



THE CHRYSLER FALL 2023

Save the Date
May 24–September 1, 2024

Early Days: Indigenous Art from the McMichael Canadian Art Collection



IMAGE COURTESY OF SARAH MACAULAY & CO. FINE ART

Lawrence Paul Yuxweluptun (b. 1957), *New Climate Landscape (Northwest Coast Climate Change)*, 2019



Dawn of a New Era

Just about sixty years ago, The Beatles arrived in New York to play on the Ed Sullivan Show and tour the East Coast with stops in Washington, DC, and Miami. They launched a new age of Rock 'n' Roll music and exuberant youth culture. The Chrysler Museum is celebrating that moment in an amazing exhibition, *Paul McCartney Photographs 1963–64: Eyes of the Storm*. We will be the first American venue for this remarkable show. I hope you will take advantage of one of our Member preview days in December to see for yourself.

It seems appropriate to feature artwork about the dawn of a new era as we begin a host of new endeavors at the Museum. We are implementing exciting ideas in every aspect of Museum life, from our structures to our brand to our programming. We have completed construction on the Goode Works on Paper Center. The artworks are being transferred, carefully, and the space will be inaugurated in 2024. The new Perry Glass Studio will begin holding classes next summer, even as we continue to renovate the current Studio. Expect a grand celebration of the fully expanded Perry Glass Studio about a year from now.

The construction and our expanded campus have inspired us to consider all the ways we are a renewed institution. Innovative and thought-provoking exhibitions are another piece of our wider initiative to remain fresh and continue to serve our broad public. Look for different art configurations on our walls, beginning with our already-installed gallery dedicated to Humanism in European art, a soon-to-open gallery featuring the visual arts in the World War I era, and a complete reimagining of the McKinnon Contemporary Art Galleries. I believe that art from any era can be presented in ways that are compelling, new, and relevant. We are looking closely at our public programs and events to ensure they remain meaningful and effective but also forward-thinking and inventive.

To further the Museum's appeal, we have been working with the highly-regarded design firm Pentagram, to revive and reimagine our brand. The new visual identity will emphasize the energized Chrysler Museum, while still retaining the values of our welcoming Museum. Look forward to an unveiling this spring.

None of these exciting projects would be possible without our Members and visitors. Thank you for continuing to be a part of the Chrysler community as we open our doors to a new chapter.

A handwritten signature in black ink, appearing to read "Erik". The signature is fluid and cursive.

Erik H. Neil,
The Macon and Joan Brock Director

On View

**Reckonings and Reconstructions:
Southern Photography from the
Do Good Fund**

August 11–November 5, 2023

Charles Atlas: Selected Video 1987–2015

September 22, 2023–March 24, 2024

Jaime Guerrero: Dendrolatry

September 26, 2023–January 21, 2024

Upcoming

**Paul McCartney Photographs 1963–64:
Eyes of the Storm**

December 5, 2023–April 7, 2024

**A Shared Vision: The Macon and Joan Brock
Collection of American Art**

December 8, 2023–March 10, 2024

**Venetian Glass: Fantastic Creatures
of the Venetian Lagoon**

February 23–August 18, 2024

**I am Copying Nobody: The Art and
Political Cartoons of Akinola Lasekan**

April 13–September 11, 2024

**Early Days: Indigenous Art from the
McMichael Canadian Art Collection**

May 24–September 1, 2024

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©1964 PAUL MCCARTNEY

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PHOTO BY CARRIE NEEDLE

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Paul McCartney Photographs 1963–1964:

Eyes of the Storm

December 5, 2023–April 7, 2024

Eyes of the Storm

The Chrysler Museum is uniquely fortunate to host a very special exhibition of photographs documenting a pivotal event in the history of music. Paul McCartney is sharing the photographs he took during the 1963–1964 tour of The Beatles in Europe and the United States, better known as the “Beatlemania” tour. The exhibition and book, *1964: Eyes of the Storm*, refers to McCartney and band members John Lennon, George Harrison, and Ringo Starr’s eyes while they were at the center of a growing storm of public attention. The exhibition is curated by Paul McCartney himself with Sarah Brown, a photo archivist on behalf of MPL Communications in collaboration with the National Portrait Gallery and its curator, Rosie Broadley. McCartney worked with the late Linda McCartney’s printing specialists, calibrating the final prints which are of superb quality, far exceeding what was available in 1964.

LEFT: Paul McCartney, *The crowds chasing us in A Hard Day’s Night were based on moments like this. Taken out of the back of our car on West Fifty-Eight, crossing the Avenue of the Americas, February 1964.* Photograph ©1964 Paul McCartney

The exhibition follows The Beatles' 1963–1964 tour that started in the band's native Liverpool and progressed to London, Paris, and finally the United States. The band landed in New York on February 7, then traveled by train to perform in Washington, D.C., back to New York, followed by a final stop in Miami before returning to the U.K. The band was overwhelmed by fans, media, and supporters during the U.S. segment of the tour, the first visit for all four to the country except Harrison. Screaming teenagers drowned them out during their press conference at the newly renamed John F. Kennedy Airport and again on set at the Ed Sullivan show. For the young musicians, the U.S. was not just the biggest prize (as McCartney described it) and the largest audience for pop music, but was the home to Black music, Elvis, and rock 'n' roll that they so revered. The country was just as enthusiastic about them in return.

Serving as co-songwriter, co-lead vocalist, and bass guitarist for the band, McCartney had also become an enthusiastic amateur photographer who documented the trip with more than 1,000 photographs. The images have been preserved in McCartney's archive for nearly sixty years, and he was excited about the collaboration with the National Portrait Gallery to exhibit this unique portrait of a pivotal moment in the history of popular culture and one that captured the manic response to the debut of these hugely talented musicians, from their point of view. From 1964 until this exhibition and coordinating catalogue debuted in June 2023, these photographs have never been printed, exhibited, or even seen.

McCartney's interest in photography had been piqued by his friendship with two German photographers during the band's time in Hamburg in 1960. The appeal grew as he practiced his photographic technique with his younger brother Michael, whom Paul had gifted a Rollei twin-lens reflex camera he bought on that trip to Germany. It would be a few years before he would have access to his own camera.



From 1964 until this exhibition and coordinating catalogue debuted in June 2023, these photographs have never been printed, exhibited, or even seen.

McCartney hand-selected nearly 220 photographs which represent the entire three-month tour in this exhibition. The Chrysler Museum of Art's debut of this exhibition in the United States coincides with the sixtieth anniversary of The Beatles' tour, which changed history. The country was still reeling from the assassination of President John F. Kennedy in Dallas in December 1963, making the exuberant reception of the band all the more joyous. Their hit album *Meet the Beatles!* reached number one in the Billboard charts during the trip, vindicating the risky decision to travel so far on a concert tour.



LEFT: Paul McCartney, *Paul McCartney, self portrait, London 1963-4*, Photograph ©1963-4 Paul McCartney



Paul McCartney, *Ringo Starr, London 1963-4*, Photograph ©1963-4 Paul McCartney

As the band was preparing for the tour, they were given a camera and began learning how to use it. The Asahi Pentax SV was a serious piece of equipment, and the progress of the exhibition shows McCartney quickly and methodically mastering it. His archive preserved both film negatives as well as additional contact sheets for which the film negatives were not preserved. Film shops returned developed negatives along with the positive printed contact sheets; direct positive prints of the developed negative film as it had been cut into five-frame strips and laid on a sheet of photo paper in sequence, almost cinematically. McCartney's sheets are a testimony to his discipline and success as they include very few failed exposures. The Pentax SV was still a fully manual 35 mm single-lens reflex camera, the forerunner of the highly successful Spotmatic and K1000 lines, models that stayed in production, nearly unchanged, until 1997, proving the excellence of the original design. It was an innovative machine, first introduced in 1957 as the SP, and featured the first instant-return mirror, making swift and multiple shots easy. The SV still lacked a light meter, which is why McCartney would ask the constantly-present photographers to share their camera settings—no doubt adding to the sense of camaraderie with this entourage that can be seen in so many of the exhibition photographs. The SV also predated the introduction of the split-prism focus aids that were included in the next models. McCartney developed discipline and patience in making sure subjects were in focus. He often used 400 ASA film, which was the most sensitive low-light film generally available and allowed for all the indoor shots to be taken without a flash.

