

The Chrysler

Spring 2024



Save the date



Farm to Table

Art, Food, and Identity in the Age of Impressionism

On View October 11, 2024–January 5, 2025
Special Exhibition Gallery

Marie Bracquemond, *Under the Lamp*, 1877



Refreshed and Reimagined

Over the past year, the Chrysler Museum of Art has been engaged in a rebranding project with the distinguished firm Pentagram. Across the Museum and our platforms, you will find a new logo and a consistent style. It would be fair to ask, Why rebrand, and why now? There are several answers tied to this moment of growth and transformation. As we expand the campus, we're emphasizing a spirit of innovation and openness. These physical changes required a visual shift as well. Our public face should reflect the sense of renewal and forward-thinking that is energizing the Museum.

We have recently reimagined and extended many educational offerings and public programs. Our first IgNITE, held in January, transformed the Museum landscape and attracted fresh audiences with infectious music and multi-sensory experiences. April's IgNITE, titled Sprung, is sure to have the same vibrant appeal. We continue the quarterly lecture series Creative Minds, with talks by leading scholars focusing on artists from Frank Lloyd Wright and Paul McCartney, to Akinola Lasekan and Pablo Picasso. When you visit our updated website, be sure to register for a program or find inspiring events like First Thursdays and Second Saturday Pop-Ups. Many of these efforts to increase public access are funded through the Art Bridges Access for All program.

Our longstanding and robust school programs continue to bring all Norfolk Public School third graders to the Museum, and Saplings brings earlier learners from Virginia Beach. With our ongoing commitment to Norfolk and Virginia Beach schools, we are expanding our partnership with Portsmouth and Suffolk Public Schools to include middle and high school artists, respectively. Chesapeake Public Schools now sends third graders from Title I campuses for guided tours of the Museum. At the same time, we continue to provide an array of tailored offerings for private schools and homeschoolers.

In the following pages, read more about new exhibitions, including a video installation from a local artist, and the reinstallation of the McKinnon Galleries, all of which ensure a healthy mix of cutting-edge, modern, and historic art and aim to serve our community. These diverse and creative offerings, as well as thoughtful acquisitions, are part of a deliberate effort to both welcome and surprise. We are determined to be a place you can trust to provide something fresh and engaging every time you visit.

The Chrysler Museum of Art will continue to build on its strengths. New buildings and spaces combined with reinvigorated programs, educational resources, and art will stimulate visitors to learn and think differently. Our new brand reflects all that is happening and will happen in the years to come. Take a look, see what appeals to you, and be part of the action.

A handwritten signature in black ink, appearing to read 'Erik'.

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

On View

Fantastic Creatures of the Venetian Lagoon: Glass 1875-1915

February 23–August 18, 2024
Glass Project Space

Hampton Boyer: Colors of Us

April 4–October 27, 2024
The Box

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

April 13–August 11, 2024
Frank Photography Gallery

Upcoming

IDEAL Exhibition

May 7–June 10, 2024
Margaret Shepherd Ray Student and Family Gallery

Early Days: Indigenous Art from the McMichael Canadian Art Collection

May 24–September 1, 2024
Special Exhibition Gallery

Glass Studio Assistant Show

June–July 2024
Margaret Shepherd Ray Student and Family Gallery

Edgar Degas: The Rehearsal

July 23–October 6, 2024
Loan from the Frick Collection, Oval Gallery

ON THE COVER: William Henry Rinehart, *Hero (detail)*, modeled ca. 1858–59, carved 1874;
Gene Davis, *Shabazz (detail)*, 1965



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



Early Days: Indigenous Art from the McMichael Canadian Art Collection

May 24–September 1, 2024
Special Exhibition Galleries

Early Days

In the spring, the Chrysler Museum will host a diverse collection of Indigenous art from the McMichael Museum of Canadian Art in Toronto.

