

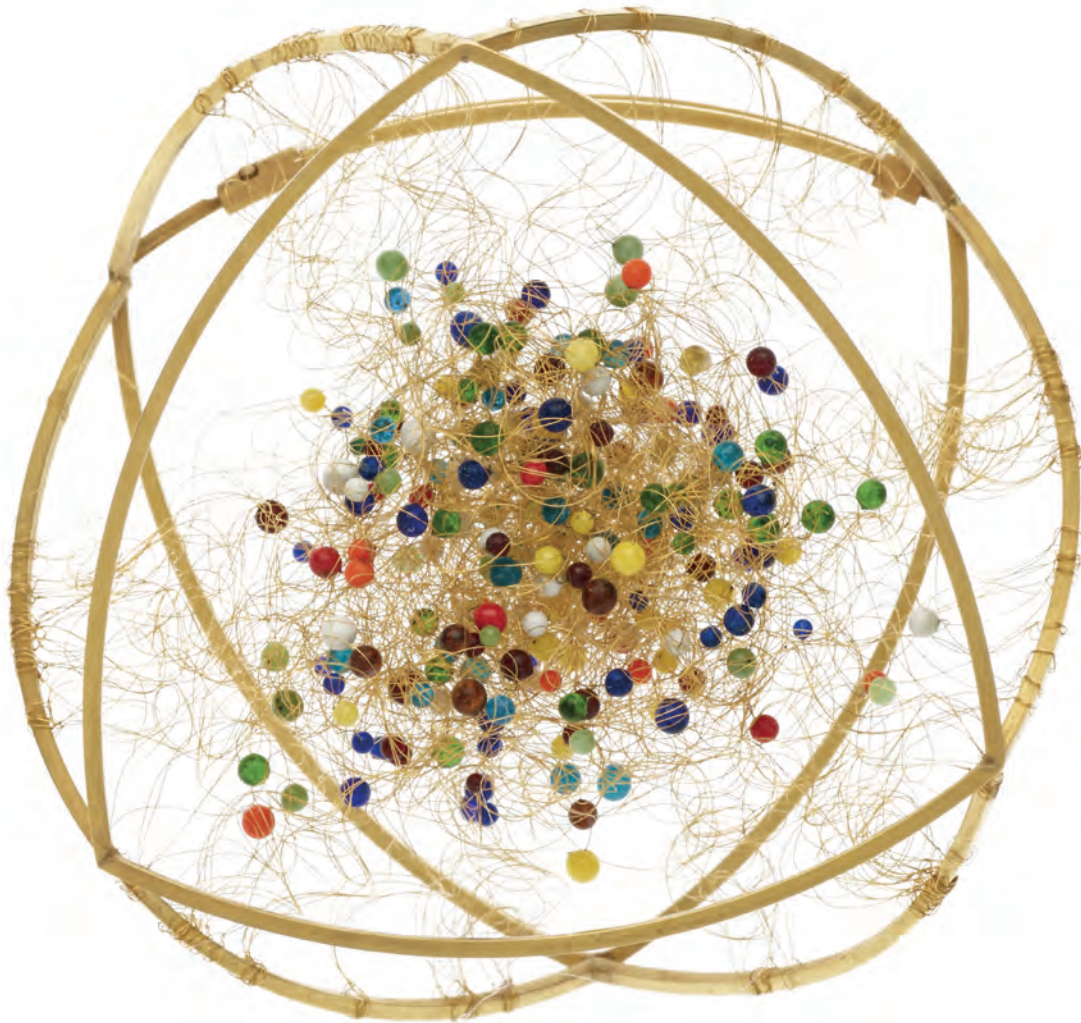
The Chrysler

Winter 2026



1978

Save the date



Constellations

Contemporary Jewelry from the Dallas Museum of Art

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

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.



Protecting freedom of expression



Edward Hicks, *Washington at the Delaware*, ca. 1849

This year, the nation is celebrating the 250th anniversary of the Declaration of Independence,

a moment to reflect on the idea and achievement of our democratic republic. As we know, the Declaration was the culmination of the colonists' growing dissatisfaction with the British government. Among their numerous complaints, the ones that resonate most in a place like the Chrysler Museum center on questions of speech; the rights of individuals to be heard, especially when they have a grievance, and the responsibilities of the government to protect that speech. As noted in the Virginia Declaration of Rights, also from 1776, "The freedom of the press is one of the great bulwarks of liberty, and can never be restrained but by despotic governments." Similar ideas were clearly expressed a few years later in the First Amendment of the Constitution.

At the Chrysler Museum, we believe that the open exchange of ideas—and sharing and encountering viewpoints that may or may not reflect the majority—is central to our mission. Every exhibition has a curatorial voice, and every work of art offers a distinct point of view. We are fortunate to have an extensive and diverse collection that spans centuries, cultures, and perspectives. When we invite artists to display their works, we are committed to protecting their freedom of expression.

In keeping with these democratic principles, we are featuring a range of upcoming special programs and exhibitions. Among these offerings is a film screening and talk with Philip Dolin and Molly Bernstein, directors of the documentary *Art Spiegelman: Disaster Is My Muse*. Spiegelman, best known for the groundbreaking graphic novel *Maus*, is a vocal opponent of authoritarianism in all forms. We are also introducing a new program to foster community dialogue. Entitled Art + Democracy, the program will feature partnerships with our community's cultural anchors, including representatives of higher education. The themes may not be directly political but will offer a cultural perspective on the ways that artistic expression, dialogue, and compromise enhance democracy within a diverse community.

Art museums are uniquely positioned to help strengthen our civic fabric. As trusted institutions that serve broad audiences, we are part of the essential infrastructure of public life, where people gather to reflect, learn, and build understanding through art. In a world increasingly driven by divisiveness, the Chrysler Museum has the opportunity to meet the moment, to live our mission of welcoming all to connect with art, creativity, and our shared humanity.

We look forward to sharing more details about these programs in the coming weeks and months. I encourage you to participate and help us realize our role as a public forum for creativity and engagement.

A handwritten signature in black ink, reading 'Erik'.

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

On View:

Tapio Wirkkala: Still

September 5, 2025–March 15, 2026

Glass Projects Space

Nam June Paik: Electronic Television

November 7, 2025–April 26, 2026

The Box

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

Upcoming:

The Governor's School for the Arts

March 3–April 26, 2026

Margaret Shepherd Ray Family and Student Gallery

Imperial Colors: Chinese Glass at the Chrysler Museum

April 3–September 13, 2026

Glass Project Space

Rafael Soldi: Soft Boy

May 8–November 1, 2026

Gallery 226

Ilse Bing Between Paris and New York

June 5–October 18, 2026

Frank Photography Gallery

Constellations: Contemporary Jewelry from the Dallas Museum of Art

July 10, 2026–January 3, 2027

Special Exhibition Gallery

Define Yourself!

November 6, 2026–February 21, 2027

Frank Photography Gallery

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

ON THE COVER: Esphyr Slobodkina, *Journey into Future*,
1978, oil on gessoed canvas on Masonite



Highlights

4

Exhibitions

Architects of Being:
Louise Nevelson and Esphyr Slobodkina
Chinese Glass Through the Ages
Ilse Bing, Queen of the Leica
An Interview with Rafael Soldi



4

Esphyr Slobodkina, **Escape No. 1**, 1960

18

Our Collection

On the Road: Chrysler's Collection
Around the World
Mapplethorpe: Then and Now
Building a Broader Legacy of Judaica



12

Chinese, **Vase**, Eighteenth or nineteenth century

23

On Campus

America250 and Art + Democracy
A Place of Convening
Wonder Around
Teacher Impact
The Power of IgNITE

28

Members + Patrons

Major Donor, Major Impact
Thank You, Members!
Gatherings

32

Staff Notes

Time Capsule



20

Mapplethorpe: Then and Now

Architect

An abstract geometric artwork featuring overlapping shapes in teal, beige, dark blue, and red. The composition is layered, with some shapes appearing to be on top of others, creating a sense of depth and movement. The colors are muted and earthy, with the dark blue providing a strong contrast to the lighter tones.

