Singleton Copley to Caroline Clowes, one of the first professional women painters in New York’s Hudson Valley, and organized exhibitions on miniature landscapes, folk art, and the Harlem Renaissance. I’ve always been drawn to works that complicate familiar categories and shed new light on American culture.

That’s exactly how I am approaching the reinstallation of the Museum’s American galleries, a project that will take shape over the next several years. While painting and sculpture will remain central, I hope to bring into dialogue a wider range of objects and stories. American art is also glass, ceramics, furniture, silver, photography, prints,



Thomas Hill, *Early Morning, Yosemite Valley*, 1884



LEFT: John La Farge, *Fire Screen*, ca. 1880–85



BELOW: Frederick Childe Hassam, *At the Florist*, 1889

drawings, and textiles. Together, these forms reveal a richer and more surprising history of American life.

At the Chrysler Museum, bringing this complex history forward will mean incorporating different kinds of objects into fresh gallery rotations. It will mean foregrounding local histories through people like Moses Myers, a prominent Jewish-American merchant based in Norfolk, and celebrating the region’s naval identity through maritime imagery. Highlighting the voices of Indigenous Americans will be a top priority, for example, by installing a landscape view of Yosemite (left inset) alongside woven baskets made by California’s Pomo people (opposite page). Bringing new kinds of works into conversation with one another will also spark fresh dialogue—like juxtaposing a surprisingly modern glass fire screen by John La Farge with a familiar favorite by Childe Hassam (above) to demonstrate how decorative and fine arts together can reveal more layered histories of American life.

My hope is to create galleries that feel expansive, dynamic, and alive—spaces where visitors can encounter familiar works in new ways, discover objects that have too often remained in storage, and see American art as something broader, more human, and more open than they may have imagined. After all, the story of American art has never been settled. How do you connect with it?

—Caroline Culp, PhD
Brock Curator of American Art



Art & Democracy: A Living Document

This June, the Chrysler Museum will mark the semiquincentennial of the Declaration of Independence with a new acquisition: *Declare: A Civic Gospel*. Produced by Arion Press in collaboration with Thomas Jefferson’s Monticello, the volume brings together contemporary American artists, writers, and thinkers to reflect on the Declaration’s legacy—honoring its past while interrogating its future. It features newly commissioned essays and poems alongside ten engraved wood medallions, each visualizing a core concept. *Declare* will be on view in the Oval Gallery beginning June 22, alongside Sonya Clark’s *Octoroon*.

To honor this compelling acquisition and explore how the Declaration’s ideals of equality and freedom are experienced and contested today, a dynamic panel discussion took place on June 27. Andrew Davenport, director of Jefferson Studies at Monticello; Tim Seibles, former Poet Laureate of Virginia; Stephanie Syjuco, Guggenheim-winning installation artist; and Sarah McCammon, NPR correspondent and best-selling author, reflected on what the original document means in the present moment.

ABOVE: Sonya Clark, *Octoroon*, 2018

Walter P. Chrysler, Jr. in Uniform

As the inaugural Brock Curatorial Research Assistant, I recently identified multiple Navy uniforms belonging to Walter P. Chrysler, Jr. While conducting an inventory project studying and documenting the Chrysler Museum’s collection of military uniforms, I found that many had been signed by Chrysler on their tags or embroidered with his initials.

Chrysler enlisted in the U.S. Navy on April 10, 1942, just a few months after the attacks on Pearl Harbor. His decision to join the war effort led to his arrival in Norfolk, Virginia, where he was stationed as a lieutenant junior rank. During the bulk of his service, he served as a naval avionics officer in Key West, Florida. One of the uniforms found in the collection is the one he dons in his portrait by Virginian artist Eben Farrington Comins (American, 1875–1949). In the painting, Chrysler sits confidently on a stone wall in front of his estate, North Wales, in Warrington, Virginia. A plane flies over the country landscape, and Chrysler wears his aviation green uniform, emphasizing his position as an avionics officer.

The discovery of these uniforms adds a new dimension to our understanding Chrysler’s life and experiences. Projects such as this fall under my purview as the Brock Curatorial Research Assistant, a newly endowed position responsible for supporting the work of the Museum’s curators through research related to the collection and exhibition development. I hold a B.A. and M.A. in Art History from Virginia Commonwealth University and have held multiple positions at the Virginia Museum of Fine Arts since 2021, before joining the Chrysler Museum this past January.