“Early Days” is both a reference to the historical depth of the show (with works extending as far back as the 1700s) and an acknowledgment that postcolonial relationships between Indigenous communities and settler societies in Canada and the United States are still at an early stage. For the Museum, these conversations about how to honor and serve our local community are alive and full of potential. *Early Days*, along with *Preston Singletary: Raven and the Box of Daylight* in 2023, *Clearly Indigenous* coming in 2025, and the *Tsenacommacah* installation that graces the Museum’s entrance, demonstrate a commitment to increasing Indigenous representation. *Early Days* opens with Kent Monkman’s (Cree) elaborate tableau, *The Wedding at Sodom*, a re-imagining of settler-Indigenous relationships through his depiction of the early nineteenth-century “rendezvous” that brought groups together for trade and companionship. Monkman’s alternative scene suggests that these gatherings liberated many settlers from the repressive confines of European gender and social roles. Perhaps this critical point, the metaphorical marriage or site of cultural exchange, is one to keep in mind throughout the exhibition.



While *Early Days* acknowledges the painful past, it also gives a glimpse of the future and proposes a better world lies ahead.

Bringing together traditional objects—beadwork garments, ceremonial masks, and stone carvings—in dialogue with contemporary Indigenous practices, our visitors will discover the thriving traditions of First Nations groups from across Canada, including the Northwest Coast, Plateau, Arctic, Subarctic, Plains, and Eastern Woodland culture areas. Within each gallery, the traditional and contemporary intertwine to show not just “old” or “new” but to demonstrate a persistent continuation of cultural knowledge that defies colonial injustices. For example, some may learn that certain practices, such as the Northwest Coast potlatch ceremony, were outlawed for decades in the thwarted attempt to assimilate the First Nations into European culture. The potlatch, from Chinook Jargon meaning “to give away” or “gift,” entailed gift-giving, but it was much more than that. Clan power was solidified, alliances forged, agreements made, disputes solved, stories and legends told, and traditions passed to younger generations. Potlatch represents the self-determination of Indigenous communities to exercise their customs and beliefs. Mask carvers, who challenged the ban and continued to create and share their work, mark an important underlying theme of the exhibition: survivance, a portmanteau of resistance and survival.

Other aspects of survivance are represented through the work of living women artists such as Ruth Cuthand (Plains Cree, Scottish, and Irish), Faye HeavyShield (Káinawa), Maria Hupfield (Anishinaabe), Meryl McMaster (Plains Cree/Métis, Dutch, and British), Caroline Monnet (Anishinaabe/French), and Nadia Myre (Algonquin). HeavyShield’s *Sisters* is a ring of six pairs of women’s shoes altered to have cloven hooves at the toes, a reference to deer, which holds importance as both symbol and sustenance. This circle of solidarity reflects the artist and her five



Faye HeavyShield, **Sisters**, 1993

sisters, who relied on each other for strength when forced into Canada’s residential school system. These schools were sites of cultural indoctrination, where children’s hair was sheared, their use of their mother tongues forbidden, and, in tragic circumstances, evidenced by recent news coverage of discovered mass gravesites, where young lives were cut short. HeavyShield’s and others’ work in the exhibition reflect on this particularly cruel legacy of colonialism, one in which the United States is itself complicit, at once memorializing lives lost while asserting the endurance of culture and community.

We can expect to see difficult themes, but the exhibition carefully balances moments of pain with joy through exuberant examples of Indigenous worldviews and knowledge systems. Our audience will delight in new innovations such as the finely detailed colored pencil and ink drawings



Kent Monkman, *Wedding at Sodom*, 2017

from Inuit artists in Nunavut, the northernmost territory of Canada. Alongside carvings from whale bones, a long-standing art form from the region, we can see the expansion of artistic activity through work on paper, introduced in the mid-twentieth century and now a distinct visual language.

Many of the artists in *Early Days* look at the world around them, translating cosmologies and myths into contemporary idioms. Lawrence Paul Yuxweluptun (Cowichan/Syilx) proposes in *New Climate Landscape (Northwest Coast Climate Change)* a world in which colonial violations have been transcended and the natural order restored. Yuxweluptun says his title “refers to a change in social climate, rather than the literal climate. So, this is not a look to the past but a new future.” While *Early Days* acknowledges the painful past, it also gives a glimpse of the future and proposes that a better world lies ahead. But to get there, we must first give these early days a chance.