of Being

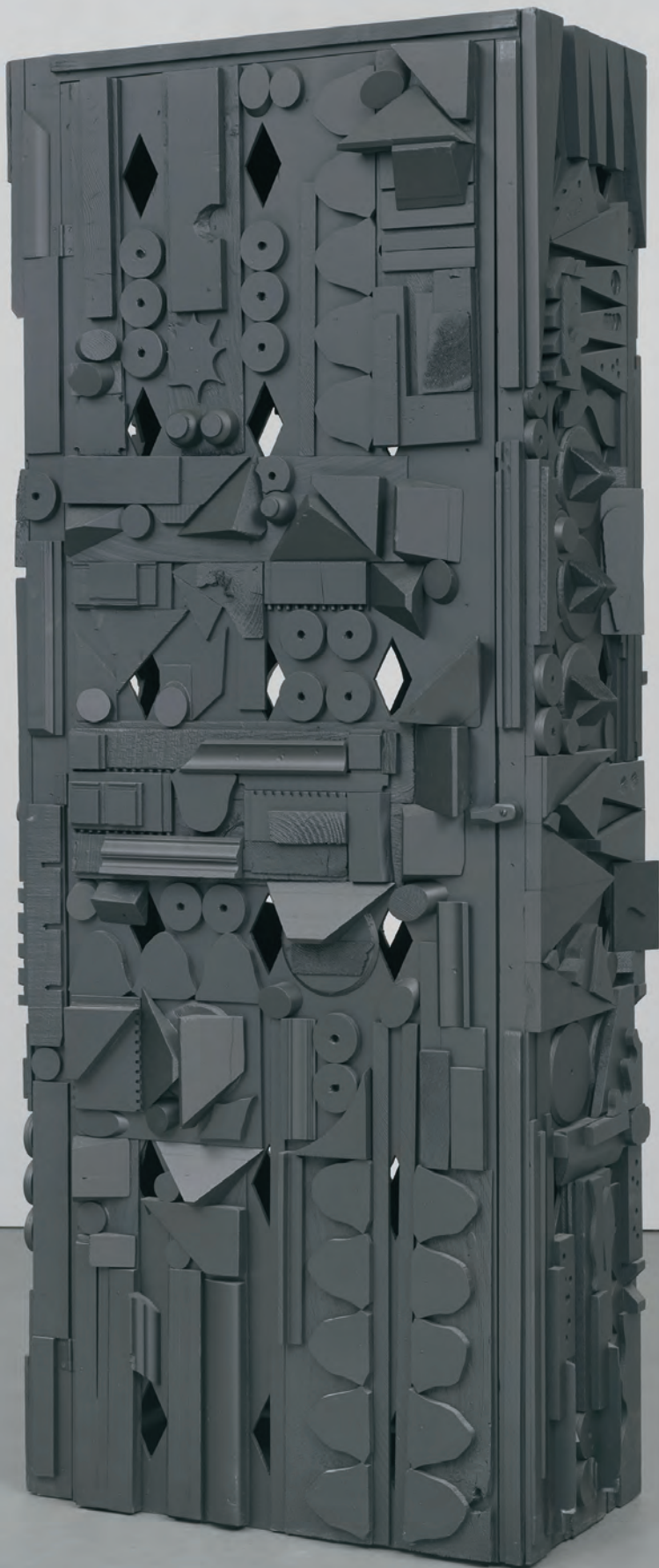
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**Architects of Being:
Louise Nevelson and Esphyr Slobodkina**

February 20–May 31, 2026
Special Exhibition Gallery

Louise Nevelson is quoted as once saying, “Character is the architecture of the being.” *Architects of Being: Louise Nevelson and Esphyr Slobodkina* expands this notion of artistic character and the varied ways artists construct their personas, practices, and legacies. Bringing these two artists into dialogue for the first time, the exhibition draws parallels between two pioneering women working in the male-dominated, mid-century New York art scene.



Louise Nevelson, *Dream House XXIII*, 1972



© Lynn Gilbert.



© Estate of Fritz Glamer.

Both Louise Nevelson (1899–1988) (left) and Esphyr Slobodkina (1908–2002) (right)

were born to Jewish families that emigrated from the expanses of the former Russian Empire to the United States—Nevelson, still a child in 1905, and Slobodkina, age twenty in 1928. While Slobodkina is better known as a painter and Nevelson as a sculptor, both artists championed abstraction in their work, maintaining memberships in the American Abstract Artists (AAA) group. Aside from their chosen genres of painting and sculpting, both artists experimented with different media, becoming proponents of assemblage well before Museum of Modern Art Curator William Seitz formalized the practice in his foundational *Art of Assemblage* exhibition in 1961 (in which Nevelson was included). Although both artists were dedicated to their careers, Slobodkina and Nevelson's legacies took different paths, as evidenced by Nevelson's name recognition today. This exhibition puts the two artists on a level playing field, making an important contribution to the overdue reassessment of Slobodkina's career.

The exhibition is organized thematically, looking at each artist's early years, creations and collaborations in fashion, works of assemblage, and artistic legacies. Spanning sculpture, painting, collage, jewelry, and rarely seen personal artifacts, their multimedia practices demonstrate a shared exploration of the twentieth century's significant movements through cubism, surrealism, and constructivism.

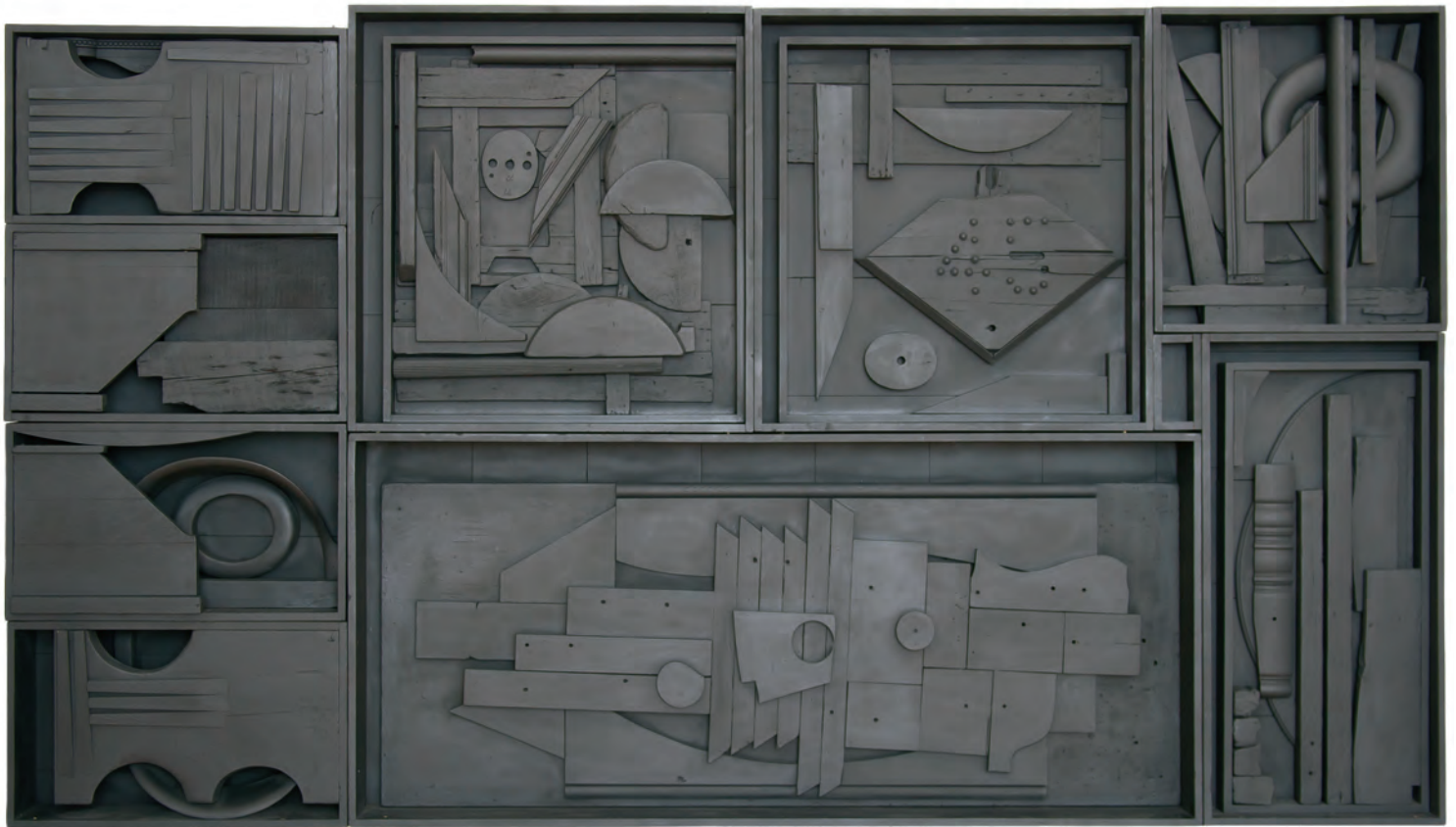


Esphyr Slobodkina, *Levigator Abstraction*, ca. 1950

Of the latter, Nevelson and Slobodkina's constructivist spirits form the backbone of the exhibition through the artists' mutual interest in architecture. References to the architectonic abound through Nevelson's salvaged sculptures (created out of the debris of Robert Moses's demolished buildings in New York City) and Slobodkina's paintings that depict hinges, levers, ladders, and plumb bobs. Although Slobodkina desired to train in architecture, her gender precluded her from formal study; however, she eventually designed several buildings, including houses built for herself and her sister, Tamara. Nevelson, too, would create her own 'house' such as *Dream House XXIII* (left), featured in the exhibition, as well as other room-sized sculptural installations during her career.

Starting in their early artistic training, both Nevelson and Slobodkina began with figurative work in drawing and painting. Slobodkina's portrait of her then-husband,

artist Ilya Bolotowsky, depicts him shirtless, partially reclined on a bed. Bolotowsky was Slobodkina's first artistic mentor, and while their marriage was short-lived, both artists remained in touch through the AAA. A similar pose can be seen in Nevelson's ink drawing, *Three Seated Women*. These more traditional modes of figure study provided important foundations before more abstract renderings could be conceived. Furthermore, in the 1930s, when both works were made, the representational art of social realism dominated as seen in the Works Progress Administration's commissioned projects in various public buildings. It would not be until after World War II that the United States would fully embrace abstraction. Nonetheless, Nevelson and Slobodkina sought an understanding of European trends in art, reinforced by their proximity to European artists. Nevelson went to Europe prior to the outbreak of the war to attend courses taught by Hans Hofmann.