McCartney's self-portraits in a mirror, both in London and Paris, give us an uncanny premonition of today's selfie culture.



Paul McCartney, *Self-portraits in a mirror. Paris 1964*, Photograph ©1964 Paul McCartney

It's not clear exactly when each of the band members acquired their Pentax cameras, but all used them at points on the 1963–1964 "Beatlemania" tour. During the beginning legs of the tour in Liverpool, London and Paris, the band were, as McCartney describes, "a nothing little band." Each stage of the tour gave them new skills as entertainers, musicians, and TV performers, leading up to the explosive U.S. debut. Television was pivotal to their success, not only on the Ed Sullivan appearances, but prior to that during The Beatles Christmas special broadcasts from London. The performances from the Prince of Wales Theatre in London on November 4 and on BBC TV on December 7 were tuned in by 21 and 22 million viewers respectively, cementing their status as a TV phenomenon. They were also stalwart performers, performing for sixteen nights at the Finsbury Park Astoria.

McCartney's self-portraits in a mirror, both in London and Paris, give us an uncanny premonition of today's selfie culture. One sees a young man enjoying success but gradually realizing that, despite these

efforts, he no longer has control over his own image and, as he wrote, "we no longer had the time, despite our best intentions, and could no longer be who we really wanted to be." The band played an impressive two shows a day for most of the eighteen-day run in Paris, with only two days off. In a Paris studio on January 29, they recorded two of their hits in German, a reminder of how important their time in Hamburg in 1960 had been to them, and not just for the uniquely European and iconic hairstyles they eventually adopted because of that stay.

After a brief stop in the U.K., they embarked for New York on February 7, mainly for their appearance on the Ed Sullivan show. Sullivan had seen first-hand the crowd reaction to their return from a short Swedish tour in October, convincing him of the strength of The Beatles phenomenon. On February 9, the band had their history-making first appearance on Sullivan's program and performed five songs, drawing together more than 73 million viewers in a common experience that defined a generation. On February 11, the band



LEFT: Paul McCartney,
*John in Paris, January
1964*, Photograph
©1964 Paul McCartney

BELOW: Paul McCartney,
*John and George,
Paris 1964*, Photograph
©1964 Paul McCartney





Paul McCartney, *George looking young, handsome and relaxed. Living the life. Miami Beach, February 1964*, Photograph ©1964 Paul McCartney



Paul McCartney, *Photographers, Central Park, New York, February 1964*, Photograph ©1964 Paul McCartney

traveled by train from New York to Washington, D.C., experiencing the dramatic contrasts of American society and culture that McCartney documented. They played at the Coliseum and then attended a party in their honor at the British Embassy before heading back to New York for concerts at Carnegie Hall. McCartney enjoyed turning his lens on the media in Central Park but was just as mesmerized as they were by the kind of response the band was generating.

McCartney reached for his color film when the band landed in Miami on February 12. They performed for a second Sullivan appearance on February 16, this time from the Deauville Hotel where they were staying. A photo shows them rehearsing in the short terrycloth jackets the hotel offered its guests in lieu of bathrobes. These they loved and became a uniform to them during their stay, which was memorialized by *LIFE* magazine. In McCartney's color photos, we see both George Harrison and Ringo Starr holding their own Pentax cameras; photography was a shared Beatles interest. Their short stay, with swimming and boat trips, served as a fitting vacation to cap off their historic trip. They returned to the U.S. later that year, by which time they had the number one and two albums on the Billboard chart.

This exhibition captures McCartney's experience of the tour, the frenzy around them, the friendship, as well as his own growing command of photography. He took pictures not because the band needed publicity photos but because he loved photography for its expressive and experimental potential. These rediscovered photos give us a new window and completely different experience of a historic tour that many in our area, and across the country, still vividly remember, making the universally known songs even more powerful and meaningful.

—Lloyd DeWitt, PhD
Senior Curator and Irene Leache Curator of European Art

Paul McCartney Photographs 1963–1964: Eyes of the Storm is curated by Paul McCartney with Sarah Brown on behalf of MPL Communications Limited and Rosie Broadley for the National Portrait Gallery, London, and presented by the Chrysler Museum of Art. This exhibition is supported by the Horace W. Goldsmith Special Exhibitions Endowment.

Charles Sprague Pearce. Paris 2



A Shared Vision: The Macon and Joan Brock Collection of American Art

December 8, 2023–March 10, 2024

A Shared Vision for American Art

This winter, the Chrysler Museum will present *A Shared Vision: The Macon and Joan Brock Collection of American Art*, an exhibition that showcases one of the most pivotal and dynamic periods in the history of American art. Within the exhibition, works by a wide range of artists, from Winslow Homer, Childe Hassam, and John Singer Sargent to Marsden Hartley, Max Weber, and George Bellows, chart a broad history of American art. Less well-known figures such as Mary Fairchild MacMonnies Low, Helen Corson Hovenden, and Sally Michel Avery bolster the rich depth of the collection and propose new contours to the shape of American art history. The exhibition is accompanied by a richly illustrated catalogue, with contributions authored by leading scholars of American artforms throughout the United States.

Featuring 49 paintings, watercolors, pastels, and prints, *A Shared Vision* is comprised entirely of works collected over the past three decades by Virginia Beach collectors and philanthropists Joan Brock and her late husband Macon. Building upon the Brocks' longstanding leadership and generosity at the Chrysler Museum, the gift of these 49 works of art represents the most transformative addition to the institution's holdings since Walter P. Chrysler, Jr.'s foundational gift more than 50 years ago. The Brocks exercised great foresight in the construction of this collection for the public's benefit, and the gift now elevates the stature of the Chrysler Museum's American art holdings and programs, helping to cement the Museum as a national leader in the exhibition, study, and appreciation of American art.

The Brock Collection spans around 100 years, from just before the Civil War to the heights of the Cold War and the Civil Rights Movement. Together, the works encapsulate an era of rapid transformation in the

visual arts, an evolution reflective of the tectonic shifts in American political and social life during the same period. The exhibition begins around the era of the Civil War when the National Academy of Design served as the key venue in the promotion of a national school of landscape painting. Two key figures of this movement, Sanford Robinson Gifford and John Frederick Kensett mark the transition from the dominance of landscape painting to the postbellum years in which more varied styles and subjects competed on the walls of the Academy. Figure and genre painters like John George Brown, John La Farge, and Winslow Homer all found success at the National Academy.

Through the 1870s, the artists that followed, like William Merritt Chase, Charles Sprague Pearce, and Julian Alden Weir, challenged the authority and conformity of the National Academy. These artists honed their craft in Europe and wore their hard-earned international



John La Farge, *Water Lily with Green and Red Pads*, ca. 1883

The gift of these 49 works of art represents the most transformative addition to the institution's holdings since Walter P. Chrysler, Jr.'s foundational gift more than 50 years ago.

accolades as badges of honor back home. The Brock Collection is particularly rich in chronicling episodes of American artists abroad around the turn of the twentieth century. In addition to expatriates and inveterate travelers, the exhibition includes numerous examples of artists who lived and worked in the colony at Giverny, like MacMonnies, Willard Leroy Metcalf, and others. The exhibition also sheds light on the experience of women artists who sought training and professional opportunities in Europe. Hovenden and MacMonnies enrolled at the progressive Academié Julian in Paris and found success exhibiting at the Salon, while Mary Cassatt participated in the groundbreaking Impressionist exhibitions and forged an innovative and highly personal style of printmaking.