—Mary Catherine Langston
Brock Curatorial Research Assistant



Eben Farrington Comins, *Walter P. Chrysler, Jr. at North Wales, Warrenton, Virginia*, 1943



Kimbell Art Museum



Chrysler Museum of Art

Ancient Mosaics, New Understandings

In the Roman and Byzantine Mediterranean during the second century BCE to seventh century CE, mosaics were sometimes used to decorate a building’s floor. Small cubes (tesserae) of colorful stone were painstakingly arranged on a bed of mortar to create pictures, patterns, and texts. When a color was not available as a natural stone, glass tesserae could be used instead.

Four mosaic fragments in the Museum’s collection include a Greek inscription (right), a horse standing with its front hoof raised, a camel resting on folded legs, and a peacock with feathers gleaming in green glass (top right). These fragments were long believed to be from a Roman villa, but recent collaboration with other scholars shows these fragments once decorated the floor of a fifth-century church, likely in Syria.

Dr. Michael Zellman-Rohrer, research fellow at Macquarie University in Australia, re-translated the Greek inscription to read: *Beryllos, son of Domninos, of (the descendants of) Sianthas, along with his wife and children, in fulfillment of a vow commissioned the pavement from the sacristy up to here (this point).* When the Roman emperor Constantine replaced worship of the ancient gods with Christianity in 330 CE, there was a flurry of church construction in the Eastern Mediterranean; wealthy citizens hired mosaicists to decorate



Mosaic Fragment, ca. 400–500 CE

sections of their local churches as a donation and prayer to God, often including such dedicatory texts.

Alisa Vazgryna, a Classics and history student at Northwestern University, spotted a strikingly similar mosaic peacock in the collection of the Kimbell Art Museum in Texas (top left). The colors, style, and details of the two birds are the same; they face opposite directions, suggesting the two peacocks once flanked a central decoration. Representing immortality in Greek and Roman art, the peacock was adapted by Christian artists to symbolize Christ and eternal life.

—Carolyn Swan Needell, PhD
Barry Curator of Glass



Vitreous Valor

Hampton Roads is home away from home for many veterans and military families alike. Since 2012 the Perry Glass Studio has shown appreciation to service members and veterans by participating in National Veterans Glassblowing Day to provide active-duty military personnel and veterans with a free glassblowing experience.

Located in a region with a strong veteran presence, the Studio reflects a shared understanding of the mental and physical toll of military service. With this in mind, Glass Studio Manager Robin Rogers and local Art Therapist Taylor Bishop set out to create a program for veterans to experience the non-clinical healing powers that glass art has to offer.

This program, known as “Vitreous Valor,” came to fruition thanks to grant support from Sentara Health Foundation. Sentara has provided funding for the Studio team to offer two four-week sessions held on Monday nights with each session hosting up to nine participants. Along with the support from Sentara Health, the Chrysler Museum has a strong relationship with the Steven A. Cohen Military Family Clinic at The Up Center. The Cohen Clinic assists in participant recruitment, reserving



Robin Rogers and Alyssa Riley lead Vitreous Valor, a program supported by Sentara Health that promotes camaraderie and well-being amongst veterans.

several seats in each session to refer veterans to the program. To help shape the program around veterans’ mental and physical health, the Studio team worked closely with Bishop, who evaluated participants’ experiences through questionnaires and interviews conducted before and after each four-week session.

Vitreous Valor strives to improve the health, well-being, and quality of life for all veterans who participate. This includes providing mental and physical space for participants to connect and reflect on their time in and out of service. Each session begins with a shared meal, setting the tone for camaraderie before participants step into the heat of the Studio. Once veterans enter the hot shop floor, they are encouraged to get comfortable with the heat and with each other.

When it comes to working together in a space involving 2,000-degree molten glass, the most important aspect of learning how to manipulate the material is safety. Studio staff prepares participants by sharing safety protocols and the importance of communication. This ensures veterans are engaging their situational awareness and maintaining attention the entire time they are involved.