Louise Nevelson, *Tide Garden IV*, 1964

Slobodkina's administrative role in the AAA put her in proximity of visiting artists such as Dutch artist Piet Mondrian, whom she twice hosted at her home for AAA salons. Albert E. Gallatin's Gallery of Living Art brought the latest work from Europe and provided a venue for Slobodkina's work to be seen by the public. Nevelson and Slobodkina's social circles placed them among like-minded artists who laid the groundwork for their experimentations in abstraction.

Only five short years after the painting of *Bolotowsky*, Slobodkina arrived at her mature style characterized by shapes and lines of varying color placed in dynamic tension, such as *Abstraction with Red Circle* (right). Nevelson's transition to abstraction was steadier as she explored through different media. She sculpted vaguely

humanoid figures from terracotta before arriving at some of her earliest wooden assemblages in the 1950s. Nevelson then began assembling pieces in black boxes, as in *Large Cryptic II*. Once landing on the idea of the box, her scale started to grow, as she was able to store individual boxes and later move and assemble them into larger aggregations. This practice was timely as the urban planner Robert Moses was enacting a massive redevelopment of Manhattan. With old buildings being torn down—furniture and contents included—to make way for the new, Nevelson found a trove of material on the street that she would pick through, bring back to her studio, and later transform into assembled works of art. Both Nevelson's and Slobodkina's collages and assemblages convey their inventiveness for

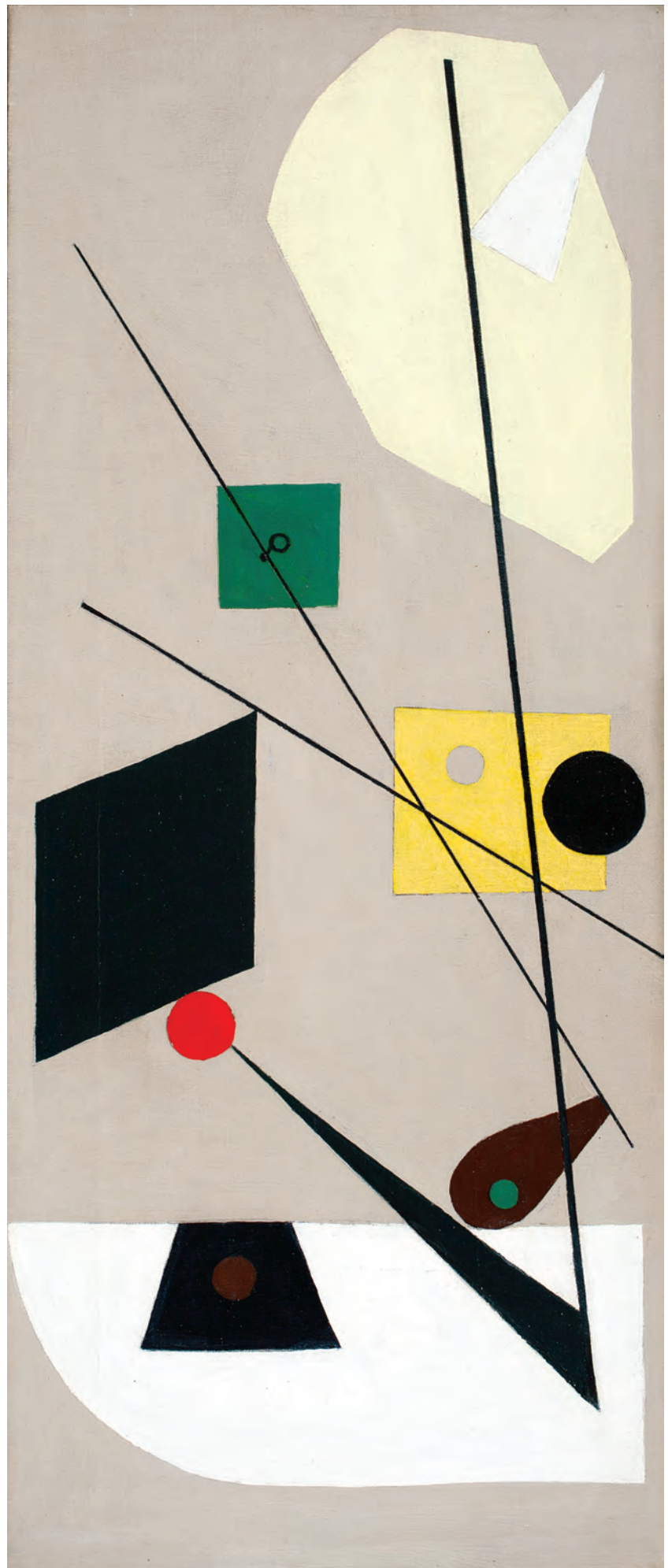


Louise Nevelson, **Necklace**, 1972

new materials, Nevelson picking from the street and Slobodkina incorporating office supplies, old furniture, and ornamental appliques from her clothing-making.

Nevelson and Slobodkina were equally interested in fashion. Slobodkina was an accomplished seamstress and often supported herself through freelance work. For Nevelson, clothing and jewelry would become part of her iconic look. While Nevelson did not create her own garments, she worked with designers to commission pieces. These ensembles would be adorned with her own jewelry, such as pins, brooches, and necklaces that were created in her assemblage style with wood and fine materials such as silver. This aspect of self-fashioning formed an important part of the artists' legacies and brings a personal touch to the exhibition, allowing viewers to consider these two artists for all their creative outputs.

The Chrysler Museum's exhibition will include two loans of works by Nevelson, *Night Zag VI* and an assemblage necklace, from Hampton Roads collections. The Museum's own *Dawn's Presence* is a core work for the three-venue tour. First debuted in the installation *Dawn's Wedding Feast* in the *16 Americans* exhibition at the Museum of Modern Art in 1959, the components were



Esphyr Slobodkina, **Abstraction with Red Circle**, 1938



LEFT TO RIGHT: Esphyr Slobodkina, *Striped Evening Muumuu*, ca 1972
Esphyr Slobodkina, *Cape and Pant Suit*, ca. 1970–1979

later sold separately, with *Dawn's Presence* (right) becoming part of the Chrysler Museum collection. By the time of the *16 Americans* exhibition, Nevelson's career was just in ascent, though she was sixty years old and showing alongside younger male artists like Jasper Johns, Ellsworth Kelly, and Robert Rauschenberg, who were in their twenties and thirties. This lack of inclusion for women artists is not unusual. And while Nevelson received public recognition during her lifetime, Slobodkina's trajectory was far more common. As the meticulously researched exhibition *Susan Watkins and Women Artists of the Progressive Era* proved, it is worthwhile to look beyond the established canon to bring awareness to the many talented figures that were historically omitted. This exhibition corrects the record and gives equal credit to two fearless innovators that contributed to the development of abstraction in the United States.

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



Louise Nevelson, *Dawn's Presence*, 1972–1975



This exhibition is organized by the Arkansas Museum of Fine Arts and supported in part by the National Endowment for the Arts, Alan DuBois Fund for Contemporary Craft, and Ellsworth Kelly Foundation.

Programs

What does it mean to construct an identity?

How are fashion, design, and visual art used to communicate how we think about ourselves or others? Programming for *Architects of Being* expands the exhibition's central theme: how identity is constructed and expressed. Unpack the ways Louise Nevelson and Esphyr Slobodkina used material choices, personal style, and visual composition to communicate their cultural history, gendered experiences, and evolving artistic voices through the following programs.

Creative Minds: Constructing Identity in Art

Saturday, February 21, 2 p.m.

Artist and educator Sherród Faulks and fashion editor and stylist Kim Wadsworth join McKinnon Curator of Modern and Contemporary Art Chelsea Pierce to discuss and explore how individuals construct identity through art and design. This cross-disciplinary conversation explores how identity is imagined, performed, and expressed through creative practice. \$8 for Museum members, \$16 for non-members

Governor's School for the Arts (GSA) 12th Annual Wearable Arts Show

Friday, March 20, at 7 p.m.

This long-standing collaboration with GSA encourages more than fifty young artists to use museums as sources of inspiration and artistic growth, culminating in a one-of-a-kind runway event. Free

"Bits and Bobs" Assemblage Class

Sunday, March 22, 1–4 p.m.

757 Creative ReUse Center, MacArthur Center

Channel your inner Louise Nevelson with the 757 Creative ReUse Center.

Scavenge their extensive collection of upcycled and found objects to create your own vibrant work of art.

\$15 for Museum members, \$20 for non-members

Fashion Embellishment with GSA

Saturday, April 25, 1–4 p.m.

Led by GSA students and supported by GSA faculty, this unique class will focus on fashion embellishment. Participants will embellish an article of clothing to learn how color, materials, and creativity combine into individual style.