Eventually, the challenge posed by forward-thinking artists, steeped in European styles, fractured the National Academy's power and influence within the American art establishment. In 1898, several artists banded together to form the Ten American Painters, who mounted their own exhibition away from the more conservative National Academy. The group's organizers included several artists found in the Brock Collection, including John Henry Twachtman, Hassam, and Weir. Twachtman's highly Impressionist *Spring* was included in the group's first exhibition at Durand-Ruel Galleries in



William Merritt Chase, *At her Ease*, ca. 1889

New York. In Boston, painters like William McGregor Paxton and Frank Weston Benson, who trained in Europe and were enamored of old master painters, formed their own loosely organized movement. The Boston School, as it came to be known, embraced tradition in terms of subject matter and composition while they also welcomed more painterly approaches borrowed from Impressionism and other progressive modes.

As impressionist-inspired styles became more widely accepted in the United States, subsequent generations challenged the new status quo. Young and brash Realist painters like Bellows and George Luks joined with fellow artists to form "The Eight," a group united less by a shared style and more by their commitment to ushering in a new avant-garde. American painters like Weber and Hartley, who engaged the most up-to-date modern styles they encountered in Europe, like Cubism and Fauvism, propelled American modernism even further. At the dawn of World War I, the Armory Show introduced European modernism to a wide American audience and also showcased the work of the United States' own progressive artists like Arthur B. Davies, Charles Sheeler, and many other artists included in the exhibition. Through the twentieth century, American painting diverged in numerous directions, many of which are traced through the works in the Brock Collection. Through World War II, the works in the Brock Collection by Jane Peterson, Avery, and William Bazotes chart the persistence of representation in painting despite the overwhelming turn toward abstraction in American art.

As collectors, Macon and Joan Brock exercised great discipline and prudence in assembling a collection that both traced the contours and probed the interstices of a focused period of American art history. This exhibition and its accompanying catalogue build upon a legacy of scholarship in American art at the Chrysler Museum, one that has been greatly enhanced by the generosity of the Brocks. The gift of many of these works to the Museum attests to the Brock's keen foresight in building a collection for the benefit of the public in Hampton Roads and beyond.

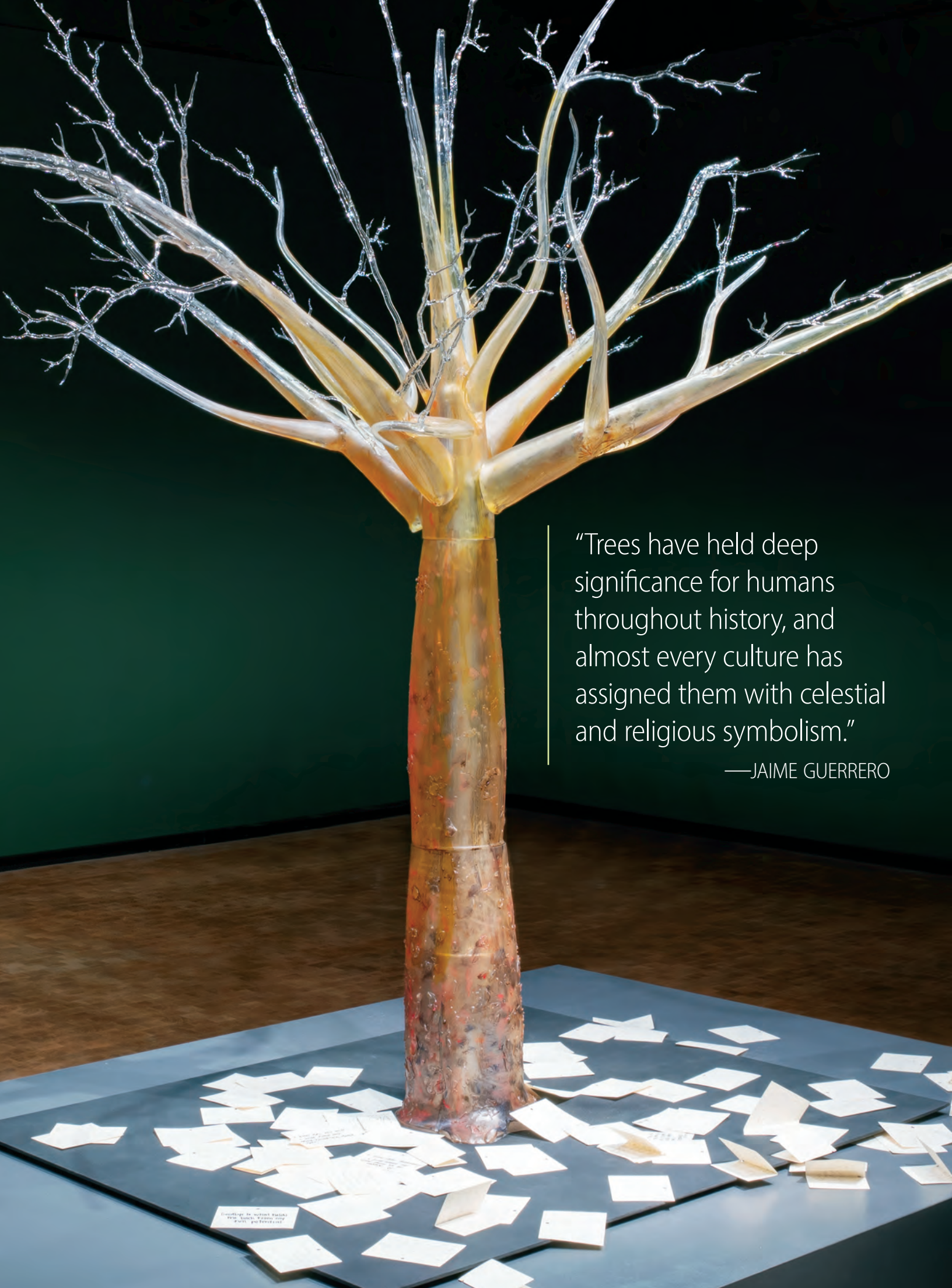
—Corey Piper, PhD,
Brock Curator of American Art



ABOVE: John Singer Sargent,
Ladies in the Shade: Abriès, 1912

RIGHT: Charles Burchfield,
Hot Morning, 1915





“Trees have held deep significance for humans throughout history, and almost every culture has assigned them with celestial and religious symbolism.”

—JAIME GUERRERO

Jaime Guerrero: Dendrolatry

September 26, 2023–January 21, 2024

Dendrolatry

Jaime Guerrero (American, born 1974) creates blown and hot-sculpted glass artworks that underscore the human dimension of contemporary social issues in American life. Guerrero's life-size blown glass sculpture *Farm Worker*—which can be viewed in Gallery 119 and is part of the Chrysler's permanent collection—explores issues of identity and belonging, relating specifically to the artist's Chicano (Mexican American) experience; the artwork highlights the vulnerability of immigrant laborers, a topic that is close to the artist's heart as himself the child of immigrants.



PHOTO PROVIDED BY THE ARTIST

For *Dendrolatry*, his site-specific temporary installation at the Museum, Guerrero has assembled a magnificent glass tree from blown, sculpted, and flame-worked elements. The artist explains that the intention of this piece is to establish a communal environment within the Museum, bringing people from all backgrounds and ideologies together for reflection and healing.

Dendrolatry draws upon Guerrero's personal experiences as well as from religion, folklore, myth, ritual, and spirituality. "Since the beginning of human communities, trees have had immense and tangible significance to our existence," Guerrero observes. "Trees are essential to life—biologically and culturally—and they hold a special place in both our collective unconscious and cross-cultural ideas and practices.

"Societies across the globe recognize the symbolic elements of trees: the leafy canopies that reach up to the heavens, as the roots penetrate to the underworld. Trees have held deep significance

for humans throughout history, and almost every culture has assigned them with celestial and religious symbolism."

