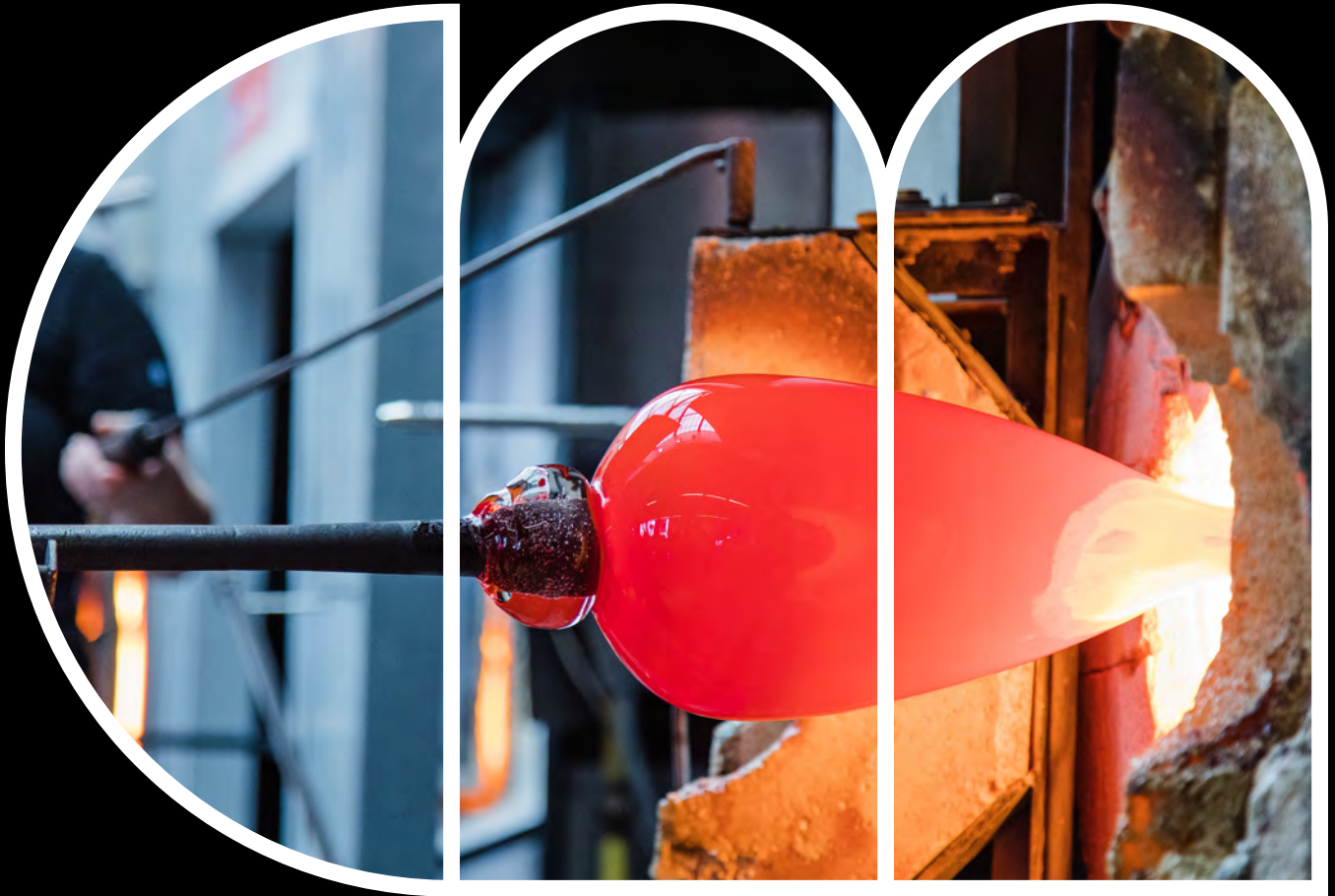


The Chrysler

Fall 2024



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Collection to Exhibition

We are very fortunate at the Chrysler Museum to have a collection of such exceptional quality,

a rarity among museums of our size. This excellence will be evident throughout the new exhibition, *Farm to Table: Art, Food, and Identity in the Age of Impressionism*, which the Museum has organized in collaboration with the American Federation of Arts. The exhibition will travel nationally after premiering in Norfolk this October. It features twelve works from the Chrysler Museum with another forty from institutions across the U.S. and Europe. After the exhibition closes here, it will continue to museums in Cincinnati, Nashville, and Seattle.

French paintings were favored by Walter Chrysler Jr., giving us a wealth of great works to choose from. The depth of the collection also allows curators to consider the artworks in different ways. For example, in *Farm to Table*, the focus on food and foodways reflects the dramatic changes in France in the nineteenth century. The cultural dominance of French cuisine was solidified in this era, a legacy still felt today. Examining a historic collection to uncover stories that will resonate with modern audiences is an incredibly satisfying process for curators, and works that are hundreds or even thousands of years old can still reflect contemporary concerns.

Another exhibition that opened this fall, *New Frames of Reference: Early French Photographers at Home and Abroad*, is drawn almost entirely from the Chrysler Museum's Collection. However, in this case, most pieces were acquired after Walter Chrysler's transformational donation. Thematic crossovers between the two exhibitions include images of rural life and the labor needed to bring food to the elegant restaurants of Paris. French photographers were at the forefront of technological developments in the medium while at the same time insisting on its artistic merits. Our rich collection allows us to examine both aspects.

Over the summer we mounted a focus exhibition, *James Baldwin: Celebrating a Legacy*, in commemoration of what would have been the hundredth birthday of this acclaimed writer and civil rights activist. Here too, we could draw on recent additions to the collection: two portraits of Baldwin by Beauford Delaney and Carl Van Vechten.

Our focus in the Glass Galleries has shifted to the contemporary with a solo exhibition of the Dutch artist Peter Bremers entitled *Ice to Water*. His focus on the ominous decline of glaciers in Iceland reflects a pressing global concern. Climate change is a primary topic for many artists and has been a recurring theme of exhibitions at the Chrysler Museum including *FloodZone: Photographs by Anastasia Samoylova and Edward Burtynsky: Water*. Bremers's compelling glass sculptures recall the form and color of glacial ice, offering a powerful visual commentary on our planet's changing climate.

At the Chrysler Museum, visitors can immerse themselves in beautiful works spanning many eras and cultures. With intelligent curation, they can also consider familiar works in new ways. I hope you will visit all the exciting new exhibitions and partake in the related programs. We will be happy to welcome you.

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

Erik H. Neil, PhD

The Macon and Joan Brock Director

On View

Hampton Boyer: Colors of Us

April 4–October 27, 2024

The Box

Peter Bremers: Ice to Water

September 5, 2024–January 19, 2025

Glass Project Space

New Frames of Reference: Early French Photographers at Home and Abroad

September 5, 2024–February 16, 2025

Frank Photography Gallery

Farm to Table: Art, Food, and Identity in the Age of Impressionism

October 11, 2024–January 5, 2025

Special Exhibition Gallery

Upcoming

Framing the Expanded Field: Robert Smithson's Spiral Jetty

November 7, 2024–April 20, 2025

The Box

Oaxaca Central: Contemporary Mexican Printmaking

February 20–May 11, 2025

Special Exhibition Gallery

ON THE COVER: Daniel Ridgway Knight (American, 1839–1924),
Harvest Scene, 1875, Oil on canvas, Gift of Walter P. Chrysler, Jr., 71.2118



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14 Peter Bremers, *Sapphire Ice Cave*, 2023

A detailed painting of a shepherd with a staff and a dog, surrounded by a large flock of sheep in a vast, open landscape under a dramatic, cloudy sky.