\$20 for Museum members, \$35 for non-members



In the Shop

Inspired by Louise Nevelson's *Dawn's Presence* (opposite page), a signature sculpture in the Chrysler Museum's collection, the "Dawn" necklace and earrings echo its layered abstract forms in wearable art. Graceful and giftable, this design blends sculptural geometry with everyday elegance, creating a standout collaboration for visitors and collectors alike to enjoy and share today.

Visit us in-store or shop online at shop.chrysler.org to explore the full collection.



Jewelry by John Wind
Modern Vintage

Imperial Colors: Chinese Glass at the Chrysler Museum

April 3–September 13, 2026
Glass Project Space



Chinese Glass Through the Ages

Glassmaking in China is a relatively “new” art when compared with the pottery and metal industries, which are thousands of years old.

The earliest glass objects in China are beads imported from Western Asia and found in Chinese tombs of the Zhou period (1046–256 BCE), dating after the fifth century BCE). By the Han era (206 BCE–220 CE), Chinese glassmakers had mastered the art of cast glass, melting the material into small molds to create items of personal adornment, inlays, and ritual disks (*bi*), while the technique of glassblowing was introduced by the fifth century CE. Despite these developments, it would be more than a millennium before glassmaking was of serious interest in China.

While the technology to produce glass certainly existed in China at an early stage, the taste for the material itself did not. Porcelain, bronze, lacquer, and hardstones such as jadeite and nephrite were the much-preferred materials to create both daily objects and works of art, while glassware could be imported from abroad. Over the centuries, Roman, Sassanian, Islamic, and Venetian glass made its way to China in small quantities and was deposited in tombs and temples or given as gifts to dignitaries and emperors.

It was not until the Qing dynasty (1662–1912) that glass became a serious industry. One of China’s greatest rulers, the emperor Kangxi (r. 1662–1722), ushered China into an era of economic prosperity and artistic renaissance. A devoted patron of the arts, Kangxi established a series of workshops within the imperial

LEFT: Chinese, **Vase**, eighteenth or nineteenth century



Chinese, **Bowl**, Nineteenth century

palace complex in Beijing to produce a range of utilitarian and prestige goods for use by the imperial court, including a “glass house” that was set up in the year 1696. By the reign of Emperor Qianlong (r. 1736–95), courtly production of glass was at its height. Other glassmaking regions in China, including Boshan in Shandong province and Guangzhou in Guangdong province, were needed to produce enough glass for courtly consumption in the eighteenth century.

Glassmaking declined dramatically in China starting in the early nineteenth century during a period of increased interference by European powers and the wars, rebellions, and economic disasters that took place as a result. At the turn of the twentieth century, however, glass production experienced a slight revival, thanks to the production of goods aimed specifically at the foreign market and collectors of Asian decorative arts.

The Chrysler Museum’s glass collection includes eighty works made in China over two centuries, from 1750 to 1950. These include vessels made in a rainbow of bold hues, with thick walls that are often deeply carved. *Imperial Colors: Chinese Glass at the Chrysler Museum* explores the design, imagery, function, and allure of a selection of objects to



Chinese, **Snuff Bottles**, ca. 1825–75

reveal the role glass has played within the rich visual and material culture of China and beyond. Most of the works showcased in this exhibition have been unseen for decades. Now, thanks to renewed attention and recent research with the assistance of William & Mary’s 2025 Woody Intern Clare Yee, Chinese glass at the Chrysler Museum is in the spotlight for the first time.

—Carolyn Swan Needell, PhD
Carolyn and Richard Barry Curator of Glass

Ilse Bing Between Paris and New York

June 5–October 18, 2026

Frank Photography Gallery

Ilse Bing, Queen of the Leica

In 1930, German Jewish photographer Ilse Bing (1899–1998) moved to Paris to pursue her dream of becoming an artist.

In the French capital, she joined a cosmopolitan group of photographers determined to capture the city in all its complexity. She worked across genres, including photojournalism, fashion photography, and portraiture. But she also wandered through the city, photographing its well-known sights, such as the Eiffel Tower and the Moulin Rouge, as well as its hidden corners. The sense of mobility that pervades her work was made possible due to her camera of choice, the Leica. The first 35mm camera to be mass-produced, it was introduced to the public in 1925. The Leica's compact, lightweight design made it ideal for Bing as she walked the streets and photographed Paris from new, unusual angles. It allowed her to view the camera as an extension of her eye—a connection evident in her *Self-Portrait with Leica* (below).

By 1931, photographer and critic Emmanuel Sougez had dubbed her “the Queen of the Leica.” Bing had taken her place as an avant-garde photographer alongside luminaries such as André Kertész, Brassai, and Man Ray. Later, she would describe Paris in the 1930s as “a time of exploration and discovery” and recall that photographers of the era “wanted to show what the camera could do that no brush could do, and...broke every rule.” In the years that followed, her work was shown in galleries in Paris and New York, as well as landmark photography exhibitions at the Musée du Louvre and The Museum of Modern Art.

In the spring of 1936, Bing was invited to visit New York by her friend and champion,



Ilse Bing, *Self-Portrait with Leica*, 1931



Ilse Bing, *New York, The Elevated, and Me*, 1936

the Dutch-American writer Hendrik Willem van Loon. She turned her camera on the city's iconic sights, from the newly constructed Chrysler Building to circus performers at Madison Square Garden. In *New York, the Elevated, and Me* (above), she playfully inserts herself into the urban landscape, catching her image in a reflective surface on the subway platform. During her two-month trip to New York, Bing was embraced by the arts community. She met photography legend Alfred Stieglitz and turned down a job offer from the forthcoming publication *Life* magazine.

Bing returned to France invigorated from her trip, but her Parisian idyll only lasted a few more years. With the Nazi invasion in 1940, she was sent to an internment camp in the south of France. Through her art-world connections, Bing escaped and secured safe passage to the United States. Five years earlier she had taken New York by storm, charming the art world as a chic German expat living the

bohemian life in Paris. But in 1941, she returned to the city worn and weary, one of countless European refugees desperately seeking a safe harbor. Bing remained in New York until her death, but her career never recovered from the traumatic disruption of World War II. She returned to Paris many times in the post-war period, remembering it as a place of artistic experimentation and freedom.

Following the artist as she shifted from expat to refugee to immigrant, *Ilse Bing Between Paris and New York* will feature photographs by the artist alongside work by her friends and acquaintances. The exhibition has provided an opportunity to reassess the Museum's collection of Bing's work: What aspects of her career are over- or underrepresented? What stories are missing? *Ilse Bing* will include several new acquisitions of the artist's work on view at the Museum for the first time.

—Mia Laufer, PhD
Irene Leache Curator of European Art

Rafael Soldi: Soft Boy

May 8–November 1, 2026

Gallery 226

An Interview with Rafael Soldi

Ahead of his exhibition *Rafael Soldi: Soft Boy*, the artist speaks with curator Chelsea Pierce about his practice.



Rafael Soldi

CHELSEA PIERCE: Rafael, can you share about growing up in Peru and how your identity imbues your work?

RAFAEL SOLDI: My work is profoundly shaped by my upbringing in Peru. I attended an all-male Catholic school where the dynamics of masculinity were very charged and difficult to navigate. I found refuge in my school's small photography darkroom, where my own internal world emerged. Outside, in the schoolyard, we related to one another through rituals laced with violence, both subtle and overt, upheld by a staunchly patriarchal, religious, conservative society. This everyday violence served as a demonstration of power, but also operated as a vehicle for connection—our tussles becoming a technology of touch.

CP: How do you balance your studio and curatorial practices? Do you find that they complement each other?

RS: When I'm away from the studio, I want to be connected to other artists. A good example is my work with the Strange Fire Collective (2015–2022), which I co-ran for seven years. I conducted monthly interviews with artists and curators, wrote book reviews and articles, and curated exhibitions and public programs. When my practice reached an impasse or new ground, I sought out artists who could speak to those challenges and interests. This legitimate curiosity fed my own practice in transformative ways. I look back and think of it as a self-inflicted MFA of sorts!



Rafael Soldi, *Soft Boy*, 2023. Three-channel video.
Installation view and stills, Frye Art Museum

CP: *Soft Boy* was your first major video production. Where did the idea come from? Do you plan to create more video?

RS: While my background is in photography, my practice includes printmaking, installation, video, and lately sculpture and performance. I don't see myself as bound to a medium but rather to a line of inquiry. In this case, I reached a point where video was the only way to do this work honestly.

When a topic feels challenging or triggering, I ask myself what the uncomfortable solution might be—that's usually where I need to go. For this project, the uncomfortable solution became clear: travel to Peru, revisit my memory, work with a team, express my thoughts in Spanish, and engage with tough criticism. I remind myself to be a little braver each time, to get a little closer, to ask harder questions—this is how we remain authentic. I'm now developing a live performance work that will incorporate live video components. I love a challenge and am excited to try something new!

CP: What was the process behind producing *Soft Boy*?