The examples are numerous. In Norse mythology, an enormous ash tree called Yggdrasill connects the nine worlds, including the realms of humans and gods. Within the Abrahamic faiths (Judaism, Christianity, and Islam) the Tree of Knowledge grows in the Garden of Eden. Similarly, the concept of a World Tree is central to the cosmology of Mesoamerican cultures including the Maya, Aztec, Mixtec, and Olmec. Observations like these come together in Guerrero's reverential title, *Dendrolatry*.

Dendrolatry exemplifies Guerrero's commitment to using his practice to bring people together and his emphasis on human connections and commonalities. "My inspiration for this piece came while contemplating our current social predicament and the timely need for healing," Guerrero reflects. Visitors are invited to engage with a response station located within the gallery, providing space to leave messages, heartfelt notes, or even prayers—whether they are directed toward ancestors, loved ones, or others who have been lost. Guerrero shares, "What I hope for people to take away from my work is some kind of a connection, an experience, or deeper interaction that is unspoken."

Guerrero's impact on the Chrysler Museum's community extends far beyond the presentation of his art. In September, Guerrero visited Norfolk as part of the Perry Glass Studio's Visiting Artist Series. Throughout the week, he worked in the hot shop with local college classes and community groups like Teens With a Purpose, shared his blowing and sculpting skills during daily public demonstrations, and discussed his work during an intimate evening Artist Talk.

To kick off the opening of his exhibition in September, Guerrero joined the Studio team for a very special Glass After Dark event. At the close of the exhibition in January, Guerrero will return to Norfolk and lead a ceremonial burning of the response-station offerings inside a hot glass vessel at the Perry Glass Studio. We invite you to return to be part of this special experience.

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



Mark Rothko, *No. 5 (Untitled)*, 1949

ON THE ROAD

Chrysler's Collection Around the World

The Chrysler Museum of Art is known across the globe for its remarkable collection. Each year, the Museum receives a substantial number of requests from other institutions to borrow works for temporary exhibitions.

All these requests are carefully reviewed with the Museum's curatorial team considering the object's condition, the scholarly merit of the exhibition, and the impact of its absence on our visitors' experience. When a loan is approved, it becomes a significant opportunity for the Chrysler Museum to forge new relationships with other museums and to highlight to their audiences what we have to offer here in Norfolk. Here are just a few works from the Chrysler Museum's collection currently on the road.

Traveling the furthest is Claude Monet's atmospheric *View of Vernon* (1886), which has left the Museum's Impressionism galleries for Japan. The village of Vernon was near Monet's home in Giverny and evokes the artist's interest in capturing a landscape unspoiled by the industrialization that was sweeping France. The painting was requested for an exciting new exhibition, *Claude Monet: Series Paintings*, at the Ueno Royal Museum in Tokyo through January 28, 2024. It will then travel south to the Osaka Nakanoshima Museum from February 10–May 6, 2024.

The works of Paula Modersohn-Becker offer an unflinching glimpse into the lives of women in Germany at the turn of the century. The Chrysler Museum's *Girl with a Baby Among Birch Trees* (1905) is on view at the New Museum in New York in the exhibition *Judy Chicago: Herstory*—Chicago included Modersohn-Becker's name in her iconic piece *The Dinner Party*—through March 17, 2024. After the New Museum's exhibition, the painting will move across town to the Neue Galerie for an exciting new retrospective, *Paula Modersohn-Becker*. On view at Neue from June 6–September 9, 2024, the exhibition will move to the Art Institute of Chicago from October 12, 2024–January 12, 2025.

The painter Mark Rothko believed that darker colors, like the deep blues and grays in the Chrysler Museum's *No. 5 (Untitled)* (1949), could evoke feelings of tragedy and melancholy. The painting is in Paris for a retrospective on the artist, aptly named *Rothko Retrospective*. Organized by the Foundation Louis Vuitton, the exhibition runs through April 2, 2024.

Beyond loaning works of art, the Chrysler Museum also organizes exhibitions that tour following their presentation in Norfolk. After



TOP TO BOTTOM:
Claude Monet, *View of Vernon*, 1886;
Paula Modersohn-Becker, *Girl with a
Baby Among Birch Trees*, 1905

closing on August 20, *Barbara Earl Thomas: The Illuminated Body* traveled west to the Wichita Art Museum and runs through January 14, 2024, before moving on to Philadelphia's Arthur Ross Gallery from February 17–May 21, 2024.

Chrysler Museum staff are gearing up to send an exciting new exhibition on the road. *The Triumph of Nature: Art Nouveau* from the Chrysler Museum of Art, features highlights from the Museum's extensive collection, known to be one of the finest in the country. The Museum's Conservation team has been busily treating and cleaning objects over the summer, while its Preparator and Registration teams prepare the works for travel. Stay tuned for more details about the show in an upcoming issue of *The Chrysler* magazine.

—Mark A. Castro, PhD,
Director of Curatorial Affairs



Stewards for Pacific Northwest Coast Art

Special exhibitions inspire our dedicated staff to dig deeper into the Chrysler Museum's extensive holdings, where they continually learn new things. The traveling exhibition *Preston Singletary: Raven and the Box of Daylight* presented a welcomed opportunity to reexamine examples of Native American art in the Chrysler's permanent collection, some of which had not been studied or displayed since they were donated to the Museum in the 1930s.

A wooden totem pole model, a canoe model, and several small baskets were brought out of storage, cleaned, conserved, and put into the spotlight in conversation with Preston Singletary's contemporary glass art. These historical works not only demonstrated the skills and aesthetics of Pacific Northwest Coast carving and weaving; they also enriched visitors' understanding of these varied cultures and shed light on the experiences of coastal peoples.

During curatorial research, outside experts were consulted for the accurate identification of tribal affinity, provenance, function, and meaning. Guidance came from Ann McMullen of the Smithsonian's National Museum of the American Indian in Washington, D.C. as well as Rebecca Andrews and Ashley Verplank McClelland from the Burke Museum of Natural History and Culture at the University of Washington in Seattle.

The totem pole and canoe were confirmed as models made by the Kwakwaka'wakw and Haida peoples for sale to non-Natives around the turn of the twentieth century. Objects like these began to be carved in the mid-1860s, at a time when full-sized totem poles and canoes were no longer being created due to the decimation of Native populations and the disruption of local traditions. Models enabled Pacific Northwest Coast artists to keep traditions alive and pass on their knowledge and skills to the next generations. These models exhibit the same technique,

LEFT: Kwakwaka'wakw, British Columbia, *Model for a Totem Pole*, late 19th or early 20th century

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Haida, Haida Gwaii (Queen Charlotte Islands), British Columbia, *Model for a Canoe*, late 19th or early 20th century

form, design, and painting used for full-scale objects, which were often of great prestige and importance.

Curatorial research also enabled a group of baskets, cataloged as from the Aleutian Islands, to be reattributed to the Tlingit people of southeast Alaska. While Aleut weavers use rye grasses and decorate their baskets with wool yarn embroidery or bird feathers, Tlingit weavers use the roots of spruce trees and decorate their baskets with a false embroidery of dyed grass.

Further attention was paid to the physical condition of these artworks by conservators, who not only aimed to preserve and protect these pieces but to also help them look their very best. While structurally stable and with no major condition issues observed, all of these works still required some amount of cleaning due to their age and original materials.

Loose dirt was removed with brushes and a vacuum at low suction. Despite the initial cleaning, the wooden totem pole and canoe models remained dull in appearance, prompting further examination by microscope and ultraviolet (UV) light.

UV illumination revealed that dust and grime were embedded in a wax coating on the surface of the Kwakwaka'wakw totem pole model. After testing various methods, dry cleaning with cosmetic sponges was found to reduce the grime, while the

mild abrasive present in the sponge simultaneously worked to burnish or shine the wax coating itself. Similarly, examination of the Haida canoe model under UV light helped detect the presence of a natural resin varnish on the wood, which was also cleaned and brightened using cosmetic sponges. Scratches in the canoe's paint from its metal stand were retouched with reversible conservation-grade paint, while the stand itself was improved by covering its points of contact with shrink-wrap tubing to prevent any future abrasion.