Farm

to

Table

**Farm to Table:
Art, Food, and Identity
in the Age of Impressionism**

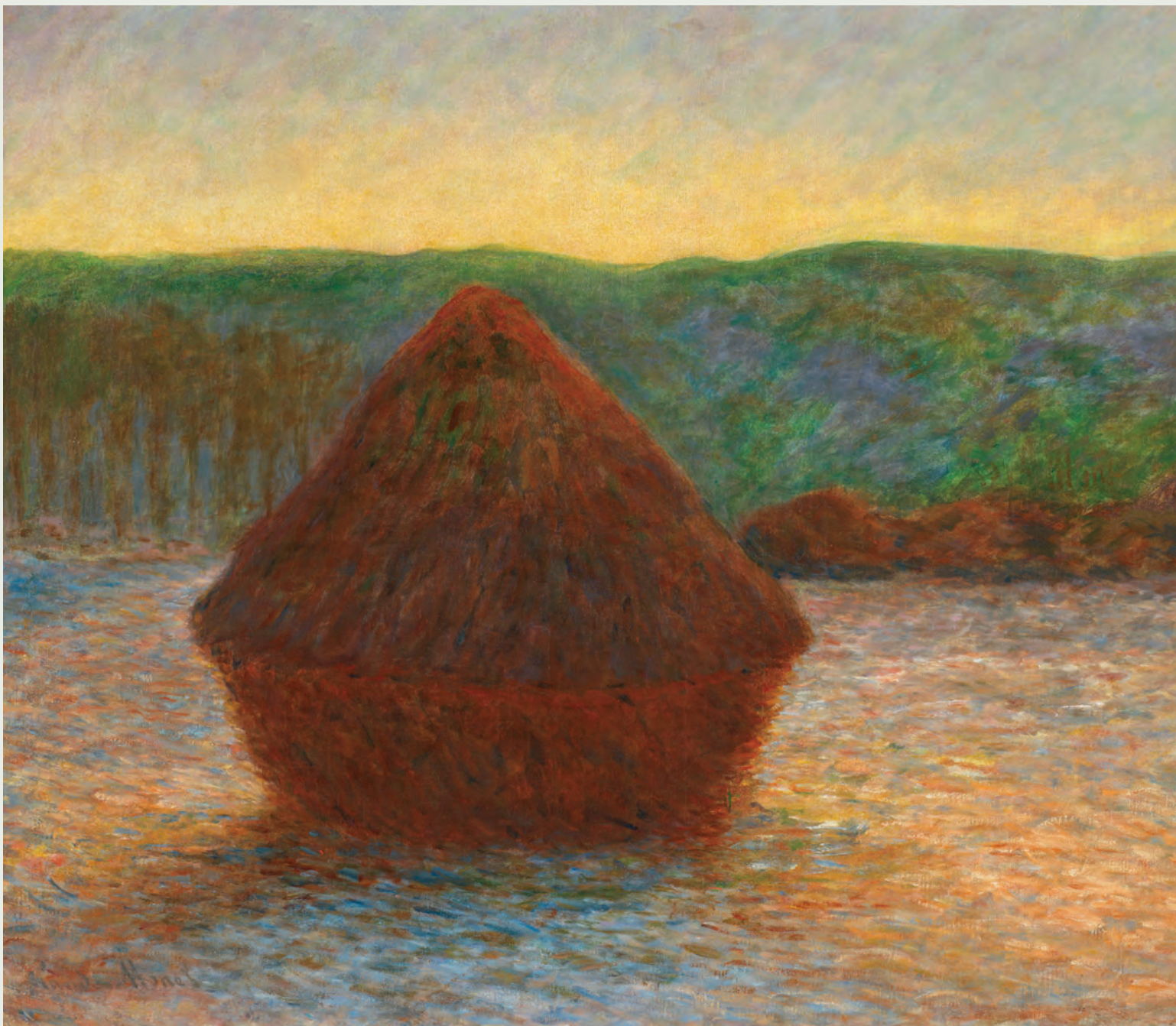
October 11, 2024–January 5, 2025

Special Exhibition Galleries

The origin of the saying “You are what you eat”

has popularly been ascribed to the lawyer and politician Jean Anthelme Brillat-Savarin, a noted promoter of French cuisine. In Brillat-Savarin’s meditation on the culture of food in France, *Physiologie du goût, ou, méditations de gastronomie transcendante* (1825), the author wrote, “Tell me what you eat, and I shall tell you what you are.” Looking beyond the sustenance of the individual, Brillat-Savarin also wrote in the same book, “The destiny of nations depends on how they nourish themselves.” Brillat-Savarin’s words echo throughout an exciting exhibition coming to the Chrysler Museum of Art this fall, *Farm to Table: Art, Food, and Identity in the Age of Impressionism*. The show explores France’s relationship with food at the end of the nineteenth century through paintings and sculptures by leading artists. French cuisine had long been viewed as a reflection of the nation’s identity and a source of pride. Yet in the decades following the Franco-Prussian War (1870–71), artists depicted the growing, cooking, transporting, serving and, of course, eating of food as a means of highlighting the economic and social instabilities of this tumultuous moment in French history. Ubiquitous scenes of farms, markets, and restaurants offer gateways for considering the political, social, and cultural factors shaping France on the eve of the modern era. Together these works form a resonant picture of the intersection between French cuisine and period social discourse.

Organized in collaboration with the American Federation of Arts, the exhibition was curated by Andrew Eschelbacher, Director of Collections and Exhibitions at the Amon Carter Museum of American Art, with Lloyd DeWitt, former Senior Curator and Irene Leache Curator of European Art at the Chrysler Museum. The show features an astonishing twelve works from the Chrysler Museum’s collection, most of which were donated by Walter P. Chrysler Jr., attesting to the breadth of his interest in French painting in the nineteenth and early twentieth centuries.



Claude Monet, *The Haystack*, 1891

At the Chrysler Museum, the exhibition is organized around three sections that trace the journey of food from its origin points to the tables of Paris. Visitors enter the exhibition in “On the Farm” and are greeted by bucolic scenes of agriculture. Among the largest is Charles-Émile Jacque’s massive painting, *The Shepherd and His Flock* (previous page), depicting a determined shepherd and his trusted canine companion leading a large flock away from an oncoming storm. Similarly romanticized notions of labor are visible in a series of

paintings depicting the sun-drenched work of cultivating and harvesting grain. Images by leading artists from the French Salon, such as Léon-Augustin Lhermitte and Julien Dupré, focus on the backbreaking labor as an allegory for the strength and morality of France’s rural class. In contrast, Claude Monet’s *The Haystack* (above left) shifts the focus from the human workers to a single massive haystack set in a vibrantly colored landscape. The painting is one of some twenty-five canvases that the artist painted over the course of his career depicting the



Camille Pissarro, *The Gardener—Old Peasant with Cabbage*, 1883–95

“The destiny of nations depends on how they nourish themselves.”

—JEAN ANTHELME BRILLAT-SAVARIN

gigantic haystacks that stood like sentinels in the farmlands that bordered his property in Giverny.