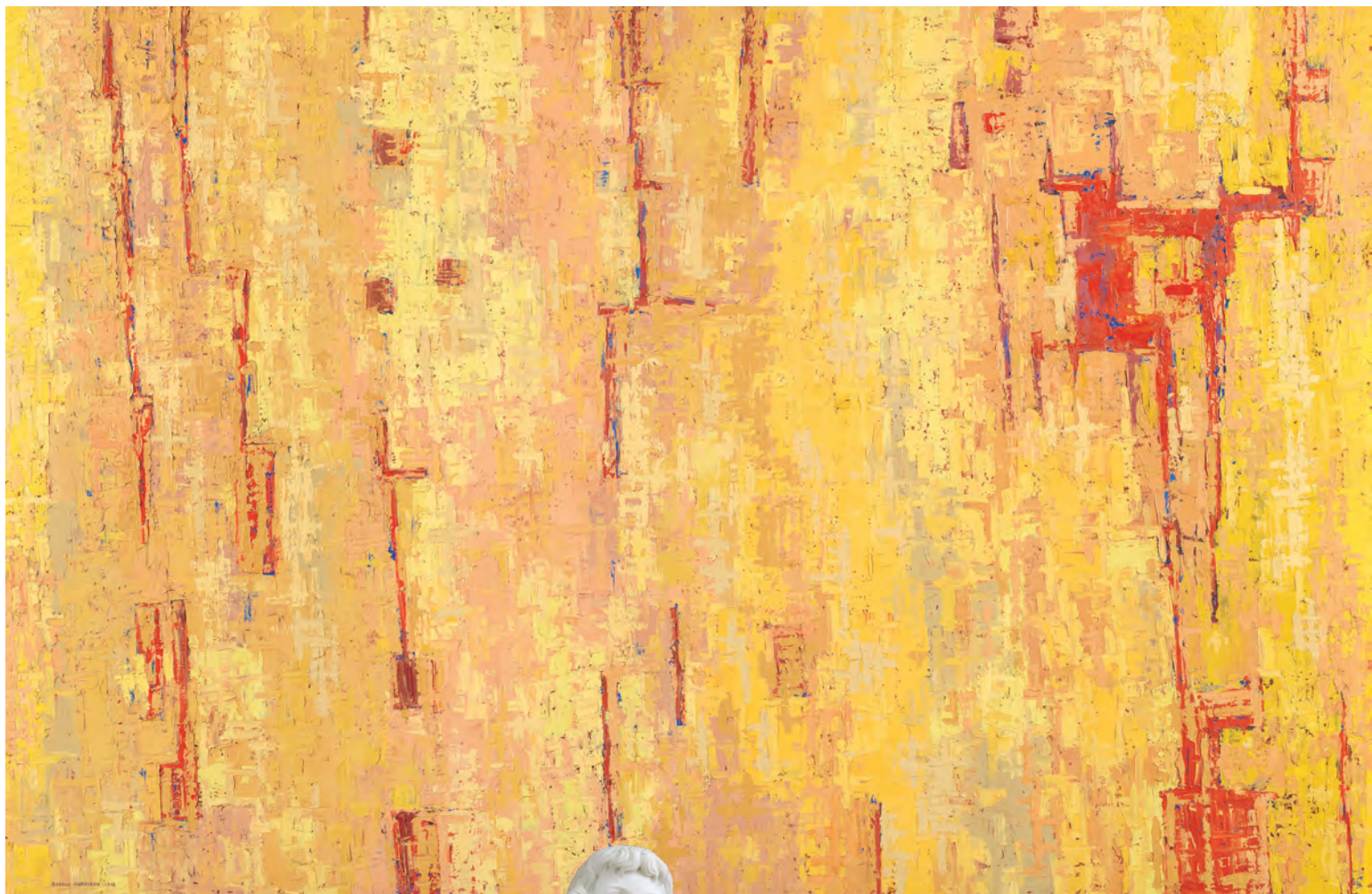
RS: *Soft Boy* was entirely produced and filmed in Lima, Peru. I worked with an amazing production team and a cast of ten teenagers. I wanted a raw, spontaneous quality, so we did not cast seasoned actors. During rehearsal, everyone—cast, crew, directors—was invited to help shape the work by sharing their thoughts on their own relationships to masculinity, violence, and intimacy. The filming process was arduous—two twelve-hour days of demanding physical and emotional work. I'm so grateful to every collaborator who helped bring this to life!

CP: What do you hope visitors will take away from *Soft Boy*?

RS: I hope that this film can provide a blueprint for a future where intimacy and connection between men is possible without absurd rituals as interlocutors. I think that if we gave young men permission to be soft, it would have profound effects on the world.

ON THE ROAD

Chrysler's Collection Around the World



George Morrison, **Aureate Vertical**, 1958

The Chrysler Museum of Art is recognized around the world for its remarkable collection.

Each year, the Museum receives numerous requests to borrow works for temporary exhibitions. When a loan is approved after careful consideration, it becomes an opportunity to build new relationships with other institutions and to share with their audiences what the Chrysler Museum has to offer here in Norfolk. Following are a few works from the Museum's collection currently on the road.

Closing soon, *The Sculpture of Emma Stebbins* features the Chrysler Museum's sculpture of the Old Testament prophet Samuel as a child gazing heavenward (right), capturing the moment he first hears God's



call to serve him. This is the first museum exhibition devoted to Stebbins, best known for her iconic *Angel of the Waters* fountain in Central Park. The show is on view at the Heckscher Museum of Art in Huntington, New York, through March 15, 2026.

Paul Signac's *The Lagoon of Saint Mark, Venice* (bottom right) was among the highlights of the Brooklyn Museum of Art's blockbuster exhibition *Monet and Venice*, which explores Claude Monet's fascination with the city alongside works by his most notable contemporaries. Following its Brooklyn run, which closed on February 15, 2026, the exhibition will travel to the de Young Museum at the Fine Arts Museums of San Francisco, where it will be on view from March 26–July 26, 2026.

LEFT: Emma Stebbins, **Samuel**, ca. 1865–66, carved 1870

Another Chrysler Museum painting has taken up residence in New York over the past several months. *Aureate Vertical* (opposite page), by the Chippewa artist George Morrison, is on view at The Metropolitan Museum of Art in *The Magical City: George Morrison's New York*. On view through May 31, 2026, the exhibition explores how Morrison overcame numerous challenges to become a leading figure in the Abstract Expressionist movement.

Closer to home, the Chrysler Museum was delighted to lend a sixteenth-century Persian dish to the Jamestown-Yorktown Foundation in Williamsburg, Virginia, for the exhibition *Following the Dragon: Chinese Ming Porcelain in Early Virginia*, on view through July 12, 2026. The exhibition brings together twenty-two vessels recovered from archaeological excavations at Historic Jamestowne alongside porcelain from various global traditions to explore trade and material culture in the early seventeenth century.

Finally, two Museum favorites are preparing to embark on international tours. Hugues Merle's *The Lunatic of Étretat* will travel to the Städel Museum in Frankfurt for *Monet on the Normandy Coast: The Discovery of Étretat*, on view March 19–July 5, 2026. The exhibition explores artists' fascination with the coastal village of Étretat and its role in nineteenth-century French visual culture. Meanwhile, Pierre-Auguste Renoir's *The Daughters of Durand-Ruel, Marie-Thérèse and Jeanne* will be featured in *Renoir and Love*, opening at the Musée d'Orsay in Paris (March 17–July 19, 2026), before traveling to The National Gallery, London (October 3, 2026–January 31, 2027), and the Museum of Fine Arts Boston (February 20–June 13, 2027).

—Mark A. Castro, PhD
Director of Curatorial Affairs



Pierre-Auguste Renoir, *The Daughters of Durand-Ruel, Marie-Thérèse and Jeanne*, 1882



Paul Signac, *The Lagoon of Saint Mark, Venice*, 1905

Mapplethorpe: Then and Now

Two years into his tenure as director of the still newly re-christened Chrysler Museum of Art, Mario Amaya curated *Robert Mapplethorpe: Photographs*

(January 18–March 12, 1978), an exhibition of recent work by the then relatively unknown New York-based photographer. Amaya, a noted curator, critic, and magazine editor, was known for his scholarship on Art Nouveau and Pop Art but appears to have had little professional experience with photography. If somewhat outside Amaya's area of expertise, the exhibition was equally new to visitors to the Chrysler Museum, whose engagement with photography up to that point had focused more on regional and historic photography.

Robert Mapplethorpe: Photographs included thirty-seven photographs, many of which are portraits of well-known celebrities, such as Arnold Schwarzenegger; important art world figures, such as Brice Marden and David Hockney; and the artist's New York acquaintances—most notably musician and poet Patti Smith. Smaller clusters of works highlighted other series in the artist's oeuvre, including his images of flowers. While the exhibition did not include many of the explicit photographs for which Mapplethorpe later became known, a series of homoerotic and S&M images hinted at the artist's emerging work in this area.

An upcoming exhibition at the Chrysler Museum, *Mapplethorpe 1978*, plans to revisit this pivotal exhibition—the artist's first in a museum—to consider not only this moment in Mapplethorpe's career but also the position of the medium of photography within the museum world in the late 1970s. It also aims to illuminate the unique circumstances that led to Mapplethorpe's presentation at the Chrysler Museum by considering Amaya's place in the exhibition's creation, drawing connections between him and other key figures in the New York queer art scene in the 1970s.

While Amaya's relationship to this larger network was impetus for him bringing *Photographs* to Norfolk, his careful management of the artist's work is likely what allowed it to go forward. Amaya's essay in the show's catalogue notes his own anxiety around the risqué nature of Mapplethorpe's work, even as he also spoke to its appeal: "Of all the artists I know there are none whose works I approach with more trepidation or expectation. Every trip to his studio is like the first. What will I find? How far will he go?"