The Tlingit baskets were in very good condition overall. However, a few fiber strands from one basket had broken and were misaligned. These breaks were rejoined using Japanese tissue, secured with wheat starch paste, and toned to match the original materials.

As stewards of our collection—and the various people, stories, and traditions that objects in these collections represent—the Chrysler staff remains mindful of the shared responsibilities that we hold.

—Carolyn Swan Needell, PhD,
Carolyn and Richard Barry Curator of Glass;
Katie Rovito, NEH Fellow in Paintings Conservation;
and Mark Lewis, Conservator



Tlingit, southern Alaska, *Basket*, early 20th century



RENDERING PROVIDED BY ARTIST

A new outdoor sculpture has graced the Chrysler Museum campus. Visitors may recognize the word 'Tsenacommakah' from our newly minted Land Acknowledgement. Tsenacommakah is the Indigenous name for the land on which the Chrysler Museum stands. Created by four Pamunkey tribe artists, Erick Krigsvold, Rebecca Hill, Ethan Brown, and Yvonne Goad, *Tsenacommakah* (2022) features motifs important to Native life and culture. Moving left to right, from sea to land to fire, each letter of the lightbox portrays animals and elements

that celebrate the peoples who have been living on and cultivating this land from time immemorial. Commissioned by the Richmond-based organization Reclaiming the Monument, *Tsenacommakah* was first installed at Libby Hill in Richmond in 2022 in honor of Native American Heritage Month in November. Now on a long-term loan to the Chrysler Museum, *Tsenacommakah* makes a striking visual statement to honor past, present, and future Indigenous peoples of Virginia.

Reaffirming the Commitment to Indigenous Peoples

This summer, the Chrysler Museum of Art unveiled a bronze plaque recognizing the Indigenous Peoples, the traditional stewards of Tsenacommakah, the land on which the Museum is located. The acknowledgment affirms the Museum's commitment to honoring the Indigenous Peoples whose cultural heritage and artwork is currently held in its collection.

The Museum formed a Native Advisory Committee in 2022 to help shape the institution's programming and indigenous collection through support and feedback. The committee comprises twelve individuals from across the state, representing several indigenous cultures. From this committee, the Land Acknowledgement was initiated. In December 2022, the Chrysler Museum of Art Board of Trustees unanimously voted to approve the proposed acknowledgment. While a land acknowledgment is not enough, it is a starting point in recognizing how Indigenous Peoples have been marginalized through historical events and systemic injustices. It creates awareness of the ongoing presence and contributions of Indigenous Peoples within our community, expresses gratitude to those whose territory on which we reside, and honors those who have been living on and cultivating this land from time immemorial.

The Chrysler Museum of Art acknowledges and honors the Indigenous Peoples, the traditional stewards of Tsenacommakah, the land on which the Museum is located, the local area we serve, and the "Mother of Waters" (The Chesapeake Bay): the Cheroenhaka Nottoway, Chickahominy, Eastern Chickahominy, Mattaponi, Nansemond, Nottoway, Pamunkey, Patawomeck, Upper Mattaponi, and Rappahannock peoples as well as the Monacan nation, and pay our respect to their members, and all Indigenous Peoples residing in Virginia in the past, present, and future.

"On behalf of the Nansemond Indian Nation, we are very proud to join our sister tribes, the Chrysler Museum of Art, and supporting partners to celebrate the acknowledgment and significance of Indigenous People in the Norfolk community," said Chief Keith Anderson, Nansemond Indian Nation. "As we move forward, it is imperative that initiatives like this continue throughout the Commonwealth of Virginia; we applaud and thank the Chrysler for its efforts to be an invaluable pioneer in endeavors such as these." Chief Anderson added.

The Chrysler Museum is committed to fostering a diverse and inclusive environment from our programming to our collections.



PHOTOS BY EDHARD WHEELER



A ceremony held in July began with a blessing by Chief Mark T. Fallingstar Custalow, Mattaponi Indian Tribe. Remarks were given by Chief Keith Anderson, Nansemond Indian Nation, Chief Walter David “Red Hawk” Brown, III, Cheroenhaka Nottoway Indian Tribe of Southampton, Kevin Krigsvold, CEO/President, Pamunkey Indian Enterprises, LaVoris Pace, Deputy City Manager, City of Norfolk, Erik Neil, Macon and Joan Brock Director of the Chrysler Museum of Art, and Kirk Levy, Esq., Vice Chairman, Chrysler Museum Board of Trustees. A group of dignitaries and members of the public attended the dedication.

With that in mind, the Chrysler has made several initiatives. The interpretation of materials in the Museum collection are re-examined to include their historical context and contemporary viewpoints. Indigenous art is identified in the collection and is being included in re-installation plans in the context of American art as well as Mesoamerican art. Museum staff actively consult with the Native Advisory Committee and local experts about programming and upcoming exhibitions, including *Early Days: Indigenous Art from the McMichael Canadian Art Collection* (May 24–September 1, 2024) and *Clearly Indigenous* (June–September 2025).

“We want to thank the members of the Native Advisory Council for devoting their time and expertise to the Chrysler Museum,” said Erik Neil, Macon and Joan Brock Director of the Chrysler Museum of Art. “Their ideas, thoughts, and guidance have provided a great impact, and we appreciate the different voices this group brings to the table. This partnership furthers our commitment to reaching as many in the community as we can and is vital to our mission of bringing art and people together,” Neil added.

To learn more about the land acknowledgment, please visit chrysler.org/land.

NATIVE ADVISORY COUNCIL MEMBERS

Ken Custalow, *Chickahominy Eastern Division, Tribal Relations Manager, Dominion Energy*

Sylvia Nery-Strickland, *Member, Cheroenhaka Nottoway Tribe*

Keith Anderson, *Principal Chief, Nansemond Indian Nation*

Lynette Allston, *Chief, Nottoway Indian Tribe of Virginia*

Shaleigh Howells, *Cultural Resource Director & Museum Director, Pamunkey Indian Tribe*

Bernard Means, PhD, *Teaching Assistant Professor, Virginia Commonwealth University*

Nikki Bass, *Nansemond Indian Nation, Tribal Council Vice Chair*

Danielle Moretti-Langholtz, PhD, *Curator of Native American Art, Muscarelle Museum of Art*

Kevin Krigsvold, *CEO/President, Pamunkey Indian Enterprises-Professional Services*

Michael Cloud-Butler, *Ojibwe American Indian from Lac Courte Oreilles, Wisconsin & Artist*

Hans VonKruger, *SVP, Market Executive – Bank of America*

Lee Lockamy, *Chief Emeritus, Nansemond Indian Nation*



PHOTO PROVIDED BY HOURIGAN

New Spaces and Experiences on the Horizon

Inside the Museum, the Goode Works on Paper Center construction was completed in September. The study gallery space is warm and inviting, and visitors are surrounded by beautiful casework. Storage cabinets, a shelving display, a custom barn door, and a unique entry vestibule combine to give this small space prominent character. Venturing into the archive area, visitors will come upon a brilliantly polished concrete floor, a custom-built staircase, and a seemingly endless number of customized storage drawers. The mezzanine provides even more space to organize and sort potential items to display in the galleries. Once selected, pieces can be sent down the dumbwaiter to the first floor of the Center. For the next several months, Museum staff will begin filling the area with



PHOTO PROVIDED BY HOURIGAN

the entire Chrysler Works on Paper collection, which is now around 10,000 items, plus room for growth. The Center will improve public access to photographs, drawings, prints, and other works on paper. Be sure to visit and see the final result when it opens in early 2024.

Across the street, the Perry Glass Studio expansion is on track and taking visible shape to anyone who walks or drives by. Steel columns, beams, joists, and decking have just been installed, making the “bones” of the structure complete and providing a great perspective of the overall building footprint. Work will shift to getting the building “dried in,” which means protecting the space from the elements as winter approaches. In the coming months, expect more framing, metal wall panels, windows and doors, and the roof. Next, interior walls will be framed out, the conduit will be run for electrical, plumbing and data, ductwork will be installed, and in early spring, drywall will be installed to cover all this work. See more details and project photos at chrysler.org/construction-updates.