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

McMichael
CANADIAN ART COLLECTION D'ART CANADIEN

This exhibition was organized by the McMichael
Canadian Art Collection, Kleinburg, Ontario



Nick Sikkuark,
Flying Spirit,
1982

I Am Copying Nobody

In 2021, The Chrysler Museum of Art, in partnership with the Hampton University Museum, was awarded a grant from The Andrew W. Mellon Foundation to conduct a three-year fellowship program to diversify the fields of curation and conservation. The fellowship allowed the hiring of curatorial fellow Tashae Smith and conservation fellow Angie Lopez to research and conserve works within the Chrysler Museum's African Art collection and Hampton's Harmon Foundation and Collection of Modern African Art. Their work demonstrates the importance of collecting, preserving, and studying non-Western art.

The work of Smith and Lopez culminated in the exhibition, *I Am Copying Nobody: The Art and Political Cartoons of Akinola Lasekan*. The exhibition showcases more than fifty drawings, paintings, and political cartoons created by the modern Nigerian artist Akinola Lasekan. Lasekan, a pioneer of Nigerian art and political cartoons, used his artworks to capture Nigeria's landscape, people, culture, and political climate in the 1940s and 50s. He utilized easel painting to express the beauty and humanity of Nigeria and its people while simultaneously attacking the British colonial system with nationalistic political cartoons. His mastery and use of these Western art forms contradicted the narrative of European superiority and African inferiority. Visitors are introduced to Lasekan's trailblazing career within three sections: The Pioneer, The Realist, and The Nigerian Nationalist.

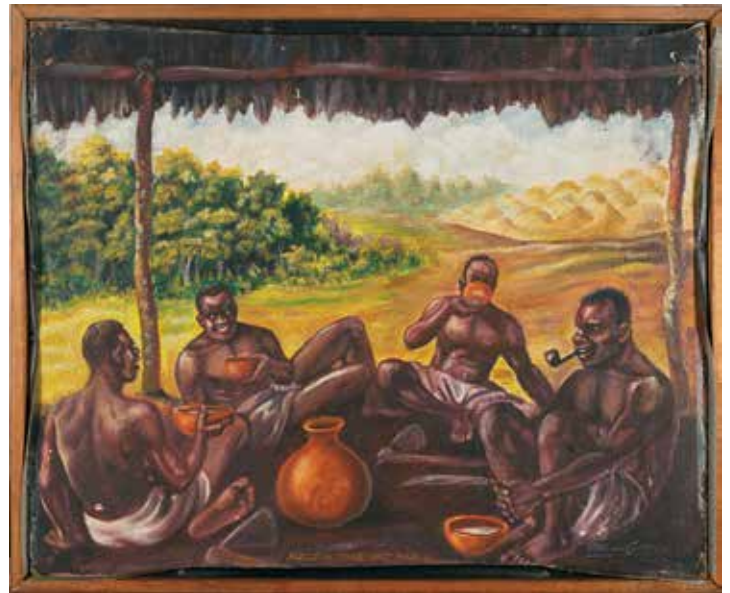
An integral part of this project has been the conservation of select works from Hampton's Harmon Foundation and Collection of Modern African Art, many of which have received little to no conservation treatment since they were donated in 1967. Such is the case of *Recess Time at Farm* by Lasekan, an oil painting on fiberboard that depicts a group of men drinking palm wine during a break at work. Its left top edge had become bent and the layers of the board had begun to separate, or delaminate, at the edges. This painting had tape applied to its edges, possibly to protect the work and reinforce the attachment of the canvas to its wooden frame. The tape had unfortunately degraded over time, curling up and leaving behind an unsightly residue.

The painting was first removed from its frame, allowing the corners and edges to be accessed. The crack was stabilized using a conservation-grade adhesive, gently placed between delaminating layers using a thin blade.