Robert Mapplethorpe, *Mario Amaya*, 1978

"Of all the artists I know there are none whose works I approach with more trepidation or expectation. Every trip to his studio is like the first."

—MARIO AMAYA

As the Chrysler Museum develops this project, staff is eager to learn more about the 1978 exhibition and the impressions of those who saw it. Did you attend *Robert Mapplethorpe: Photographs*, or do you remember hearing about it? Were you present at the opening? Do you have stories, impressions, or memories from the time? If so, the Museum would love to hear from you and have your help in enriching its understanding of this chapter of the Museum's history. Please share your experience by emailing communications@chrysler.org.

—Mark A. Castro, PhD
Director of Curatorial Affairs



Robert Mapplethorpe, *Patti Smith (Neckbrace)*, New York, 1977

Building a Broader Legacy of Judaica

The Chrysler Museum is undertaking an exciting initiative to expand its Judaica collection.

This is part of a broader campaign that includes upcoming exhibitions featuring Jewish artists such as *Architects of Being: Louise Nevelson and Esphyr Slobodkina*, opening February 2026, and *Ilse Bing Between Paris and New York*, opening June 2026, as well as acquisitions across the Museum's core collecting areas.

Today, the Museum holds a small but steadily growing group of Judaica objects, including several *besamim* (spice) boxes (below), a painting by Moritz Daniel Oppenheim (right), and photographs by Robert Capa. Yet these holdings do not fully reflect the diversity of Jewish communities. Strengthening this area is especially meaningful: Jewish traditions have flourished for millennia and across continents, but these stories remain underrepresented in many American museum collections.

Irene Leache Curator of European Art Mia Laufer has long engaged with Jewish themes in her scholarship, including a dissertation on Jewish collectors of Impressionism. She would like the Museum's collection to better reflect the variety of Jewish communities across Europe, from pre-Inquisition Iberia to seventeenth-century Netherlands and from shtetls in the Pale of Settlement to artist enclaves in Paris. "Currently, the earliest Judaica work in our collection dates to around 1750. One of our top priorities is acquiring work from around 1400–1550 to be displayed in conversation with Christian and Islamic art from the same era," Laufer explains. "This would allow visitors to encounter European art through a more inclusive historical lens."

Building the Chrysler Museum's Judaica collection will take time. Currently, Laufer has been working with partner institutions to arrange long-term loans so that Jewish art will have a more visible presence throughout the galleries.

This effort aligns with the Museum's goal of diversifying its collection to include a range of perspectives, histories, and stories. "With the right expertise and partners, this initiative will strengthen the collection with works that represent the breadth of Jewish artistic and cultural experiences," says Erik Neil, Macon and Joan Brock Director.

Want to get involved? Those interested in supporting this work may contribute to the Judaica Fund by contacting Senior Development Officer Lisa Sands at [757-333-6318](tel:757-333-6318). If you are considering donating a work of art, please send pictures and details (artist, title, dimensions, medium, history, and provenance) to artdonations@chrysler.org.

—Mia Laufer, PhD
Irene Leache Curator of European Art

—Kelly Herring
Communications Manager



Moritz Daniel Oppenheim, *Türkisches Liebeszeichen* (A Turkish Sign of Love), 1841

“With the right expertise and partners, this initiative will strengthen the collection with works that represent the breadth of Jewish artistic and cultural experiences.”

—ERIK NEIL, MACON AND JOAN BROCK DIRECTOR



Ottoman, *Besamim* (Spice) Holder, nineteenth–twentieth century

THE DECLARATION OF INDEPENDENCE, 1776



Edward Hicks (American, 1780–1849), *The Declaration of Independence, 1776*, 1840

America250 and Art + Democracy

2026 marks the 250th anniversary of the Declaration of Independence.

Cultural organizations across the United States will offer programs that help communities explore the nation's past, reflect on its present, and imagine its future. To celebrate, the Chrysler Museum will present a range of art engagement experiences designed to foster connections between neighbors, cultivate dialogue about the human experience, and explore values that unite us as Americans.

Coming soon, visitors to the Museum can check out America250 Discovery Totes at the Welcome Desk. The tote bags accompany visitors throughout their visit and include objects and prompts that inspire exploration of ideas central to the American story. Similarly, gallery response stations will encourage visitors to connect big ideas and

artwork with their own lived experiences. Finally, in July, the annual Wonder Wednesdays family program will return, focusing on America250 through art, activities, and performances.

Central to the Museum's celebration is the establishment of the Art + Democracy Initiative. The initiative will investigate and amplify the intersection of art, museums, and democracy by focusing on programs and partnerships that explore how visual inquiry, object-based learning, guided reflection, and participatory activities can help to foster, sustain, and inspire a healthy and vibrant community.

To support these efforts, the Museum has established a unique partnership with Old Dominion University's School of Public Service—the Art + Democracy Fellowship. Sean Paul Williams, the inaugural ODU fellow, is finishing a master's in public administration and is a multidisciplinary scholar specializing in media studies, marketing, and policy. Stay connected at chrysler.org or follow us on social media [@chryslermuseum](https://twitter.com/chryslermuseum) for exciting updates throughout 2026.

—Drew Lusher

Public Programs & Community Partnership Manager



A Place of Convening

From weddings and private events to team-building retreats and corporate presentations, the Perry Glass Studio has quickly become the region's unique destination for convening. The newly renovated Studio offers a decidedly contemporary vibe with modern and industrial aesthetics, and more and more groups are discovering the Studio as a space where creativity, community, and conversation naturally come together.

The Chrysler Museum of Art has long been recognized as a premier wedding destination, but for couples looking for something different, the Glass Studio adds a sense of wonder unlike any other venue. Guests can enjoy a cocktail hour in the stunning lobby with floor-to-ceiling windows and then witness the magic of glassmaking in a live demonstration by talented glass artists in the Peter and Penny Meredith Hot Shop Theater.

Yet weddings are only part of the story. The Studio has become an increasingly popular hub for organizations rethinking how they meet. Whether for corporate retreats, planning sessions, presentations, or private celebrations, groups are seeking out the Perry Glass Studio for experiences that go beyond the PowerPoint slide. A complimentary glassblowing demonstration led by a student, apprentice, or professional artist is included with every booking, offering guests a chance to witness firsthand the exceptional talent within the Museum's creative community.



These demonstrations often get visitors fired up and ready for more. At BizConnect's recent breakfast social, several attendees registered for future classes, and one business owner booked a team-building retreat on the spot. Other clients have included the National Association of Catering and Events' vendor recognition night; Teens With a Purpose's State of the Youth Voice performances; and James Madison University President James C. Schmidt's presidential tour (above), where two artists sculpted a stunning purple-and-gold piece as Schmidt addressed more than 100 parents and alumni.



As more meeting planners look beyond traditional hotel chains and conference centers for more distinctive locales, the Studio is the perfect place to provide that “wow” moment.



Corporate events and celebrations frequently average fifty to eighty attendees; however, the space can comfortably accommodate up to 400 standing guests. The result is a venue flexible enough to accommodate intimate gatherings and large-scale celebrations.

Just as important for planners is the ease the Studio provides. Event planning can quickly become overwhelming, but the Chrysler Museum takes the pressure off by covering two of the biggest checklist items: venue and catering. TASTE, the Museum’s exclusive catering company, supplies clients with all their catering needs, including layout, linens, bars, rentals, and more. This creates a seamless experience, allowing clients to focus on enjoying their event rather than coordinating vendors.

As more meeting planners look beyond traditional hotel chains and conference centers for more distinctive locales, the Studio is the perfect place to provide that “wow” moment. Most rewarding is the effect that begins once guests engage with glassblowing firsthand. The initial hesitation of “there is no way that I could blow glass” is gone, replaced by curiosity and inspiration. Many attendees return with coworkers, families, and friends to take classes, attend events such as Glass After Dark, and discover new ways to engage.

To get started planning your event, contact our Special Events Department by emailing events@chrysler.org or calling 757-333-6233 or 757-664-6207.

—Kelly Herring
Communications Manager



Wonder Around

In 2026, you will see the Chrysler Museum of Art all around town, up and down the Peninsula, and truckin' throughout Hampton Roads. With the start of the new year, the Museum officially kicked off its expanded outreach initiative, a key part of a strategic priority to respect, serve, and foster trust with stakeholders through initiatives that advance equity, clarity, and meaningful engagement.

The aim is to serve the community wherever they are. In 2025, that commitment took the Museum team to events such as Hampton Roads Pride in the Park, the Neptune Festival, the Nottoway Powwow, Stockley Gardens Art Festival, and more. While staff are always delighted to welcome visitors through the doors of the Museum, there are people who may need to be met where they are, who engage in art in the places they live, gather, and celebrate. So, the Chrysler Museum of Art is coming to you! From workshops at local community centers to pop-ups in vacant lots to neighborhood block parties, the Chrysler Museum is committed to transforming lives through art, creativity, learning, and connection to our shared humanity.

If you know a community, an event, or an occasion that the Museum can support, send an email to discover@chrysler.org.