Chrysler Museum Repatriates Cultural Artifact to Nigeria

The Chrysler Museum of Art and the National Commission for Museums and Monuments Nigeria (NCMM) collaborated on the restitution of an original Bakor monolith from the village of Njemetop in Cross River State to Nigeria.



The monolith was originally bequeathed to the Chrysler Museum in 2012. Unknown to its original donors and the Chrysler Museum, this monolith was discovered to have been illegally looted from Njemetop, which it occupied for centuries, and was last photographed around 1961. The Njemetop monolith represents approximately 300 carved basalt and limestone monoliths representing community leaders and ancestor figures. They have been dated to between the 16th and 17th centuries and are unique in Africa.

The Museum was made aware of the history of the Bakor monolith through a visit from an outside expert in African art. Guided by the institution's professional and ethical standards, the Museum investigated the piece's provenance and contacted the NCMM. The piece was deaccessioned by the Museum's Board of Trustees, and arrangements began for the return of the Bakor monolith to the Nigerian government.

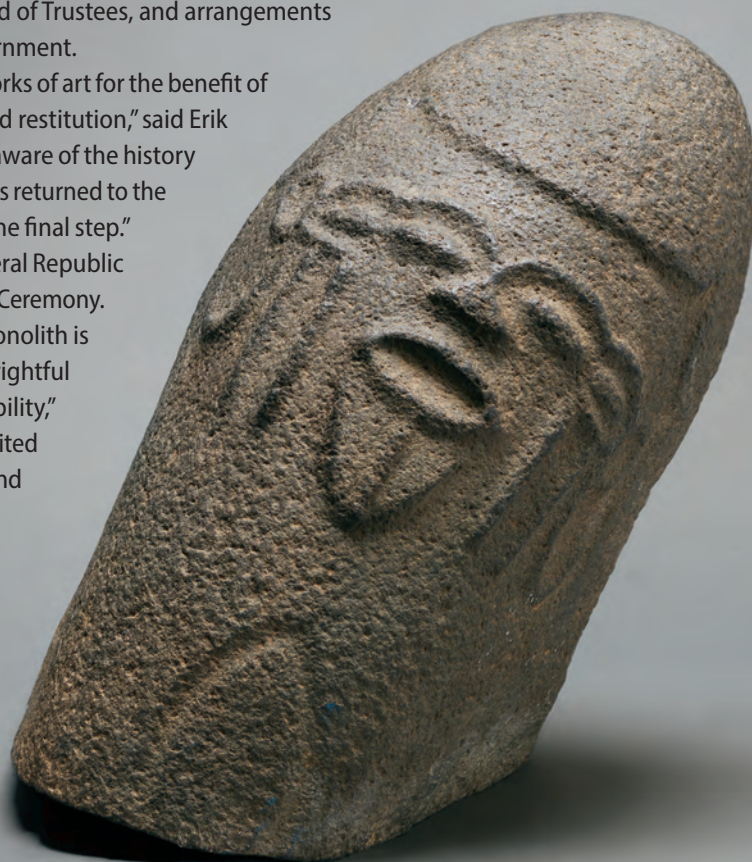
"It is the duty of all art institutions to preserve and care for works of art for the benefit of the public, part of which includes thoughtful deaccessioning and restitution," said Erik Neil, Macon and Joan Brock Director. "As soon as we were made aware of the history of the Bakor monolith, we took swift action to ensure the piece was returned to the Nigerian government. Restitution to the people of Nigeria was the final step."

Museum representatives traveled to the Embassy of the Federal Republic of Nigeria in Washington, D.C. on Friday, June 23, for a Repatriation Ceremony.

"This decision by Chrysler Museum to return this timeless monolith is worth emulating. The returning of this magnificent stone, to its rightful home, demonstrates adherence to the obligation and accountability," said H.E. Dr. (Mrs.) Uzoma Emenike, Nigeria's Ambassador to the United States of America. "This event is a testament of the recognition and mutual understanding between the two nations."

The Chrysler Museum of Art collaborated with The Factum Foundation for Digital Technology in Preservation, with the support of the Carène Foundation, on the production of a resin facsimile of the monolith. This facsimile will be used by the Museum as an educational tool for discussing the restitution of cultural objects.

INSET: From left to right: Mrs. Mobolaji Sakirat Ogundero, Deputy Chief of Mission (DCM) Ambassador, Erik H. Neil, Macon and Joan Brock Director of the Chrysler Museum of Art, H.E. Dr. (Mrs.) Uzoma Emenike, Nigeria's Ambassador to the United States of America, Kirk Levy, Esq., Vice Chair, Board of Trustees, Chrysler Museum of Art



Ekoi people (Nigerian), *Akwanshi Head*, ca. 1600



PHOTOS BY KELLY HERRING

Programs with Greater Impact

This fall, you may have noticed an increase in children and family programs at the Museum, and you can expect to see more. Art museums provide a unique and impactful environment to foster learning for young children, and we want to ensure we give a developmental boost to the littlest citizens in our community and support them as they grow and learn.

A few programs are reboots of fan favorites while others are brand new. For instance, Tickle My Ears is now designed for babies and toddlers under 24 months, instead of children under 5. It focuses on sensory play and concentrated time for caregivers and babies to “talk” with one another. We sing songs, laugh, and have fun with our littles in an inspiring environment.

For children ages 3–5, we now have the new program Pre-K Art Play. Each month, a new art object, book, and theme is introduced to support development, listening skills, language and vocabulary. In addition, an art activity is offered as a chance for children to practice fine and gross motor

skills. It’s a fun and educational time for early learners and their caregivers.

There are also increased opportunities for families to learn and make memories together with programs like Second Saturday Pop-Ups and added family programming at Museum events, like the NEON Festival, and at sites around Hampton Roads. This fall, we appeared at the Children’s Festival, Neptune Festival, and the Fantastic Planet Festival at Old Dominion University. Plus, look out for the debut of Wonder Guides, child-friendly, exciting Museum scavenger hunts connected to the elements and principles of art.

Last but not least, our Family Days have expanded into Family Festivals. In June, we enjoyed Earth, Wind, and Fire: A Festival of Stories, Wonder and Surprise, and in October old and new traditions abounded at the Halloween Harvest Festival. When you think of the Chrysler Museum, we hope you see us as family, here to create art and memories with all of you.

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Young Artists at Work

Equipped with their sketchbooks and imaginations, young artists in the Chrysler Art Studio Summer Classes for Kids start their days at the Museum with idea generation.



PHOTO BY KELLY HERRING

This summer the Diamonstein Education Workshop was a place to connect with fellow art lovers and forge new friendships. Young artists brought their inquisitive energy into the galleries. Exploring a variety of art materials and immersing themselves in technical demonstrations, young artists learned something new and enhanced existing skills.

Each class was led by a talented teaching artist: Kayla Harrell, Norfolk Public Schools; Kristen Martinez, Virginia Beach City Public Schools; Toria Sanchez, Portsmouth Public Schools; and Dana Voitenko, professional fibers artist. These enthusiastic instructors helped the young creatives every step of the way. By design, these sessions encourage youth to make their own choices while sharing their unique perspectives. The youngest artists shared narratives with their art in Artful Storytelling. Pets (real and fantastical) along with self-portraits, came alive during People, Pets, and Portraits. Inspired by Barbara Earl Thomas's use of printmaking and papercutting, young artists experimented with additive and subtractive processes to leave with a suite of prints. Teens and tweens created vibrant dyed fabric with block-printed overlays in Fabric Art. Painting featured unusual tools and surfaces



PHOTO BY KATY WOLVER

for young artists to transform. Strenuous sessions of sculpting in clay and plaster led to forms large and small in Thinking in 3D. Each Friday morning and afternoon, families came together to celebrate and support their young artist and see all their hard work during the culminating Art Show.