Each day of the session is different, building upon techniques and creating tangible objects participants can bring home. Even on the first day, veterans step up to the furnace, learning to gather molten glass, and shape it into small, stamped coins. By allowing participants to create their own work and help as a team, they gain a sense of accomplishment, which enhances their confidence. After every session, veterans



are fired up for the next, yearning to learn more as well as strengthen their resiliency within themselves and with the material.

For the staff at the Perry Glass Studio, the program’s impact is just as meaningful. Watching participants arrive with curiosity and leave with pride reinforces the importance of the work being done. It is this transformation that drives the Studio’s commitment to sustaining and expanding Vitreous Valor.

Through ongoing community partnerships and continued grant support, the Perry Glass Studio aims to ensure the program remains a lasting resource for veterans in Hampton Roads. In the glow of the furnace, participants are not only shaping glass—they are rediscovering resilience, connection, and a renewed sense of self.

—Alyssa Riley
Staff

Lifelong Learning

Art reflects the richness of the human experience—and engaging with art can spark learning at every stage of life. At the Chrysler Museum, lifelong learning is not a slogan but a guiding practice, one that nurtures curiosity from infancy through older adulthood. The Museum is designed as a space and place where discovery unfolds in many forms and at any age.

For the youngest learners, programs like Art Babies and Pre-K Art Play offer a gentle introduction to art through songs, movement, storytelling, and sensory play, supporting early brain development, literacy, and numeracy for infants through age 5.

The Museum’s commitment to supporting learning extends through strong community partnerships. Collaborations with local schools, homeschool networks, and local universities create opportunities to support curricula and foster deeper engagement. For example, first-year EVMS art therapy students use the collection to develop observation and cultural humility skills, demonstrating how art can inform professional practice.

Meanwhile, the monthly Silver Social Club offers a welcoming space for creative stimulation and social connection for individuals 55+. And Creative Minds, Salon Series, Special Topic Tours, and Art History 101 Tours are ideal for continued education in a relaxed but informative setting.

The Museum is committed to a simple but powerful idea: learning doesn’t stop at the classroom door, nor does it diminish with age. So, whether someone was just born or is 103 years old—like Stanley, a participant at Silver Social—each visitor is invited to look more closely, think more deeply, and connect more fully with the world around them.

—Drew Lusher
Public Programs and Community Partnership Manager



ABOVE: Educator Grace Martin and docent Jill Campbell lead a gallery talk with Silver Social Club.



LEFT: Children ages 3–5 attend Pre-K Art Play and learn about the artwork in *Architects of Being: Louise Nevelson and Esphyr Slobodkina*.



Summer Fun

This summer, the Chrysler Museum of Art is going all in—with something for everyone.

The season kicks off happily with the return of Wonder Wednesdays. Designed for all ages and a variety of learning styles, Wonder Wednesdays blends live performance, multisensory activities, and hands-on artmaking into joyful, midweek experiences. It’s all about play, creativity, and discovery. This year’s series celebrates America250, with a different theme each Wednesday in July. From painting to printmaking, these vibrant gatherings promise a weekly dose of inspiration and fun.

On Friday, July 31, step into a dazzling night of fashion fantasy at IgNITE: BLING!, celebrating *Constellations* exhibition. From diamonds and pearls to grillz and titanium bangles, guests are invited to come dressed to shine. The evening features glammed-up DJ sets, designer showcases, a vintage fashion market, and the crowd-favorite 757 People’s Runway. Strike a pose, hit the dance floor, and revel

in bold styles inspired by icons from Cleopatra to Rihanna. IgNITE is an immersive celebration of art of all kinds and living life out loud!

Meanwhile, Silver Social Club will close out its year on July 2 with a few surprises. Camp Art Stars will be in full swing at the Perry Glass Studio and Chrysler Museum, offering art-rich learning adventures for young creatives. Second Saturday Open Studios will return in both July and August, with a special takeover by Clayton Singleton in August.

And last but not least, the Museum’s monthly marvel, Mixtape, adds even more to the mix with Film Break in the Garden. This free series features two knockout concert films—*Sign o’ the Times* (July 2) and *Wild Thing* (August 6)—alongside jewelry pop-ups inspired by the *Constellations* exhibition.