Teacher Impact

Teachers thrive when they are supported. Through a range of offerings, the Chrysler Museum of Art collaborates directly with educators and administrators to design professional learning experiences that deepen connections to art-making, culture, and history. A single visual arts teacher may work with every student on campus, which could be more than 500 students. If one teacher finds inspiration at the Museum, all of their students benefit.

Jennifer McDuffie, an inspiring educator with ForKids, participated in the 2025 Summer Teacher Institute. Along with other participating teachers, McDuffie explored ways young artists can use contemporary art to learn more about their own culture. She later planned a field trip for her art students using some of the same big ideas and open-ended questions she learned over the summer.

"The students loved learning about how artists today connect to art from different places and times and then apply those ideas in new ways," McDuffie shared. "Then they made their own art, which helps build resilience, problem-solving skills, and self-esteem."

Consider supporting these dynamic programs that refuel teachers while celebrating their impact. This support will fund field trips, including transportation, substitute teacher costs, art supplies, and other related expenses. Additionally, it will help hire teaching artists and support professional development for educators. Scan the QR code below to donate today.



—Emily Cayton
Manager of Experiential Learning

The Power of IgNITE

On January 30, 2026, Mad Hatter marked two years of the Chrysler Museum's boundary-pushing series, IgNITE. More than an art party, IgNITE is a catalyst for creativity and exchange, immersing attendees in dance, performance, and multisensory art exploration. On the surface, IgNITE might look and feel like a party, but when you delve deeper, it is so much more.

A recent survey conducted on behalf of the American Alliance of Museums found that young adults under forty without children made up 9 percent of frequent museum-goers, compared with adults over sixty, who made up 65 percent. In many ways, this makes sense: older adults have more leisure time and disposable income. But this also poses a challenge. To ensure long-term sustainability for the Chrysler Museum and other cultural organizations, a pipeline of future visitors is essential.

To date, the Museum has hosted eight iterations of IgNITE. To get the program off its feet, a think tank was formed, made up of Josh Coplon from Lava Presents, Ariana and Ace Foster from Foster Beauty Fashion Show, Raeesah Islam from Utopia Feni, and Shannon Jay, among others as needed. All are transformative individually, and when brought together and tasked with ideation, their brains ran wild, and the results showed!

At each, visitors can engage with the Museum's collection or special exhibitions in fun ways, as well as meet contemporary artists in action. For instance, at IgNITE: Fan-da-Mania, local photographers led a tour of the exhibition *Paul McCartney Photographs 1963–64: Eyes of the*

Storm, offering their insights and perspectives. At IgNITE: Inferno, an ABBA cover band performed, a joyous Soul Train line formed, and visitors watched glassblowing demonstrations and joined a collaborative puzzle featuring images from the collection. IgNITE: Ink brought local tattoo studios together to explore the connections between their craft and the prints found in *Oaxaca Central: Contemporary Mexican Printmaking*. At IgNITE: Mad Hatter, performing artists gave works from the permanent collection new life with diverse interpretations, including hip-hop cyphers, drama vignettes, digital installations, and a capella performances.

A highly social event with DJs, dancing, and beloved thematic cocktails, IgNITE aims to stay true to the Chrysler Museum's mission of welcoming all to connect with art, creativity, and our shared humanity. While IgNITE tends to serve visitors ages eighteen to forty-five, the goal is to take a "big-tent" approach by meeting people where they are and expanding the ways they engage with art and museums.

On Friday, April 24, IgNITE: Kanaval/Carnival invites visitors to enjoy drumming, dancing, street theater, cooking demonstrations, and global DJ sets, all inspired by the exhibition *Beyond the Mountains: Danny Lyon's Photography in Haiti*. To remove a potential barrier to attendance, the Museum is partnering with the Blocker YMCA to offer childcare.

Don't miss the next IgNITE! Register and find more information at chrysler.org/ignite.

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



IgNITE: Fan-da-mania



IgNITE: Sprung



IgNITE: July-O-Ween



IgNITE: Oh La La



IgNITE: LUNAR-tic



IgNITE: Ink



IgNITE: Inferno



IgNITE: Lagoon

Photo: Leila Smith

Major Donor, Major Impact

HONORING PETER AND PENNY MEREDITH



The Major Donor Reception is an important opportunity to celebrate the Chrysler Museum’s most dedicated supporters, who play a vital role in championing the Museum’s mission of welcoming everyone to connect with art, creativity, and our shared humanity.

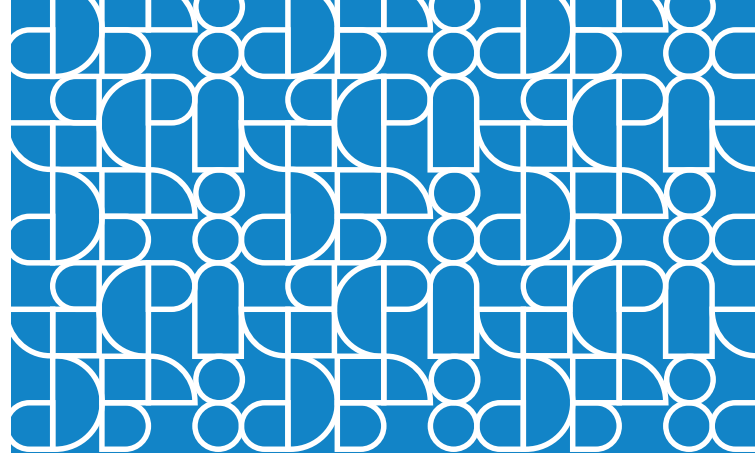
Last fiscal year, more than 550 donors generously contributed across various areas, including artwork, the annual fund, corporate and foundation giving, and leadership-level memberships in the Corporate Leadership Alliance, Masterpiece Society, and Director’s Circle.

This year’s reception, held on September 19 at the Perry Glass Studio, brought together the Museum’s board, representatives from the City of Norfolk, and the philanthropic community to celebrate one of the Museum’s most influential couples: Peter and Penny Meredith. Longtime champions of the Chrysler Museum, the Merediths have been members since 1984 and steadfast supporters ever since.

Peter joined the Museum’s board of trustees in 2000 and served as the board’s first-ever treasurer, before later stepping into the role of board chair. Over the years, he and

Penny have contributed their time and expertise across a remarkable range of committees, including the Finance Committee, Governance Committee, Exhibition and Advisory Committee, Development Committee, and numerous ad hoc committees, including the Capital Campaign Committee, Building Committee, Advancement Committee, Strategic Planning Committee, Education Committee, and Glass Studio Grand Opening Committee.

One of Peter’s most enduring contributions was his leadership role as one of three tri-chairs for the 2019 capital campaign, a \$55 million effort that strengthened the Museum’s programs, facilities, and operations and supported the renovation that shaped the Museum as it is known today. Their support of the most recent capital campaign, including the newly expanded Perry Glass Studio,



builds upon that legacy. As guests gathered in the Peter and Penny Meredith Theater during this year's celebration, it was especially meaningful to recognize that the very space in which we honored the couple exists thanks to their leadership and vision.

Previous years have honored notable donors such as Oriana M. McKinnon, Joan P. Brock, and Pat and Doug Perry. The Chrysler Museum extends its heartfelt gratitude to all its major donors whose generosity ensures that it remains the cultural destination for discovery and belonging.

To learn more about the Chrysler Museum's Major Giving program or how to deepen your impact, contact the Philanthropy Office at [757-333-6318](tel:757-333-6318).

—Kelly Herring
Communications Manager

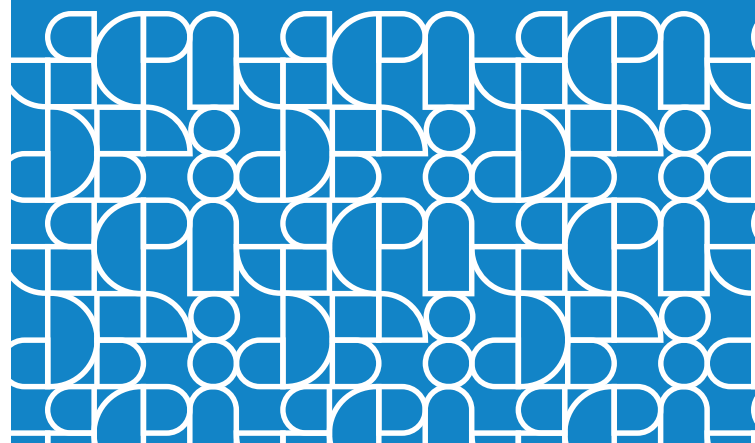
Thank You, Members!

November marked the Chrysler Museum of Art's very first Member Appreciation Month, and the Museum is thrilled to celebrate its success. Together, members created meaningful experiences that deepened engagement, sparked new friendships, and strengthened the vibrant Museum community through art.

Members enjoyed special gifts, behind-the-scenes orientation tours, hands-on creative sessions—including needle felting and pastel printmaking—and a special glass demo with visiting artist Anu Penttinen!

The Museum is especially proud of the Chrysler Cares Volunteer Project, where twenty-five members volunteered thirty-nine hours to build 100 mindfulness kits for veterans and active-duty service members.