Moving away from scenes of large-scale cultivation, other works in this section explore more localized sources of food. Two paintings by Camille Pissarro, *Cabbage Patch Near the Village* and *The Gardener—Old Peasant with Cabbage* (above right) capture the small-scale farming that took place in towns outside the capital, the fresh vegetables acting both as nourishment for the villagers and

a product for sale in Paris’s markets. In a similar vein, Léon Gustave Ravanne’s *Fishermen* recalls the large quantities of fish that were transported from the coast to the capital. Looking even further afield, Pierre-Auguste Renoir’s *Field of Banana Trees* evokes the sense of promise with which many viewed France’s colonial empire. Painted during a trip to Algeria, it reminds contemporary viewers that the definition of what constituted “French” cuisine was constantly shifting as new ingredients became readily available.



Narcisse Chaillou, *A Rat Seller during the Siege of Paris*, 1871–72

As visitors leave behind the farm, they will enter “At the Market.” This section recalls a painting shown at the entrance of the exhibition, Narcisse Chaillou’s grisly yet compelling *A Rat Seller During the Siege of Paris* (above), which depicts a young butcher who has turned to selling vermin in the face of the Prussian siege of Paris and the resulting food shortages. As noted by Eschelbacher in his introduction to the exhibition’s catalogue, rather than appear dejected, Chaillou’s butcher stands proudly in the face of his present adversity. The blue, white, and red of his clothing evoke the French tricolor flag and, more broadly, symbolize the resiliency of the French nation.

From this image of scarcity during the Franco-Prussian war, the exhibition shifts to depictions of abundance in the markets of Paris, most prominently Les Halles, the central fresh food market. Victor Gabriel Gilbert’s *The Square in Front of Les Halles* captures the rich array of produce available to shoppers. At the center of the painting, a middle-class couple converses with one of the vendors at her table, who is undoubtedly encouraging them to consider her wares. Another work by Gilbert belonging to the Chrysler Museum, *Fish Market at Les Halles* (right), offers a similar image of plenty; the fresh, fleshy wares spread out on tables for the customers to admire.





Victor Gabriel Gilbert, *Fish Market at Les Halles*, 1881



LEFT: Étienne-Prospère Berne-Bellecour, *The Dessert (The Remains of the Meal)*, 1876

OPPOSITE PAGE: James Tissot, *The Artists' Wives*, 1885

The final section, “At the Table,” examines the culture of eating in France across the social classes. Drawing visitors into the first gallery is James Tissot’s *The Artists’ Wives* (right), from his series of paintings on the women of Paris. Set in the chic restaurant Ledoyen, the painting evokes the now-familiar experience of dressing up and dining out. More private is Marie Bracquemond’s *Under the Lamp* in which a middle-class couple dine together in an intimately lit interior. These lavish dining scenes offer a glimpse of the settings in which some Parisians enjoyed their meals, but other works in this section reveal the ways in which that experience was heavily determined by one’s economic and social class. Alphonse Legros’s poignant painting *The Meal of the Poor* shows a group of men eating at a far more modest table than we see in the Tissot. The sunlit café, abundant food, and gleaming cutlery are replaced with a dark interior, with each man having only a single bowl and glass in front of him.

Interspersed in the dining scenes are lavish still lifes that go beyond the standard tropes of the genre to celebrate what contemporary culture refers to as the tablescape, a visually appealing presentation of the food designed to whet the diner’s—and the viewer’s—appetite. Étienne-Prospère Berne-Bellecour’s massive *The Dessert (The Remains of the Meal)* (above) evokes a riotous party following the departure

of its guests, the uncleared table laden with the remains of a sumptuous meal—fruits, biscuits, silver, and glassware. Far more intimate is Victoria Dubourg Fantin-Latour’s *Still Life with Brioche*, a charming, small-scale still life that focuses the viewers’ attention on a celebrated French staple, brioche. Still lifes like these served to reinforce growing ideas of which ingredients and dishes constituted French cuisine, while also highlighting the culture of ostentatious eating and entertaining.

Farm to Table: Art, Food, and Identity in the Age of Impressionism is accompanied by a richly illustrated catalogue, published by Yale University Press and available in the Chrysler Museum Shop, which further contextualizes the ways in which images of food speak to broader contemporary currents in French society. At the same time, visitors will find a great deal in this show that resonates with our culture today. Both then and now, what we eat reflects who we are and where we came from, speaking to both our individual and shared experiences. The act of eating, both literally and figuratively, brings people together, while food itself can serve as a catalyst for dialogue. We look forward to welcoming you to a feast for the eyes this fall.

—Mark A. Castro, PhD
Director of Curatorial Affairs

Farm to Table: Art, Food, and Identity in the Age of Impressionism is co-organized by the American Federation of Arts and Chrysler Museum of Art. The exhibition is generously supported by Monique Schoen Warshaw. Additional support has been provided by Betsy S. Barbanell, the Dr. Lee MacCormick Edwards Charitable Foundation, the Gladys Kriebel Delmas Foundation, and the Julia Child Foundation for Gastronomy and the Culinary Arts. This project is supported in part by the National Endowment for the Arts.





France in Focus

In 1839, a French invention, the daguerreotype, introduced the world to a radically new process of fixing an image of reality on a polished silver plate. What came to be called photography revolutionized the public conception of visual truth, and French photographers and experimenters took the lead in the technical and aesthetic evolution of the medium for most of the century. *New Frames of Reference: Early French Photographers at Home and Abroad* illuminates the ways French photography evolved—from the daguerreotype to the first color photograph, the autochrome, of 1907—and shaped the country's conception of itself through the camera lens.

Early photographers faced enormous challenges mastering a bewildering range of complex techniques. Cameras were large and heavy, travel was slow, and the vagaries of sunlight and photochemistry undermined the very possibility of creating a usable

image. Every process improvement had a measure of unpredictability and instability, and progress was often based on individual experimentation as well as consistent failure. The quest for greater reliability and permanence of materials served the commercial ends of photographic practice, while artistic motives resulted in greater clarity and immediacy of imagery, which sometimes proved unsettling to viewers accustomed to the idealization of paintings.

Like contemporary Impressionist painters, French photographers trafficked in the new and the fashionable: the cut of the latest frockcoats and crinolines; celebrities of stage and state; sumptuous modern buildings, streets, and parks; new engineering works, railway infrastructure, and other technological marvels. As France moved rapidly into the modern industrial age, some photographers catered to historic memory and nostalgia for vanishing folkways and cultural patrimony, basing their entire practice around inventories of architectural monuments and topographic views or of threatened traditional ways of life. Other practitioners traveled far abroad to bring French consumers picturesque images of

New Frames of Reference: Early French Photographers at Home and Abroad

Frank Photography Gallery

September 5, 2024–February 16, 2025



Egyptian and Middle Eastern antiquities and cultures most would never see firsthand. For most studio photographers, portraiture was their mainstay. They took advantage of the shorter exposure time and greater clarity of the collodion-on-glass negative to produce portraits in a small card format called the *carte de visite*, which proved immensely popular and kept many commercial studios afloat in competitive conditions.

The ever-expanding market for photographs brought images into many middle-class homes and profoundly shaped the collective memory of people and places in villages and towns across France. In contrast to today's ceaseless flow of disposable digital images, photographs were magical and rare—to be cherished, preserved, and collected. The Chrysler Museum's collection exemplifies their value today as cultural artifacts and objects of beauty, providing an endlessly fascinating visual record of the earliest generations to see themselves through the framing lens of the camera.