—Stacey Shelnut-Hendrick
Deputy Director of Public Engagement and Learning

Chrysler Cares

At the Chrysler Museum of Art, your membership is an investment essential to the life and future of the Museum.

Member support helps to ensure that this community continues to have access to inspiring, inclusive spaces where people can connect with art, creativity, and our shared humanity. In this way, a Chrysler Museum membership strengthens the cultural vitality of the region and enriches the lives of all who walk through the Museum's doors.

There are many ways members can provide additional support:

- Through Chrysler Cares, members can share their time and talents by volunteering for events, outreach initiatives, and behind-the-scenes projects that bring the Museum's work to life.
- Consider adding or increasing annual support by making a gift to the Annual Fund. These gifts offer an impactful way to provide flexible, immediate support where it is needed most, helping the Museum respond to opportunities and expand its reach.
- For those looking to create a lasting legacy, include the Museum in estate planning and join the Torchbearers Society, a growing network of community leaders who have committed to funding access to art and education for generations to come.

Chrysler Museum members are part of a network of advocates who help shape the Museum's future. By sharing their enthusiasm and inviting others to join, they expand this circle of support and increase the Museum's impact, ensuring it becomes the cultural destination for discovery and belonging.

To join or learn more about these exciting opportunities, connect with:

Chrysler Cares Volunteer Program: Kari Vincent, Membership and Annual Fund Manager at kvincent@chrysler.org

Torchbearers Society: Lisa Sands, Senior Development Officer at lsands@chrysler.org

—Kari Vincent
Membership and Annual Fund Manager



Fuel Success with the Corporate Leadership Alliance

Successful organizations understand that meaningful investment in people and places creates lasting impact. At the Chrysler Museum of Art, the Corporate Leadership Alliance (CLA) embodies this principle by offering a strategic way to align business goals with cultural engagement and community leadership.

CLA is more than a membership; it is a partnership that connects organizations to the creative energy of Hampton Roads while strengthening internal culture. Through exclusive access to exhibitions, artist programs, and member-only events, CLA partners provide employees with experiences that inspire curiosity, encourage fresh thinking, and foster connection beyond the workplace. Benefits include complimentary passes to exhibition receptions, exclusive highlight tours, discounted Museum rentals, and discounts at Zinnia Café, the Museum Shop, and for classes and workshops. These shared moments are not only enriching—they contribute to stronger teams, improved morale, and a more dynamic organizational culture.

At the same time, CLA membership elevates a company's role in the community. Partners are recognized for their commitment to supporting arts education, outreach, and world-class programming that reaches diverse audiences across the region. This visibility reinforces a company's dedication to corporate responsibility while creating authentic opportunities to engage clients, stakeholders, and the broader public.

What sets CLA apart is its ability to bridge purpose and presence, offering tangible benefits for employees while advancing cultural vitality in the community. It is, quite simply, the art of good business.

For organizations looking to deepen engagement, enhance visibility, and invest in something meaningful, CLA presents a compelling opportunity that continues to resonate long after the experience itself.

A schedule of upcoming CLA Socials and other events will be sent out to members in July. To learn more or to join, contact Walter Gray, corporate engagement manager, at wgray@chrysler.org.

—Walter Gray
Corporate Engagement Manager



1-5

The preview celebration of *Architects of Being* offered guests an early look at this striking exhibition examining identity and self-construction through the work of Louise Nevelson and Esphyr Slobodkina. Dr. Catherine Walworth, curator at the Arkansas Museum of Fine Arts, led Masterpiece Society members on a private tour of the exhibition.

6

The Chrysler Museum hit the road engaging with the community at the Chesapeake Spring Arts Festival, the YMCA's Healthy Kids Day, the Rosemont Elementary's Night at the Museum, and the William & Mary's Museum Expo.

7-8

From hopping DJ sets and whimsical dance lessons to creative hat-making and immersive gallery activations, the entire Museum transformed into Wonderland for IgNITE: Mad Hatter. ROUGE: Theater Reinvented emceed the evening along with DJ Illmatic Beats and DJ Phillie.

9-12

IgNITE: Kanaval brought good vibrations and global beats to the Museum in April. From Latin and line dancing to the musical stylings of DJ Jofroxi, ODU's Monarch Steel Orchestra, and Hot Gumbo Brass Band, the dance floor never stopped.