Thank you to all the staff, donors, and Museum members who made this month such a success. Your enthusiasm and generosity continue to shape the heart of the Chrysler Museum of Art community.



1-2

The Chrysler Museum team brought wonder all around town, sparking creativity at outreach events across the community.

3-5

Jellyfish, mermaids, and creatures of the deep came out to party, dance, make art, and get wild at IgNITE: Lagoon.

6-9

Museum members and guests partied like it was 1899 at the exhibition preview celebration for *Susan Watkins and Women Artists of the Progressive Era*. Descendants of Susan Watkins from both the Serpell and Watkins families were in attendance.

10-11

To celebrate Robert Rauschenberg's 100th birthday, curator Chelsea Pierce and McColl Center President and CEO Asa Jackson led a guided look at rarely seen works from the collection, followed by screenprinting birthday cards. Supported by the Robert Rauschenberg Foundation.

12-14

Visitors enjoyed Halloween Harvest Festival, which featured live performances by Ballet Virginia, hands-on crafting, a costume parade, and the gallery hosts' annual tradition of becoming living artwork.





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15-17

Celebrating a decade of creativity in the NEON District, the 10th Annual NEON Festival kicked off with an unforgettable first night at the Perry Glass Studio.

18-19

Contemporary Finnish glass artist and designer Anu Penttinen participated in the Perry Glass Studio's Visiting Artist Series in conjunction with the exhibition *Tapio Wirkkala: Still*.

20-24

The Masterpiece Society gathered in November for its annual Art Purchase Dinner. The winning curator was Chelsea Pierce for the artwork *Dark Oxygen* by artist Antonio Santín.

25-26

In September, the Masterpiece Society traveled to Maine for a memorable getaway, including a visit with artist Lauren Fensterstock—where the group selected a drawing for acquisition—a tour of several museums, including the Portland Museum of Art, a private collection visit, and more.

27-29

Visitors made magical memories during Wonder Winterland, a joyful weekend of festive fun, including the Great Chrysler Bake-Off, Second Ending Brass Quintet, sing-alongs with Key Party Dueling Pianos, Gingerbread Land, and screenings of *Happy Feet* and *Happy Feet Two*.

Time Capsule



1965, Norfolk Museum of Arts and Sciences. Children with Skunk. Children's Natural History Class.

As the Norfolk Museum of Arts and Sciences grew during the 1950s and 60s,

the science section expanded with a natural history collection. It primarily featured taxidermied animals, like screech owls, flying squirrels, and various birds. However, living animals, including a snake, armadillo, turtle, and the affectionately named “Jimmie Skunk” in the photograph above, were occasionally part of the experience.

Do you have any memories or photographs of the natural history collection at the Norfolk Museum of Arts and Sciences? We love hearing your stories about the Museum’s past. Feel free to share with us by emailing discover@chrysler.org or calling [757-333-6242](tel:757-333-6242).

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INSIDE 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.
PAGE 3: Esphyr Slobodkina (American, b. Russia, 1908–2002), *Escape No. 1*, 1960, mixed media construction, The Slobodkina Foundation, Photography by Edward C. Robison III; Chinese, *Vase*, Eighteenth or nineteenth century, Blown and cameo-carved glass, Chrysler Museum of Art, Gift of Walter P. Chrysler Jr., 0.2314;
PAGES 4–11: Esphyr Slobodkina (American, b. Russia, 1908–2002), *Levigator #1*, 1950, oil on board, Heckscher Museum of Art, Gift of Martin, Richard, Nancy, and James Sinkoff in loving memory of their parents, Alice and Marvin Sinkoff, 2003.7.2; Louise Nevelson (American, b. Russia (now Ukraine), 1899–1988), *Dream House XXIII*, 1972, painted wood, Whitney Museum of American Art, gift of the American Art Foundation, 96.124; Lynn Gilbert, *Louise Nevelson*, 1978, photograph © Lynn Gilbert; Fritz Glarner, *Esphyr Slobodkina*, 1941, Courtesy of the Slobodkina Foundation © Estate of Fritz Glarner; Esphyr Slobodkina (American, b. Russia, 1908–2002), *Levigator Abstraction*, ca. 1950, oil on masonite, Saint Louis Art Museum, The Linda and Harvey Saligman Endowed Acquisition Fund; Gift of J. Harold Pettus, Gift of Edward J. Costigan in memory of his wife, Sara Guth Costigan, Gift of August A. Busch Jr., Gift of the Estate of Moses Soyer, Gift of Mrs. Richard Meade in memory of her husband, Richard Worsam Meade IV, and Gift of Stuart M. Chambers, all by exchange; Louise Nevelson (American, b. Russia (now Ukraine), 1899–1988), *Tide Garden IV*, 1964, painted and assembled wood construction, Arkansas Museum of Fine Arts Foundation Collection, Gift of Sidney Singer, Sr., Stephens Inc., Gerald Cramer, Martin Oppenheimer, Edward Rosenthal, and John Rosenthal, 1983.030.a-j; Louise Nevelson (American, b. Russia (now Ukraine), 1899–1988), *Necklace*, 1972, polished and unpolished stones, wood, horn, and cello tuning pegs, The Metropolitan Museum of Art, Gift of Louise Nevelson, 1978.172.4; Esphyr Slobodkina (American, b. Russia, 1908–2002), *Abstraction with Red Circle*, 1938, oil on canvas, New Britain Museum of American Art, Olga H. Knoepke Fund, 1994.02; Esphyr Slobodkina (American, b. Russia, 1908–2002), *Striped Evening Muumuu*, circa 1972, cotton, The Slobodkina Foundation, Photography by Edward C. Robison III; Esphyr Slobodkina (American, b. Russia, 1908–2002), *Cape and Pant Suit*, ca. 1970–1979, fabric, The Slobodkina Foundation, Photography by Edward

C. Robison III; Louise Nevelson (American, b. Russia (now Ukraine), 1899–1988), *Dawn's Presence*, 1972–1975, painted wood, Chrysler Museum of Art, Gift of Walter P. Chrysler Jr. 77.1241; **PAGE 12–13:** Chinese, *Vase*, Eighteenth or nineteenth century, Blown and cameo-carved glass, Chrysler Museum of Art, Gift of Walter P. Chrysler Jr. 71.6337; Chinese, *Bowl*, Nineteenth century, Blown and cameo-carved glass, Chrysler Museum of Art, Gift of Walter P. Chrysler Jr., 83.1044; Chinese, *Snuff Bottle*, ca. 1825–75, Blown glass, malachite, and ivory, Chrysler Museum of Art, Gift of Walter P. Chrysler Jr., 80.32.12; Chinese, *Snuff Bottle*, ca. 1825–75, Blown and cameo-carved glass, coral, and ivory, Chrysler Museum of Art, Gift of Walter P. Chrysler Jr., 80.32.6; **PAGES 14–15:** Ilse Bing (American, b. Germany, 1899–1998), *Self-Portrait with Leica*, 1931, printed 1994, Gelatin silver print, Museum purchase; Ilse Bing (American, b. Germany, 1899–1998), *New York, The Elevated, and Me*, 1936, Vintage gelatin silver print, Museum purchase, from the Walter P. Chrysler, Jr., Photography Fund, 2001.3; **PAGES 16–17:** Rafael Soldi (b. 1987, Lima, Perú, Lives and works in Seattle, WA) *Soft Boy*, 2023, Three-channel video. Installation view, Frye Art Museum; pages 18–19: George Morrison (American (Ojibwe), 1919–2000), *Aureate Vertical*, 1958, Oil on canvas, Gift of Walter P. Chrysler, Jr., 71.3018; Emma Stebbins (American, 1815–1882), *Samuel*, ca. 1865–66, carved 1870, Marble, Gift of James H. Ricau and Museum purchase, 86.521; Pierre-Auguste Renoir (French, 1841–1919), *The Daughters of Durand Ruel, Marie-Thérèse and Jeanne*, 1882, Oil on canvas, Gift of Walter P. Chrysler, Jr., in memory of Thelma Chrysler Foy, 71.518; Paul Signac (French, 1863–1935), *The Lagoon of Saint Mark, Venice*, 1905, Oil on canvas, Gift of Walter P. Chrysler, Jr., 77.344; **PAGES 20–21:** Robert Mapplethorpe (American, 1946–1989), *Mario Amaya*, 1978, Gelatin silver print, Gift of the Robert Mapplethorpe Foundation, 2007.9; Robert Mapplethorpe (American, 1946–1989), *Patti Smith (Neckbrace)*, New York, 1977, Gelatin silver print, Gift of the artist, 78.418A; **PAGE 22:** Moritz Daniel Oppenheim (German, 1800–1882), *Türkisches Liebeszeichen (A Turkish Sign of Love)*, 1841, Oil on canvas, Museum purchase, 2025.18; Artist unknown, Ottoman, *Besamim (Spice) Holder*, 19th–20th century, Cast parcel-gilt silver, engraved and chiseled, Museum purchase, 2019.40; **PAGE 23:** Edward Hicks (American, 1780–1849), *The Declaration of Independence*, 1776, 1840, Oil on canvas, Gift of Edgar William and Bernice Chrysler Garbisch, 76.53.1

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Esphyr Slobodkina, *Journey into Future*, 1978, oil on gessoed canvas on Masonite