—Gary Van Zante
Guest Curator



LEFT: Octave Léopold Chamoin, *Untitled (Shrimp fisherwoman, Boulogne-sur-Mer)*, ca. 1880

OPPOSITE PAGE: Charles Marville, *Untitled (Bois de Boulogne)*, from *Album du Bois de Boulogne*, 1858–1860

ABOVE: Édouard-Denis Baldus, *Cloisters, St. Trophime, Arles*, 1861

New Frames of Reference: Early French Photographers at Home and Abroad was organized by guest curators Anne McCauley (Princeton University) and Gary Van Zante (MIT).

Peter Bremers: Ice to Water

Glass Projects Space

September 5, 2024–January 19, 2025

Glacial Glass

It may be hard to picture Peter Bremers as something other than a glass artist,

as he is one of the most beloved and widely collected contemporary artists working in the medium. Bremers (Dutch, born 1957), however, first trained as a sculptor at university, and it was years before he discovered glass as an artistic material. “When I first saw glassblowing in 1986, I was mesmerized by the radiant light that came off a blob of hot glass,” he remembers. “I realized that this material could allow me to work in a more emotional manner.”



Photo of the artist in Iceland

Another life- and art-changing experience for Bremers came in 2001 when he traveled to Antarctica. Deeply moved by the frozen landscapes he encountered, he later journeyed to the Arctic and explored Greenland,

Iceland, and Norway’s Svalbard islands. Bremers has said that nature is an endless source of inspiration, and these experiences in the polar regions stirred him to translate his impressions into his *Icebergs & Paraphernalia* series.

At first, Bremers used traditional glassblowing including the Swedish Graal technique—in which a glass object is encased in thick transparent layers—to create vessels that evoked the colors and patterns he saw within the ice floes and glaciers. The artist became frustrated, however, that he could not truly capture the essence or feeling of an iceberg with graal.

Bremers turned toward a more sculptural technique. “Icebergs are nature’s floating sculpture garden,” the artist remarks. Casting glass in a kiln enabled him to capture the compacted and compressed state of the ice as well as the physical beauty and sense of strength that these natural frozen formations convey.



Peter Bremers, *Ice Cave I*, 2023

His process starts with a block of dense, industrial foam. Bremers uses hand tools like saws, grinders, rasps, and sandpaper to carve the foam block. The resulting foam model is then used to create a plaster-silica mold, which is filled with small pieces of glass and heated in a kiln. The glass melts, and after slowly cooling, the plaster mold is removed, and the glass sculpture can be rinsed, ground, and polished. The resulting artwork mirrors its foam model and displays beautiful gradations of color and transparency as light passes through the glass.

For the Chrysler Museum’s exhibition *Ice to Water*, the artist revisits his *Icebergs* series with a new body of work; however, this time, he reflects on his recent travels to Iceland as climate change has accelerated the glacier retreat. Meditating on these vanishing landscapes, Bremers captures the transition that he sees occurring—melting ice, transformed into water. Sixteen glass sculptures are displayed alongside photographic images the artist captured during his explorations of these changing landscapes. “I can no longer ignore what we face daily,” the artist says. “I choose to address this global problem by focusing on its beauty.”

—Carolyn Swan Needell, PhD
Barry Curator of Glass

Peter Bremers: Ice to Water is organized by the Chrysler Museum of Art and generously supported by the Perry Family Foundation.



Exhibition programming is supported as part of the Dutch Culture USA program by the Consulate General of the Netherlands in New York.

“I can no longer ignore what we face daily.
I choose to address this global problem
by focusing on its beauty.”

—PETER BREMERS



Peter Bremers, *Melting Glacier I*, 2023

**Framing the Expanded Field:
Robert Smithson's *Spiral Jetty***

The Box

November 7, 2024–April 20, 2025

Beyond the Gallery: Robert Smithson's *Spiral Jetty*



ABOVE:
Robert Smithson, *Spiral Jetty* (1970), Great Salt Lake, Utah. Mud, precipitated salt crystals, rocks, water, 1,500 ft. (457.2 meters) long and 15 ft. (4.6 meters) wide, Collection of Dia Art Foundation, Photograph: Gianfranco Gorgoni, 1970 © Holt/Smithson Foundation and Dia Art Foundation / Licensed by Artists Rights Society, New York

In 1979, art critic and historian Rosalind E. Krauss published an essay titled “Sculpture in the Expanded Field” in the arts journal *October*. Concerned with the departure from traditional sculptural objects in the postmodern era, Krauss’s seminal text examines monumental sculptural projects created to exist outside of the confines of the museum or gallery. Seeking a logic behind ever-expanding notions of sculpture, Krauss starts from the position of what sculpture is not; sculpture is neither landscape nor architecture. Diagramming these precepts alongside their inverse axis,

Krauss situates the expanded field between sculpture, marked sites, site construction, and axiomatic structures, stating that in postmodernism “practice is not defined in relation to a given medium—sculpture—but rather in relation to the logical operations on a set of cultural terms, for which any medium—photography, books, lines on walls, mirrors, or sculpture itself—might be used.”

At the beginning of that same decade, Robert Smithson (American, 1938–1973) completed his iconic project *Spiral Jetty*, a pathway of rock and earth forming a

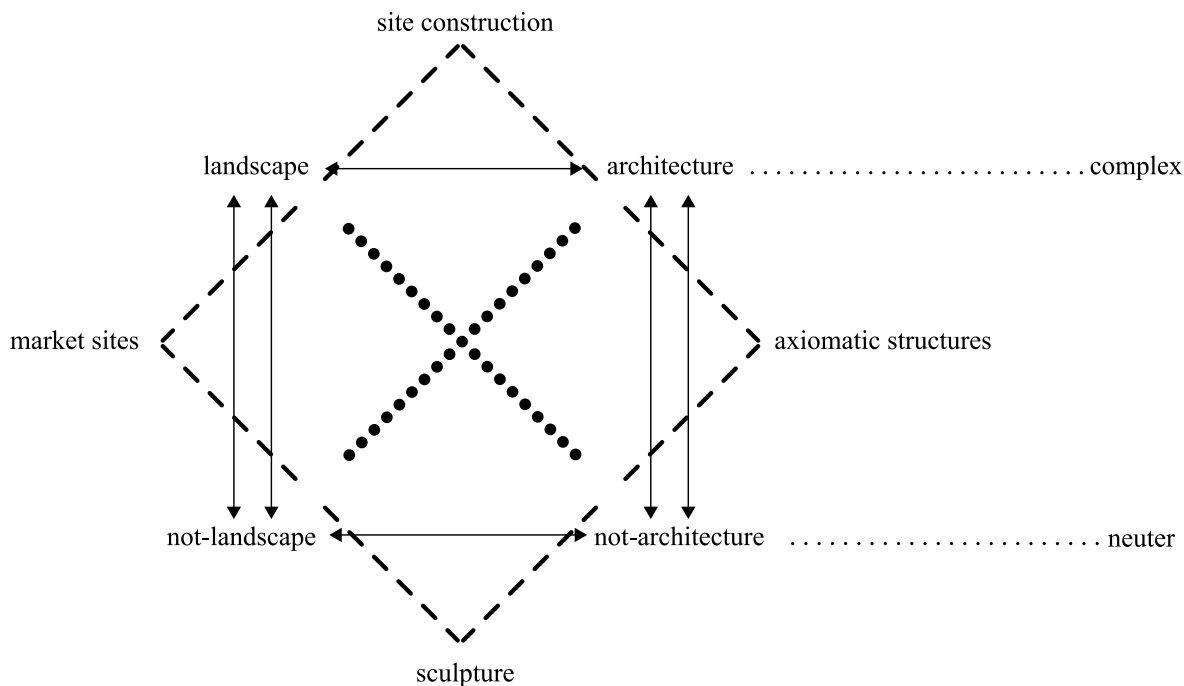


Diagram reproduced in Rosalind E. Krauss, "Sculpture in the Expanded Field" (1970) in *The Anti-Aesthetic: Essays on Postmodern Culture*, ed. Hal Foster (The New Press: New York, 1998), p. 43.

spiral in the basin of Utah's Great Salt Lake. Existing between what Krauss would define as marked site and site-construction, the work is now the poster child for the term "land art." Land art and the artists creating works of site like Nancy Holt, Michael Heizer, Richard Long, and many others, extended concepts of minimalism such as the relationships between viewer, site, and experience.