Now, the Public Engagement and Learning team shifts our attention to the robust offering for schools and teachers. Throughout the school year, we work with teachers, students, and families to encourage play and nurture the creative spirit. As the fall begins, we look forward to welcoming hundreds of school children into the Museum to inspire them and bring delight.



PHOTO BY KATY WOLVER



PHOTO BY ASHLEY GROVE MARS



1



2

Legislative Reception

(1–2) In July, the Museum hosted a Legislative Reception to thank elected officials for their support and to share future institutional plans. Erik Neil welcomed guests and introduced Board of Trustees Chair Wayne Wilbanks, who introduced Norfolk Vice Mayor Martin Thomas, Jr. to share remarks on behalf of the City of Norfolk. The reception was attended by local, state, and federal officials and nonprofit and other community leaders. Photographs by Echarad Wheeler



3



4

Rainbow Rodeo + Chrysler at Pride

(3–6) The Museum's annual Pride Night took shape into a Rainbow Rodeo. More than 500 people joined in the festivities, which included performances from drag queens, a mechanical bull, art-making, gallery tours, and raffles of glass art from the Perry Glass Studio team, including a glass cowboy boot. The night was made possible by the support of Hampton Roads Pride. Photographs by Glenn Bashaw



5



6

FUSE Fest

(7) In August, the Perry Glass Studio Mobile Hot Shop popped up at the 10th Anniversary of FUSE Fest, powered by Teens With a Purpose. The festival celebrates life and culture and included national and local performing artists, interactive arts, local arts, craft vendors, dance, yoga, and more. Photo by Michael Berlucchi



7



8

Juneteenth

(8) The meaning and significance of Juneteenth was reflected upon through a multi-media celebration of African American freedom in a variety of mediums. It featured short film screenings denoting the importance of self-determination and independent thinking, spoken word by Teddy the Brave, and resources from the Women's League of Voting, the Norfolk Branch NAACP, and Youth Earn and Learn Produce Stand. Photograph by Glenn Bashaw



9



10



11



12

Reckonings Preview

(9–12) In August, Museum members were invited to a special sneak peek of *Reckonings and Reconstructions: Southern Photography from the Do Good Fund*. More than 250 people joined for the lively event that included live music, moonshine tastings, games, and exclusive access to the acclaimed exhibition. Photographs by Dustin Lewis

Tickle My Ears / Pre-K Art Play

(13) The Museum's reinigorated programming for its littlest visitors has been wildly popular. Tickle My Ears and Pre-K Art Play give families and caregivers a chance to explore the Museum, make art, and meet new and old friends. Both programs are free and open to ages 0 to 5 years. Photographs by Ashley Grove Mars



13



14

Family Festival

(14) The Earth, Wind & Fire Family Festival allowed visitors of all ages to experience storytelling through movement, hands-on art, and experiential art installations. The event featured performances, including a puppet show, ice-sculpting, fire juggling, flame-working and storytelling. In addition, art-making, live music, and other hands-on activities were enjoyed by all. The Family Festivals are offered three times a year with different themes. Photographs by Ashley Grove Mars



15

Strange Plants

(15) In August, the artist behind *Heather Beardsley: Strange Plants* greeted visitors at First Thursday for a conversational walk through the exhibition. She spoke on her inspiration from global travel, thoughts on craft, and passion for the environment. Beardsley gave Museum Docents an in-depth tour of the exhibition, led a collage workshop, and even worked with the Perry Glass Studio team. Photograph by Kelly Herring



PHOTOS PROVIDED BY CARRIE NEEDELL

Carrie Needell next to the synagogue's wall at Huqoq

EXPERTISE IN THE FIELD

Unearthing Glass Through the Ages

Many people ask me how I began working with glass. The answer? Archaeology! My background lies in the field of archaeological research, and a key part of that training involves learning how to look at and understand objects from their fragments to answer questions about our past. I have volunteered on archaeological digs in the Eastern Mediterranean and Middle East for years, first as a student excavator and later as a staff artifact specialist responsible for analyzing the glass finds.

Since 2011, I have been part of an exciting excavation project investigating the ancient Jewish village of Huqoq, located in the Galilee region of Israel. Directed by Dr. Jodi Magness of the University of North Carolina at Chapel Hill, the project's purpose is to uncover a synagogue that was built here during the late Roman era (early fifth century CE), in order to better understand the origins and development of early synagogue architecture and its impact on Judaism.

For an intensive five weeks each summer, Dr. Magness gathers a team of student volunteer



Huqoq Excavation Project 2023 staff

excavators and assembles a staff of archaeological specialists to study the physical remains that have been uncovered using trowel, shovel, and brush. Over the course of a decade, we have moved tons of dirt and made astounding discoveries about life, art, and culture in this region. Huqoq's late Roman synagogue has attracted the attention of National Geographic because of its colorful mosaic floor pavements, featuring intricate decorations and detailed panels depicting stories from the Hebrew Bible.

Beyond the architectural remains, excavation has recovered many smaller artifacts. Pottery, metal, bone, stone, and glass all need to be thoroughly studied, as these objects provide valuable clues about historical life at the site. My job is to examine the fragments of glass, document what was present, and interpret its significance. Our team has recovered pieces of glass dating to all eras of the site's occupation: from the Hellenistic and early Roman periods (fourth century BCE to third century CE), through the Late Roman (fourth to sixth centuries CE) and Abbasid and Mamluk periods (ninth to fifteenth centuries) and even including the Ottoman and British Mandate periods (sixteenth to early twentieth centuries).

I examine and document every single fragment of glass that is recovered during excavation, numbering nearly a thousand fragments each season of digging. I record information about color, opacity, manufacture, decoration, vessel part, vessel type, function, and size. With all of this information, I can interpret what role glass played in ritual and in daily life at Huqoq and can better elucidate the overall history of glass as a functional and artistic medium.

The year 2023 marked the final year of digging at Huqoq and my first back in the field since 2016. With several seasons' worth of artifacts to examine, I had my work cut out. Six days a week, ten hours a day, teaching students to help me sort and identify—I got the job done. I handled fragments of an early Byzantine era goblet, strikingly similar in its details to an example in the collection of the Chrysler Museum. Additionally, I identified a rare example of an emerald-green molar flask dating to the Islamic era, similar to a colorless example also here at the Museum



An Early Byzantine goblet in the Chrysler's collection: Eastern Mediterranean, *Footed Goblet*, ca. 4th–6th century CE

An intensive experience like this—working with archaeological fragments from ongoing excavations—enables me to represent the Chrysler Museum and its world-class glass collection in the international scholarly community and keeps my skills as a specialist sharp. It also provides an opportunity to make meaningful connections with the Museum's own collection, enhancing our understanding of the very objects in our care.

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



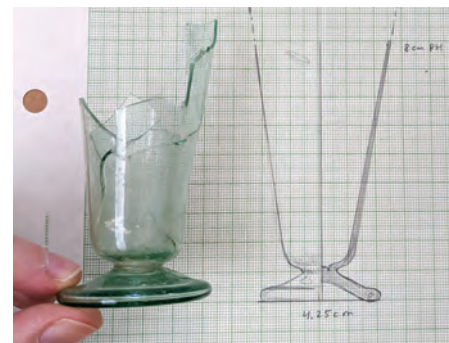
Studying glass



Fragments from Huqoq



Islamic molar flask



Early Byzantine goblet

New Hires and Promotions



PHOTO BY GLENN BASHAW

Mark A. Castro, PhD *Director of Curatorial Affairs*

Mark A. Castro, Ph.D., joined the Chrysler Museum in April as the Director of Curatorial Affairs. Castro oversees the Curatorial, Conservation, and Collections & Exhibitions divisions and serves on the Senior Leadership team. In this role, he will help shape the institution's overall artistic program, aligning it with the Museum's strategic priorities and mission. Working collaboratively across the Museum as both a manager and curator, Castro will creatively utilize the Museum's collections and exhibitions to engage, educate, and expand visitor participation, with the objective of enlivening the institution's offering and enhancing its reputation locally, nationally, and internationally.