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

April 13–August 11, 2024

Frank Photography Gallery



ABOVE: Akinola Lasekan, *Recess Time at Farm*, ca. 1950s, before conservation.

RIGHT: Andrew W. Mellon Conservation Fellow Angie Lopez.



The layers were clamped together using small pieces of blotter paper and wood and left to dry overnight, stabilizing the edges. Next, tests with different solvents were conducted, yet none could safely remove the residue. Instead, the tape was relaxed using a heated spatula and re-adhered with a reversible heat-activated adhesive. Finally, areas of paint loss were filled and inpainted. Overall, the treatment of *Recess Time at Farm* allows visitors to experience the artwork as originally intended.

I Am Copying Nobody: The Art and Political Cartoons of Akinola Lasekan is in conjunction with the exhibition, *Sankofa: Constructing Modern African Art*, which opens at Hampton University Museum in the summer of 2024. A joint exhibition catalog will accompany these shows.

—Angie Lopez
Andrew W. Mellon
Conservation Fellow

—Tashae Smith
Andrew W. Mellon
Curatorial Fellow



Fantastic Creatures of the Venetian Lagoon: Glass 1875–1915

February 23–August 18, 2024
Glass Projects Space

Dragons and Dolphins and Snakes, Oh My!

Sometimes good ideas for a new exhibition stare a curator right in the face. In this case, it was

hard to ignore the staring eyes of dozens of glass creatures—a veritable menagerie of animals and fantastical beasts, adorning more than half of the eighty Venetian glass vessels recently gifted to the Chrysler Museum by Mrs. Marjorie Reed Gordon in 2022. Dragons, dolphins, seahorses, swans, winged horses, and serpents creep around vase necks, twine up goblet stems, and perch atop bowl rims. These creatures are a unique feature of the blown glassware produced in Venice during the late nineteenth to early twentieth centuries. They exemplify their makers' playfulness and technical virtuosity, as well as a voracious appetite for ostentatious ornamentation.

While the vessels themselves are based on functional items (candlesticks, vases, epergnes, goblets, compotes, bottles, jugs, and the like), their details demonstrate the objects' essentially decorative nature. Venetian glassblowers sought to dazzle the senses by using a colorful palette of coral pink, mint green, cobalt blue, and ruby red glass enhanced with sparkling gold foil, mold-blown patterning, and plentiful ornamental appliqué. Beasts sculpted from hot glass added yet another imaginative layer and attested to the makers' marvelous skills. Some of the creatures portrayed were regarded as symbols of Venice (like the dolphin), while others reflected European fascination with Asian motifs (like the dragon). What these animals all had in



Possibly Artista Barovier or Fratelli Toso,
Serpent Ewer, ca. 1895–1914

common were long, sinuous necks and tails or feathered wings that were perfectly suited for playful manipulation with hot glass.

Beyond their fascinating appearance, these glass artworks also signified the resurgence of an age-old industry. Glass has a very long and storied history in Venice. Still, around 1800, the craft was nearly snuffed out. With the fall of the Venetian Republic to Napoleon's armies in 1797, Venice entered a half-century period of economic domination and suppression by foreign powers, first France and then Austria (who favored its own glass industry in Bohemia). The furnaces in Venice were closed, the ancient guild system was abolished, import taxes were imposed on raw materials, and tariffs were set on exported glassware, strangling the Venetian glass industry until beadmaking was the only viable activity that remained.



Salviati Dott. Antonio,
Fume Swan Vase, ca. 1890



Giuseppe Barovier for Salviati Dott. Antonio or Artisti Barovier, **Granzioli Dragon Compote**, ca. 1877–1914

The revival of the Venetian glass industry during the late 1850s and early 1860s was part of the cultural renewal efforts of the “Risorgimento” (patriotic resurgence movement), leading to the unification of the Kingdom of Italy. New glass firms were established, including Fratelli Toso in 1854 and Salviati Dott. Antonio in 1859. In 1861, Abbot Vincenzo Zanetti founded a glass museum and design school to train young workers. Between 1875 and 1915 there was an especially fertile atmosphere of creativity amongst the Venetian glass companies, who were gaining international recognition by showcasing their work at the World’s Fairs. Friendly competition arose between firms, the result of which were increasingly

imaginative and fantastical glass creations like those now on view in the Chrysler Museum’s exhibition—the more elaborate, the more complicated, the more bizarre, the better!