The 35-minute film *Spiral Jetty* brings the experience of *Spiral Jetty* to the museumgoer. As a comprehensive documentation, the film starts with maps and geological data presenting the scientific details of the site. The film then shows the work being made with dump trucks and bulldozers moving tons of rock to make the walkable path out onto the water. Lastly, the camera follows Smithson from multiple angles (behind and above from a helicopter view) as he navigates the site, running along the spiral's concentric rings to the center. The overhead shots pan over the broader area to show the impact of the jetty in the immediate environment. In its complete demonstration of *Spiral Jetty*, the film brings the experience—that of the expanded field—into the camera frame.



While land artists often took an anti-capitalist view of art, seeking to create that which could not be bought or owned, photographic and filmic documentation of such sites eventually commercialized their works. One cannot possess *Spiral Jetty*, but one can purchase a photograph of it. Moreover, people experience these sites as mediated through the photographic image more often than in person. This relationship between photography and the expanded field of Land Art demonstrates yet another potential of the film and video medium and, paradoxically, brings into the gallery works that were created to escape from these very spaces.

ABOVE: Robert Smithson, *Spiral Jetty* [stills] (1970), 16mm film, color, sound, Duration: 35 minutes © Holt/Smithson Foundation / Licensed by Artists Rights Society, New York

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

The Modern Funk Aesthetic



PHOTO BY BRENDAN BYRNE

of Cedric Mitchell



Cedric Major Mitchell, *Static Motion*, 2023

The Chrysler Museum of Art is honored to be the first institution to add to its permanent collection a work by glass artist and designer Cedric Major Mitchell.

Born in Tulsa and based in Los Angeles, this artist's star has been rising sharply. His impeccably crafted glassware and sculptures combine simplicity of form with an electrifying color palette that pulls from '90s-era fashion, hip-hop, graffiti, and pop culture while simultaneously nodding to iconic mid-century modern designers.

The bold colors and stacked forms of the Chrysler Museum's *Static Motion* (left) exemplify Mitchell's unique visual language. The artist's buoyant and energetic aesthetic has been dubbed "Modern Funk" by one of his students and is a term that Mitchell embraces.

Mitchell's work ethic is intense. In the glass studio he plays with and pushes the medium, while in the library he tirelessly researches subjects including twentieth-century design and color theory. Especially influential to his work are the 1960s aesthetics of Verner Panton and the 1980s designs of Ettore Sottsass. Mitchell remarks on his creative thought process: "What would I do with all those artists [who inspire me] in the room? What would we make together?"

Static Motion is part of a series in which colorful, geometric forms are arranged vertically to create architectonic compositions with an upbeat sensibility. Mitchell says his process reminds him of his childhood. He creates individual shapes in the hot shop and then moves them around like building blocks in the cold shop, "like you would as a kid—going back to the time when you have the most creativity, to be honest." After finding just the right combination, he either uses an adhesive to assemble the composition or reheats and fuses the components together. Mitchell confesses that *Static Motion* is one of his two favorite pieces he created



PHOTO BY CRYSTINA BOND

during his 2023 residency at the Corning Museum of Glass: "I've been trying to top those two since they were created."

Respected within the glass community as a maker, teacher, and advocate for increased access to glass for BIPOC artists, Mitchell has also grabbed the attention of the wider world. He has been named a brand ambassador in fashion and lifestyle ad campaigns for UGG, Fitbit, GMC, and Nike, and has been profiled in the Lifestyle section of the *Los Angeles Times*.

The Chrysler Museum's acquisition of Mitchell's work was made possible thanks to the Arthur and Renée Diamonstein Memorial Fund for the purchase of glass, which has previously supported the acquisition of artworks by Sonja Blomdahl, Flo Perkins, Dafna Kaffeman, and Corey Pemberton. We are deeply grateful to the family and friends of Arthur and Renée Diamonstein, and in particular to Anne Fleder for her shared passion in our pursuit of these recent additions to the collection. "Cedric Mitchell is emblematic of so many areas of conversation in today's art world," Fleder emphasizes. "He is a cultural and artistic influencer and educator, an inspirational figurehead for young people, and most importantly, a generationally relevant Black man."

In November, the Chrysler Museum will welcome Cedric Mitchell in person to Norfolk to take part in the Visiting Artist Series at the Perry Glass Studio. Come see a contemporary glass icon in action—find tickets at chrysler.org/glass.

—Carolyn Swan Needell, PhD
Barry Curator of Glass

Degas Dances in Norfolk

Edgar Degas was known as “the painter of dancers” for his charismatic images of ballerinas practicing, performing, and, above all else, dancing through the vibrant world of the Parisian ballet. A temporary installation in the Chrysler Museum’s Oval Gallery, *Degas: En Pointe*, brings together two of the artist’s celebrated paintings of dancers. On loan from The Frick Collection in New York, *The Rehearsal* shows a group of jubilant young ballerinas practicing their routines to music provided by a somber violinist. Accompanying this rare loan will be the Chrysler Museum’s *Dancer with Bouquets* (right), one of the painter’s largest works from late in his career. Instead of showing a dancer at practice, the painting focuses on the finale of a performance, when the ballerina bows to an adoring audience, bouquets of flowers thrown at her feet.

Degas: En Pointe marks the final curtain call for *Dancer with Bouquets* for the next several months. The Chrysler Museum of Art was selected in 2024 as a recipient of a grant from Bank of America’s Art Conservation Project. Funding from this program will support research into the painting’s current state to determine how its appearance may have changed since its time in the artist’s studio. This analysis will then inform a careful cleaning and treatment of the painting under the guidance of the Museum’s Conservator Mark Lewis. Visit the Museum and enjoy *Degas: En Pointe*, then stay tuned at chrysler.org/news or on social media @chyslermuseum for future updates on the *Dancer with Bouquets*’ treatment.

—Mark A. Castro, PhD
Director of Curatorial Affairs

Edgar Degas, *Dancer with Bouquets (detail)*, 1895–1900



A World at War: European and American Art



This past spring, the departure of the Museum's Art Nouveau collection as part of the major traveling exhibition, *The Triumph of Nature: Art Nouveau from the Chrysler Museum of Art*, offered the opportunity to reimagine a gallery space, drawing from an underrecognized area of strength within the Museum's permanent collection: art of the World War I era. This thematic installation brings together objects from across the Museum's collection and includes paintings, prints, sculpture, and decorative arts. Primarily drawn from the Chrysler Museum's European and American holdings, the gallery also explores the conflict through a global lens and includes art from the era created in China, Japan, and the Ottoman Empire.