13-14

Working at the intersection of sculpture, performance, and communal ritual, Vanessa German joined the Perry Glass Studio as part of the Visiting Artist Series. She brought her unique performance art to Glass After Dark, joined by Grammy-winning rapper Rhapsody and music producer Adam McDaniel.

15-16

The Perry Glass Studio's youth performance took elementary students under the sea before returning for families during Wonder Wednesday: Spring Break.

17

Define Yourself! opened at Norfolk State University's James Wise Gallery on January 29. This marked the third stop for this exhibition, supported by the Art Bridges Cohort Program, which works to expand access to American art through multiphase, collection-sharing partnerships.

18

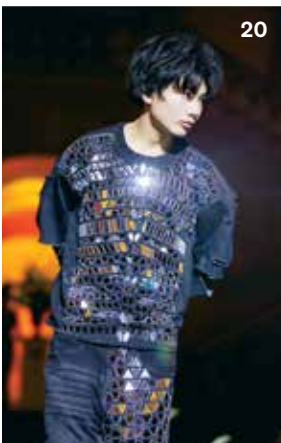
Visitors from the Italian Consul General toured the collection with Chrysler Museum Director Erik Neil.

19

Curator Chelsea Pierce led a group from the Chrysler Museum's Masterpiece Society on an Art Tour of Chicago. Highlights included a VIP experience at Expo Chicago, a studio visit with artist Chelsea Bighorn, a private tour of the Arts Club of Chicago, and some excellent gallery visits.

20-22

Each year, a collaboration between the Museum and The Governor's School for the Arts culminates in the Wearable Arts Fashion Show and exhibition. This year's program invited students to draw inspiration from the structural depth of *Architects of Being: Louise Nevelson and Esphyr Slobodkina*.



In Memoriam



Janet Rossman Bradley

The Chrysler Museum staff mourns the loss of Janet Rossman Bradley. A passionate arts advocate and civic leader, Janet devoted decades to supporting the cultural life of Hampton Roads through the Norfolk Society of Arts and the Chrysler Museum of Art. She served on the Museum’s Board of Trustees beginning in 2021. Janet and her husband, Michael, were dedicated Chrysler Museum members since 2000, longtime supporters, and generous contributors to the Museum’s Capital Campaign and Annual Fund. Known for her leadership, warmth, and steadfast commitment to the arts, Janet leaves a lasting legacy in the community she loved.



Time Capsule

There’s something undeniably poetic

about this 1978 photograph—a behind-the-scenes glimpse of Eric Zafran, chief curator in the 1970s (far left), looking on as art preparators work mid-installation. It captures a moment that seems equal parts choreography and improvisation.

Preparator Eliot Hicks offers more context: “Knowing how much an object weighs is critical to how it can be transported or displayed. Museums often create semi-permanent housing that allows heavy objects to be moved with a pallet jack or forklift. However, there will always be scenarios where the safest way to move something is simply to lift it into place with as many willing hands (and legs) available.”

When roaming the galleries, it’s easy to feel that everything is exactly where it should be, but this image reminds visitors that what they experience is the result of a dedicated team whose labor and skill set make inspiring Museum visits possible. On your next visit, use your imagination to consider how the objects got where they are!

2025–2026 BOARD OF TRUSTEES

- Kirk Levy, Chair
- Virginia C. Hitch, Vice Chair
- Hans VonKruger, Secretary
- Randy Webb, Treasurer
- Tiffany Boyle
- Janet Bradley
- Tonya Byrd
- Harold J. Cobb Jr.
- Michael C. Creedon, Jr.
- Jason Davis
- Mark Dreyfus
- Matthew Fine
- Robert Friedman
- Jan Goldrich
- Christina L. Goode
- Sally Kellam
- Jason Kies
- Aubrey L. Layne Jr.
- Joan Lyons
- Malia McGee
- Penny Meredith
- Gigi Miller
- Susan Quate
- Meredith Rutter
- Rony Thomas
- Virginia Thornton
- Charity Volman-Winn
- Wayne F. Wilbanks

CHRYSLER MAGAZINE

- Ashley Grove Mars
Director of Communications
- Cassie Rangel
Creative Services Manager
- Kelly Herring
Communications Manager
- Ed Pollard
Exhibitions and Collections Photographer
- Angela Blue
Editor