Castro brings more than 18 years of dynamic curatorial experience with an emphasis in Latin American Art. Most recently, Castro was the inaugural Jorge Baldor Curator of Latin American Art at the Dallas Museum of Art, where he curated a diverse array of exhibitions. Castro previously held positions at the Philadelphia Museum of Art, where he was involved in numerous exhibitions, including co-curating the internationally acclaimed *Paint the Revolution: Mexican Modernism, 1910–1950* (2016).



PHOTO BY GLENN BASHAW

Reneé Duval Fairchild *Chief Philanthropy Officer*

Reneé Duval Fairchild joined the Museum in a newly re-titled position of Chief Philanthropy Officer. In this role, she will work closely with Senior Leadership and the Board of Trustees to advance contributions of all types to the Museum. She will manage the talented Development and Membership teams, creating innovative plans for giving, building out a robust corporate donor program, and strategizing a new membership approach.

Fairchild most recently served as the Director of Corporate Initiatives for Autism Speaks, navigating relationships with corporate and foundation partners, building corporate strategies with field teams nationwide, and supporting mission priorities. Previously, she served as the Regional Market Director for ALSAC/St. Jude Children's Research Hospital, leading a team across the Commonwealth of Virginia in their fundraising efforts. Fairchild also held development leadership roles at the Sentara Foundation, Virginia Beach SPCA, and Volunteer Hampton Roads.

Retirements

Linda Baines

Receptionist

For more than 14 years, Linda Baines has essentially been the voice of the Chrysler Museum. Ever make a call to the Museum? Send an email to the info account? She's the sweet, sincere, and helpful voice on the other end of the line. She keeps her department organized and provides countless, invaluable tasks that keep the Museum moving. Just before her 81st birthday, she left the Chrysler Museum to give retirement a second chance. Prior to joining the organization, she was the head of Human Resources at Tidewater Community College for 30 years. The wealth of knowledge, passion, and support she brought to the Museum has been indispensable, and she will be missed by all. We look forward to seeing her smiling face in the galleries when she returns as a visitor.

NEW HIRES AND PROMOTIONS

Virginia Apperson
Program Assistant

Kweku Asafu-Adjaye
Administrative Assistant

Chad Clarke
Preparator

Nyree Dowdy
Art Bridges Curatorial Coordinator fellow

Kelly Herring
Communications Manager

Grace Martin
Administrative Assistant

Andrea Oaxaca
Registrar

2023-2024

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ON THE COVER: Paul McCartney (English, b. 1942), *Paul McCartney, self portrait, London 1963-4* (detail), Photograph ©1963-4 Paul McCartney; **INSIDE COVER:** Lawrence Paul Yuxweluptun (b. 1957), *New Climate Landscape (Northwest Coast Climate Change)*, 2019, Acrylic on canvas, 2020.10, Purchase 2020, BMO Financial Group; **PAGE 3:** Paul McCartney (English, b. 1942), *John in Paris, January 1964*, Photograph ©1964 Paul McCartney; Winslow Homer (American, 1836–1910), *Girl with a Letter*, 1879, Watercolor on paper, Promised gift to the Chrysler Museum of Art from the Macon and Joan Brock Collection of American Art; **PAGES 4–11:** Paul McCartney (English, b. 1942), *The crowds chasing us in A Hard Day's Night were based on moments like this. Taken out of the back of our car on West Fifty-Eight, crossing the Avenue of the Americas, February 1964*, Photograph ©1964 Paul McCartney; Paul McCartney (English, b. 1942), *Paul McCartney, self portrait, London 1963-4*, Photograph ©1963-4 Paul McCartney; Paul McCartney (English, b. 1942), Ringo Starr, London 1963-4, Photograph ©1963-4 Paul McCartney; Paul McCartney (English, b. 1942), *Self-portraits in a mirror, Paris 1964*, Photograph ©1964 Paul McCartney; Paul McCartney (English, b. 1942), *John in Paris, January 1964*, Photograph ©1964 Paul McCartney; Paul McCartney (English, b. 1942), *John and George, Paris 1964*, Photograph ©1964 Paul McCartney; Paul McCartney (English, b. 1942), *George looking young, handsome and relaxed. Living the life. Miami Beach, February 1964*, Photograph ©1964 Paul McCartney; Paul McCartney (English, b. 1942), *Photographers, Central Park, New York, February 1964*, Photograph ©1964 Paul McCartney; **PAGES 12–15:** Charles Sprague Pearce (American, 1851–1914), *Young Lady with Flowers*, ca. 1875–80, Oil on canvas, Promised gift to the Chrysler Museum of Art from the Macon and Joan Brock Collection of American Art; John La Farge (American, 1835–1910), *Water Lily with Green and Red Pads*, ca. 1883, Pencil, watercolor, and gouache on heavy wove paper, Chrysler Museum of Art, 2023.4.3, Gift of the Macon and Joan Brock Collection of American Art; William Merritt Chase (American, 1849–1916), *At her Ease*, ca. 1889, Pastel on panel, Promised gift to the Chrysler Museum of Art from the Macon and Joan Brock

Collection of American Art; John Singer Sargent (American, 1856–1925), *Ladies in the Shade: Abriès*, 1912, Watercolor and pencil on paper, Promised gift to the Chrysler Museum of Art from the Macon and Joan Brock Collection of American Art; Charles Burchfield (American, 1893–1967), *Hot Morning*, 1915, Watercolor, gouache, and pencil on paper, Promised gift to the Chrysler Museum of Art from the Macon and Joan Brock Collection of American Art; **PAGES 16–17:** Jaime Guerrero (American, born 1974), *Dendralatry*, 2022–23, Blown, solid-sculpted, and flame-worked glass; paint; steel, Courtesy of the artist; **PAGES 18–19:** Mark Rothko (American, born Russia, 1903–1970), *No. 5 (Untitled)*, 1949, Oil on unprimed canvas, Bequest of Walter P. Chrysler, Jr. © Kate Rothko Prizel & Christopher Rothko / Artists Rights Society (ARS), New York, 89.54; Claude Monet (French, 1840–1926), *View of Vernon*, 1886, Oil on canvas, Gift of Walter P. Chrysler, Jr., Dedicated by the Trustees to Augustus C. Miller in recognition of his service as Board Chairman, June 2004, 71.721; Paula Modersohn-Becker (German, 1876–1907), *Girl with a Baby Among Birch Trees*, 1905, Oil on cardboard, Gift of Margaret S. Travers in memory of Arnold F. Strauss, M.D., and Marjory Spindle Strauss, 94.21; **PAGES 20–21:** Kwakwaka'wakw, British Columbia, *Model for a Totem Pole*, late 19th or early 20th century, Pine wood, paint, and inlaid abalone, Gift of Walter P. Chrysler, Jr. 71.3584; Haida, Haida Gwaii (Queen Charlotte Islands), British Columbia, *Model for a Canoe*, late 19th or early 20th century, Cedar wood and paint, Gift of Walter P. Chrysler, Jr. 71.3642; Tlingit, southern Alaska, *Basket*, early 20th century, Spruce roots, grass, and dye, Gift of Dr. James C. Perry 34.1.218; **PAGE 25:** Ekoi people (Nigerian), *Akwanshi Head*, ca. 1600; **PAGE 31:** Eastern Mediterranean, *Footed Goblet*, ca. 4th–6th century CE, Gift of Dr. Eugen Grabscheid, 58.37.19

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Sunday:
noon–5 p.m.

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Free glass demo at noon
Tuesday–Sunday

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Paul McCartney, *Paul McCartney, self portrait, London 1963-4 (detail)*, Photograph ©1963-4 Paul McCartney