Charting the years leading up to the war, works by Russian-born Alexej von Jawlensky, American painter John

Marin, and others, explore how the international exchange of art and style sparked radical new developments in painting and sculpture. At the same time, the growing nationalism that fueled the path to war was reflected in how artists' works were perceived at home and abroad. Works created at the height of the conflict, like Oskar Kokoschka's haunting portrait of a young Austrian nobleman and his family or Susan MacDowell Eakins's portrait of the French artist and soldier Jean-Julien LeMordant, offer profound insights into the toll on those who fought.

As peace returned, many artists resumed patterns of international travel and artistic dialogue, giving rise to new modern styles like those associated with Art Deco and Expressionism.

—Corey Piper, PhD
Brock Curator of American Art



A New Era for the Perry Glass Studio

The furnaces are ablaze, the torches are lit, and the Perry Glass Studio is again bustling with activity. After a brief closure as we transitioned into our new space, the Studio team is thrilled to welcome back visitors.

In 2020, the Campaign for the Chrysler launched with more than 300 donors and vital support from the City of Norfolk and the Commonwealth of Virginia. One of the campaign's top priorities was the expansion of the Perry Glass Studio from 9,000 to 34,000 square feet, enhancing its capacity as an educational hub for the glass arts. With the first phase of the expansion complete, we are excited to open the doors, providing new opportunities for creativity and learning.

This reopening marks a significant milestone in the Chrysler Museum of Art's journey to a united and expanded campus—a testament to the support of our community and the vision of the Campaign for the Chrysler.

Walking up the serpentine path, visitors will overlook a rain garden with native salt-tolerant plants, one of many coastal resilience strategies. Approaching the new entrance, now located at 245 Grace Street, visitors will find a beautiful

lobby serving as an event and retail space before heading into the cutting-edge theater or classrooms dedicated to different glassmaking techniques. Experience the new space firsthand by attending a free glass demonstration Tuesdays–Sundays at noon or by registering for one (or several) classes.

The second phase of the expansion is underway, remodeling the original Studio to include an innovative outdoor hotshop and additional classrooms. With progress remaining steady, we look forward to celebrating the official Perry Glass Studio opening and honoring its biggest donors with a weekend of festivities, March 28–30, 2025. The opening celebration will showcase the scope of opportunity and amenities the new space has to offer through exciting performances, visiting artists, a free family day, and more.

This expansion, combined with the new visual identity,



“The expanded Perry Glass Studio will allow our programming to reach a larger audience and serve our students in a more focused way. With dedicated spaces for different glass processes, new event spaces, and state-of-the-art amphitheater hotshop, this will be one of the finest glassmaking studios in the world.”

—ROBIN ROGERS

establishment of the Goode Works on Paper Center, and reinstallations around the galleries, ushers in a new era for the Chrysler Museum of Art. As we look to the future, we also look to the future of our Senior Leadership Team.

Robin Rogers, Glass Studio Manager and Program Director, oversees programming, budget, and strategic planning for the Studio. An award-winning artist, Rogers's work, often created in collaboration with his wife Julia Rogers, has been showcased in galleries nationwide and internationally. Most recently, their piece *Lucky's Shot* was acquired by the Glass Museum Alter Hof Herding Ernsting Foundation in Germany. Rogers's dedication has been pivotal to the success of the Studio expansion and we're proud to have him join Museum leadership.

“The expanded Perry Glass Studio will allow our programming to reach a larger audience and serve our students in a more focused way,” says Rogers. “With dedicated spaces for different glass processes, new event spaces, and state-of-the-art amphitheater hotshop, this will be one of the finest glassmaking studios in the world.”

As the Chrysler Museum continues to enhance our reputation both locally and internationally, we remain committed to our mission of bringing art and people together. With free admission, we invite you to explore our campus and immerse yourself in experiences that delight, inform, and inspire. The future is bright, and we look forward to sharing it with you.



ABOVE: Robin Rogers leads a group, including Norfolk Mayor Kenny Alexander, on a tour of the Glass Studio's expansion.

If you would like to be part of this campaign and support the future of the Perry Glass Studio visit chrysler.org/the-campaign-for-the-chrysler.

Thank you to Work Program Architects and Hourigan for spearheading this transformational project. Learn more at chrysler.org/glass.

Twenty years of SAPLINGS

Approaching its 20th anniversary, SAPLINGS

is a dynamic partnership program held each fall in the galleries of the Chrysler Museum of Art. An acronym for Students and Parents Learning Intellectual Growth Strategies, SAPLINGS offers a unique experience for students, families, teachers, and administrators from Virginia Beach City Public Schools to engage with creative thought through art. SAPLINGS is part of a multifaceted process to identify advanced learners and encourage families to participate in nurturing their unique talents. The itinerary fits snugly into a robust two hours: First graders embark on an art adventure while their adult guardians learn engagement techniques before being reunited to show off what they learned. Widget Williams, a founding SAPLINGS docent, reflects, “By the time these students leave, they are feeling comfortable and are leading their adult by the hand to show them the art they have just seen. The adults are equally impacted by the experience, seeing a museum in a new and inviting light.”

The program continues to provide a welcoming introduction to both the Museum and to the school district’s gifted resource office. Dr. Dornswalo Wilkins-McCorey (Dr. Dorn), gifted coordinator for Virginia Beach City Public Schools, shares, “As a way to encourage and involve students from culturally, linguistically, or economically diverse backgrounds, SAPLINGS is one of the solutions to directly reach any gifted learner in Virginia Beach.” By intentionally inviting select campuses from all over Virginia Beach this experience outside the classroom environment offers students another way to show off their talents. Dr. Dorn further describes, “This contributes to the data from school interactions, grades, tests, observations, and more. It helps provide students with differentiated instruction based on their unique abilities and talents.”

In order to serve hundreds of families, the Museum works closely with a dedicated group of volunteer docents,



“By the time these students leave, they are feeling comfortable and are leading their adult by the hand to show them the art they have just seen.”

—WIDGET WILLIAMS

including pioneers of the program like Chris Rowland, Widget Williams, and Charlene Carney. Docents engage with the first-grade children in the galleries using diverse works of art to encourage divergent thinking through open-ended questions and rich descriptions. Teachers document these interactions through observational note-taking. Between stops, another group of docents serves as shepherds, leading their learning flock to other galleries. First graders meet five different docents throughout the visit.

Another set of docents is busy working with the adults—a mix of parents, grandparents, relatives, or guardians—who care deeply about their young child. Adults stretch out of their comfort zones to experiment with movement strategies using their bodies to connect with art.



COWLICKS, a handy set of prompts that guide close-looking and critical thinking, is another strategy the adults try. For example, the “C” stands for counting: How many apples do you see? Sue Ellen Kaplan, a SAPLINGS docent, shares, “The adults learn and see firsthand how to use techniques to engage with their children. These new skills may be used at the park, grocery store, and even on walks around their neighborhood.”

More than half of the participating families are visiting the Chrysler Museum for the first time through SAPLINGS. With overwhelming positive feedback, both children and adults see the Museum as a place where they can connect, learn, and play. We look forward to many more years of this longstanding program.

If you would like to be involved with programs such as SAPLINGS, consider becoming a docent. Visit chrysler.org/docent to learn more.

World Beats Concert Series

Music makes the world go round, and the Chrysler Museum of Art is bringing you a concert series that defies geography. For its inaugural year, World Beats takes inspiration from the Chrysler Museum's featured exhibition *Farm to Table: Art, Food, and Identity in the Age of Impressionism*.