The Chrysler Museum of Art,
all rights reserved © 2026

CREDITS

ON THE COVER: Giovanni Corvaja, *Brooch*, 2007, 18k gold and enamel, Dallas Museum of Art, promised gift of Deedie Potter Rose. © Giovanni Corvaja. Photo by Chad Redmon, courtesy Dallas Museum of Art; **INSIDE COVER:** Tiffany Studios (American, 1902–1932), *Woman in a Pergola with Wisteria*, ca. 1910–14, Leaded glass with copper foil, stain, and enamel, Gift of Walter P. Chrysler, Jr., 78.477; **PAGE 3:** Monica Cecchi, *Wrooor* necklace, 2017, tin and silver, Dallas Museum of Art, promised gift of Deedie Potter Rose © Monica Cecchi, Photo by Chad Redmon, courtesy Dallas Museum of Art, Maija Lavonen (Finnish, 1931–2023), *Metsän Kruunu (Forest Crown)*, 2010, Optical fiber, linen, acrylic, Museum purchase with funds from the Arthur and Renée Diamonstein Memorial Fund, 2025.70; Hal Fischer (American, born 1950), *Signifiers for a Male Response*, from *Gay Semiotics*, 1977, printed 2014, Carbon pigment print, Museum purchase, 2026.1.1; Antonio Santini (Spanish, born 1978), *Dark Oxygen*, 2025, Oil on canvas, Masterpiece Society Purchase Fund, 2025.72; **PAGES 18–19:** Sally Mann (American, b. 1951), *Battlefields, Antietam (Robbie’s Tree)*, 2001, Gelatin silver print with diatomaceous earth varnish, Edition 3/5, Museum purchase with funds provided by Jan Goldrich, 2025.75.2; Marco Palmezzano (Italian, ca. 1459–1539) *Holy Family with Saint Catherine of Alexandria*, ca. 1510, Oil on panel, Museum collection, 0.5672; **PAGES 20–23:** Native American, Pomo, *Basket*, Feathers, grass, and roots, Gift of Dr. James C. Perry, 34.1.154; Thomas Hill (American, 1829–1908), *Early Morning, Yosemite Valley*, 1884, Oil on canvas, Gift of Edward J. Brickhouse, 64.51.4; John La Farge (American, 1835–1910), *Fire Screen*, ca. 1880-85, Leaded opalescent glass with painted wood, Gift of Walter P. Chrysler, Jr., 74.26.1; Frederick Child Hassam (American, 1859–1935), *At the Florist*, 1889, Oil on canvas, Gift of Walter P. Chrysler, Jr., dedicated by the Museum Trustees to Linda H. Kaufman in gratitude for the time, talent, and resources she has so generously given to the Chrysler, June 1999, 71.500; **PAGE 22:** Ebin Farrington Comins (American, 1875–1949), *Walter P. Chrysler, Jr. at North Wales, Warrenton, Virginia*, 1943, Oil on canvas, Museum Collection, 0.5573; Cap, U.S. Navy, c. 1942, Museum Collection, 0.6365; Coat, U.S. Navy, c. 1942, Museum Collection, 0.6366a; **PAGE 23:** Mosaic Fragment, ca. 400–500 CE, Stone and glass, Gift of Walter P. Chrysler, Jr., 71.2262a-d; Mosaic Fragment with Peacock and Flower, ca. 400 CE; Stone and glass, Kimbell Art Museum, Fort Worth, Texas, AP 1972.18

Plan Your Visit

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

GENERAL ADMISSION

Free and supported by
Museum members!

PARKING

Free
Wheelchair accessible

INFORMATION

757-664-6200
Chrysler.org

MEMBERSHIP

Chrysler Magazine is produced for and mailed to Chrysler Museum members as a benefit of their generous support. To update or verify your membership information, call 757-333-6325.

FOLLOW US!



@CHRYSLERMUSEUM

Stay updated!
Subscribe to our e-news at
Chrysler.org



NON PROFIT ORG.
U.S. POSTAGE
PAID
NORFOLK, VA
PERMIT #138

DATED MATERIAL
DO NOT DELAY DELIVERY
ADDRESS SERVICE REQUESTED