Featuring live performances influenced by French culture and the idea of cultural confluence, the series begins on October 16 with Les Zazous, a dynamic group known for their eclectic repertoire. Then on November 20, Grammy-nominated members of T'Monde take the stage. Hailing from Louisiana, this ensemble fuses lively Cajun rhythms with ancient French ballads. To top it off, join us on December 12 for Los Angeles-based Jessica Fichot's intoxicating performance—a blend of chanson, Shanghai jazz, gypsy swing, and international folk, drawn from her multi-ethnic French, Chinese, and American heritage.

During each concert, enjoy French wine and cuisine for sale and curated by guest chefs, sommeliers, and culinary specialists. Mark your calendars and get your tickets at chrysler.org/world-beats.

LES ZAZOUS

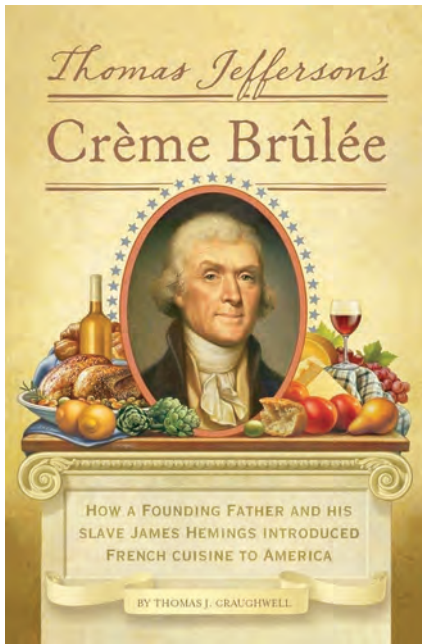


T'MONDE



JESSICA FICHOT





Book & Look

This fall, we invite reading enthusiasts, art lovers, and culture creatures alike to join the Chrysler Museum's version of a One Book/One Community program. A book club with a twist, our new "Book & Look Club" offers a shared reading experience coupled with Museum programs and events.

Inspired by our exhibition, *Farm to Table: Art, Food, and Identity in the Age of Impressionism*, our first Book & Look is *Thomas Jefferson's Crème Brûlée: How a Founding Father and His Slave James Hemings Introduced French Cuisine to America* by Thomas J. Craughwell. Readers will explore France's relationship with food and its influence on American cuisine through literature, paintings, and sculptures while highlighting the significant but undervalued contributions of James Hemings, an enslaved African trained by French chefs in Paris.

Interested in joining this unique community experience? Reach out to the Jean Outland Chrysler Library at library@chrysler.org or (757) 664-6205.

Ker-Plunk! Mini Art, Major Fun

In 1997, photographer Clark Whittington launched his "Art-o-Mat" project, refurbishing vintage cigarette vending machines into quirky dispensers of tiny works of art. Fast forward to today, and there are around 200 of these unique machines installed across the country.

On June 13, 2023, the Chrysler Museum Shop became home to a vibrant orange Art-o-Mat. In the year since, it has captivated more than 2,300 visitors, quickly becoming the top-selling item in the Shop. This enthusiasm has led to the installation of a second machine in the new Perry Glass Studio.

Each machine features a rotating selection of handmade art, crafts, jewelry, and more. At only \$5 per token, Art-o-Mat is popular with visitors of all ages. And why not? It's a fun, affordable, and easy way to support artists and the Chrysler Museum while building your own collection of mini art!

"I am excited to be part of a fun and impactful creative movement with Art-o-Mat and the Chrysler Museum."

—LAURIE GLICK

Virginia Beach artist Laurie Glick is a proud Art-o-Mat participant. Her beachy boxes feature hand-crafted, nautical-themed jewelry from her business, Salty Sea Company. "I am excited to be part of a fun and impactful creative movement with Art-o-Mat and the Chrysler Museum," she shares.



Art-o-Mat submissions are always welcome! The Chrysler Museum's Art-o-Mat features work from both local and national artists. Artists interested in participating can apply at artomat.org/guidelines.

With twenty-two creative pieces to choose from in each machine, what will you select from the Art-o-Mat? Be sure to "ker-plunk" a token or two on your next visit to the Chrysler Museum of Art. Cartons of ten artworks are also available online at shop.chrysler.org.





A Community of Philanthropy

In 1992, an innovative group of Chrysler Museum supporters founded the Museum's signature event: the annual Masterpiece Society Art Purchase Dinner. This prestigious evening places Walter P. Chrysler, Jr.'s legacy of philanthropy and collecting on center stage. Featuring persuasive curatorial presentations, art viewing, and the company of fellow art enthusiasts, the event culminates in a pivotal vote to determine the Museum's next purchase.

Throughout the past thirty-two years, the Masterpiece Society has collectively contributed more than two million dollars toward the purchase of twenty-nine works of art and identified forty-five additional works purchased directly by Masterpiece Society members and Museum patrons. Their steadfast support has significantly enriched the permanent collection, playing a crucial role in advancing the Museum's mission of bringing art and people together.

Each year, members of the curatorial team embark on a search to find a work of art in their collection area of expertise. The piece must respond to a need in the permanent collection and fit a specific budget. Curatorial submissions are approved in advance by the Collections Committee of the Board of Trustees and typically represent European, American, Modern & Contemporary, Photography, and Glass Art. The winning curator then steps out of the competition in the following year. The 2023 winner, *Othello (Portrait of Ira Aldridge)*—a breathtaking marble and bronze sculpture of Ira Aldridge, the first Black actor to play Othello on the British stage—is now on view in Gallery 216. Other highlights include *A Moth of Peace* (above) by Fred Wilson, *Caspian Sea* by Maya Lin, and *Waiting for William* by John George Brown.

Together, Masterpiece Society members are building a community of philanthropy, uniting local and regional individuals who share a passion for the arts and a commitment to preserving, collecting, exhibiting, and nurturing the understanding of great works of art.

If you would like to learn more about becoming a Masterpiece Society member or attending or sponsoring the Art Purchase Dinner on November 16, 2024, contact the Development Office at 757-333-6318.

1-3

The Museum kicked off Pride Month with Rainbow Circus, featuring drag queens, aerialists, stilt walkers, mimes, art-making, and glass art raffles by the Perry Glass Studio. The night was made possible with support from Hampton Roads Pride.



4

VisitNorfolk and The Norfolk Tourism Foundation presented the Museum's entire Visitor Services Team with a Champions of Hospitality award.



5

Trustees and special guests, including Virginia and Terrence Thornton, enjoyed dinner with local artist Hampton Boyer for the opening of his exhibition *Colors of Us*.



6-8

IgNITE returned for rounds two and three! This high-energy, adults-only party is designed to IgNITE your imagination with dancing, performances, art-making, and the sheer thrill of being alive! More than 600 visitors came out for IgNITE Sprung and 500 for IgNITE July-O-Ween.



9

The Museum Store Association awarded the Chrysler Museum Shop for hosting the Best Museum Store Sunday Event with our Museum Nerd Popup.



10-11

This summer welcomed seventy-seven young artists to Camp Art Stars where they gained hands-on skills exploring the galleries and experimenting with different art mediums and styles.





12



13



14



15



16



17



18



19



21



20



22

12-13

The Museum reflected upon the significance of Juneteenth through several events, beginning with a Glass After Dark featuring artist Adeye Jean-Baptiste, co-facilitator for the GEEX community table and co-creator of Alfred University's Black Glass Artist series. Next, Museum staff engaged with community members at Juneteenth in the Park.

14

The Perry Glass Studio team visited Berlin to attend the Glass Art Society conference! Around twenty team members were in attendance including current staff, alumni of the Studio Assistantship Program, and our Barry Curator of Glass, Carolyn Needell.

15

Members and visitors took a trip to the Glenstone Museum in Potomac, Maryland to see their exhibition *Iconoclasts: Selections from Glenstone's Collection* and outdoor sculpture garden.

16-17

Early Days: Indigenous Art from the McMichael Canadian Art Collection opened with an engaging preview celebration, the first to welcome both Museum members and the general public.

18-20

Conversations with Curators offered Masterpiece Society Members the opportunity to learn about the collection from the curators and a conservator.

21-22

Masterpiece Society Members visited the vibrant art scene of Dallas, Texas. Members toured museums and galleries, met artists, and toured a private collection with curators Mark Castro and Chelsea Pierce.

Summer Interns



LEFT TO RIGHT: Josiah DeSarro-Raynal, Sanaa LaCore, Nathaniel Friel, Lillian Jackson, Joy Parker, and Sabine Krigsvold

Each summer, the Chrysler Museum welcomes enthusiastic college students behind the scenes to its annual internship program. Here's what our 2024 summer interns had to say about their experience:

My supervisor, Mark Castro, encouraged me in my academic and professional growth. It is nice to have a mentor beyond university.

Josiah DeSarro-Raynal
College of William & Mary

I was surprised to learn that running a museum takes more than creative talent. Watching how different departments work together showed me that the Museum isn't just for artists; it's a truly diverse arts community.

Sanaa LaCore
Agnes Scott College

I enjoyed meeting the Museum staff. Everyone is so supportive and friendly. It makes for an inspiring work environment.

Nathaniel Friel
UNC Chapel Hill

I was nervous going into the intern glassmaking workshop, but spinning the colors and working with heated glass was exciting. I left feeling very proud of the ornament I created.

Lillian Jackson
Hampton University

This internship solidified my goal of working in a museum. Seeing it day-by-day enabled me to imagine how my life will be.

Joy Parker
Christopher Newport University

I didn't expect to enjoy teaching as much as I did, but it was the highlight of my internship. Watching how kids engage with art brought back a sense of wonder and imagination in myself, so much so, that I am changing my major to art history!

Sabine Krigsvold
College of William & Mary

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ON THE COVER: Daniel Ridgway Knight (American, 1839–1924), *Harvest Scene*, 1875, Oil on canvas, Gift of Walter P. Chrysler, Jr., 71.2118;
PAGE 3: Pierre-Auguste Renoir (French, 1841–1919), *Field of Banana Trees*, 1881, Oil on canvas, Musée d'Orsay, Paris, RF 1959.1; François Joseph Edouard de Campigneulles (French, 1826–1879), *Al-Ashraf Barsbay Mosque, Cairo*, 1858, Albumen print from a paper negative, Museum purchase, 2020.8.1; Peter Bremers (Dutch, born 1957), *Sapphire Ice Cave*, 2023, Kiln cast glass, Courtesy of the artist, Photo credit: © Norbert Heyl; **PAGES 4–11:** Charles-Émile Jacque (French, 1813–1894), *The Shepherd and His Flock*, 1880, Oil on canvas, Chrysler Museum of Art, Gift of Walter P. Chrysler, Jr., 71.2055; Claude Monet (French, 1840–1926), *La Meule (The Haystack)*, 1891, Oil on canvas, Private Collection; Camille Pissarro (French, 1830–1903), *The Gardener—Old Peasant with Cabbage*, 1883–95, Oil on canvas, Mellon National Gallery of Art, Collection of Mr. and Mrs. Paul, 1994.59.6; Narcisse Chaillou (French, 1835–1916), *Rat Seller during the Siege of Paris*, 1872, Oil on canvas, Sheffield Museums, VS, 1395; Victor Gabriel Gilbert (French, 1847–1933), *Le Pavillon de la Marée aux Halles-Centrales de Paris*, 1881, Oil on canvas, Chrysler Museum of Art, Museum Purchase, 2022.18; Étienne-Prospère Berne-Bellecour (French, 1838–1910), *The Dessert (The Remains of the Meal)*, 1876, Oil on canvas, Chrysler Museum of Art, Museum Purchase, 2000.24; James Jacques Joseph Tissot (French, 1836–1902), *The Artists' Wives*, 1885, Oil on canvas, Chrysler Museum of Art, Gift of Walter P. Chrysler, Jr., and The Grandy Fund, Landmark Communications Fund, and "An Affair to Remember" 1982, 81.153; **PAGES 12–13:** Charles Marville (French, 1816–1879), *Untitled (Bois de Boulogne)*, from *Album du Bois de Boulogne*, 1858–1860, Albumen print from wet collodion negative on original mount, Museum purchase, in memory of Alice R. and Sol B. Frank and with funds provided by Michael Bakwin, Leah and Richard Waitzer, Stephan H. and Marynell Gordon, Randy and Lelia Graham Webb, Dr. and Mrs. Robert M. Rubin, Tom and Selina Stokes, Dixie and Henry Wolf, Mr. and Mrs. Cyrus W. Grandy V, and Norfolk Southern Foundation, 2014.18.1; Édouard-Denis Baldus (French (born Germany), 1807–1887), *Cloisters, St. Trophime, Arles*, 1861, Albumen silver print from a glass negative, Gift of Susan and Paul Hirschbiel, 2019.19.3; Octave Léopold Chamoin (French, 1842–1881), *Untitled (Shrimp fisherwoman, Boulogne-sur-Mer)*, ca. 1880, Albumen print from collodion-on-glass negative (carte de visite), Museum purchase, 2024.13.2; **PAGES 14–15:** Peter Bremers (Dutch,

born 1957), *Ice Cave I*, 2023, Kiln cast glass, Courtesy of the artist, Photo credit: © P. Bremers; Photo of the artist in Iceland, Photo credit: © Peter Bremers; Peter Bremers (Dutch, born 1957), *Melting Glacier I*, 2023, Kiln cast glass, Courtesy of the artist, Photo credit: © P. Bremers; **PAGES 16–17:** Robert Smithson, *Spiral Jetty* (1970), Great Salt Lake, Utah, Mud, precipitated salt crystals, rocks, water, 1,500 ft. (457.2 meters) long and 15 ft. (4.6 meters) wide, Collection of Dia Art Foundation, Photograph: Gianfranco Gorgoni, 1970 © Holt/Smithson Foundation and Dia Art Foundation / Licensed by Artists Rights Society, New York; Robert Smithson, *Spiral Jetty* [stills] (1970), 16mm film, color, sound, Duration: 35 minutes © Holt/Smithson Foundation / Licensed by Artists Rights Society, New York; **PAGES 18–19:** Cedric Major Mitchell (American, born 1986), *Static Motion*, 2023, Blown glass, Museum purchase with funds from the Arthur and Renée Diamonstein Memorial Fund, 2023.36; **PAGE 20:** Edgar Degas (French, 1834–1917), *Dancer with Bouquets*, 1895–1900, Oil on canvas, Gift of Walter P. Chrysler, Jr., in memory of Della Viola Forker Chrysler, 71.507

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10 a.m.–5 p.m.

Sunday:

Noon–5 p.m.

GLASS STUDIO HOURS

Tuesday–Sunday

10 a.m.–5 p.m.

Free glass demo at noon

Tuesday–Sunday

MYERS HOUSE

Saturday and Sunday

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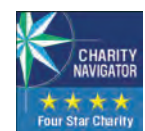
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