The Museum is grateful to Mrs. Marjorie Gordon Reed for her gift of glass, which inspired this exhibition and helped the Museum share this story of Venetian creativity and resilience with its audience. In July, the Perry Glass Studio will welcome Jeff Mack as a visiting artist to demonstrate historical Venetian glassblowing techniques.

—Carolyn Swan Needell, PhD
Barry Curator of Glass

Hampton Boyer:

Colors of Us

April 4–October 27, 2024

The Box

An Interview with Hampton Boyer



Leading up to the opening of Hampton Boyer’s exhibition at the Chrysler Museum, McKinnon Curator of Modern and Contemporary Art, Chelsea Pierce, spoke with the artist about his art practice, community, and the power of collaboration.

CHELSEA PIERCE: Hampton, tell me a bit about yourself. Where did you grow up, and how did it shape you?

HAMPTON BOYER: I was born in Pittsburgh. My mother was homesick, so she named me after her hometown: Hampton, Virginia. Our family ended up moving back to the Tidewater region, where I spent my childhood and young adulthood. Living in Hampton Roads shaped me by allowing me to appreciate Virginia’s historical landscape. We live in a place that has come a long way and still has room to improve. Being from this area introduces history and other reference material directly into my mind and work. Also, Virginia has a phenomenal contemporary class of artists that I’m happy to

have shared a path with. Mahari Chabwera, Randy Hess, Asa Jackson, John Vitale, and Nastassja Swift are just a few names of talented visual artists from the area.

CP: Did you always want to be an artist, or did something happen to make you think about pursuing an artistic career?

HB: As a child, I always had a passion for drawing and being as creative as possible. Around 12 years old, I picked up skateboarding, which was my first time experiencing any subculture. Seeing the various skateboard designs and products as a kid felt like an amusement park for my eyes. Of course, this information was important to form my earlier style and voice.



As I got older, things changed from being inspired by skateboard illustrations to the pantheon of artists whose works placed them in history. In this gradation of taste, I realized that I had a purpose to be an artist and have my work be recognized.

CP: As a self-taught artist, what artworks, artists, or movements have been important to your visual language?

HB: Artists in the Harlem Renaissance played a role in knowing it is possible to become an African American artist. Jacob Lawrence is a massive influence on me even still today. Not only his provenance but also his way of painting historical events and his surroundings in a flat but graphic way is truly inspiring. Also, Romare Bearden and his use of collage to create form.

CP: Is there a work at the Chrysler Museum that stands out to you?

HB: Every time I venture to the Museum, something new always pops up and provides an immense amount of information on the approach to making artwork. Being able to experience the works of Rashid Johnson, Peter Halley, and Alma Thomas is a game changer. For a long time, Peter Halley's regimented abstract works intrigued me for their texture, vibrancy, and execution. As I

took in the work, I tried my best to "back-track" the painting to gain a perspective on how it was made.

CP: As a painter, which is often an individualistic process, you create scenes that speak to memory and cultural history through striking color and form. How did you bring your visual background to your collaboration with Matthew E. White on the *Only In America* video, and what was it like working with a larger team?

HB: The *Only In America* film definitely was a process. It pulled from all avenues of my creative mind and ability. Listening to the musical landscape that Matthew E. White created provided an abundance of ideas and immediate imagery. I knew I wanted to tell a story that spoke to the subject matter in the music and pay homage to those whose lives were affected by the systemic issues in America. My visual background allowed me to storyboard the entire film and transcend those images using cameras, actors, and locations. Our director of photography, Stephen Miles, is a true genius in cinema and was able to help actualize the blueprints for the film. I learned a lot while directing this film, and I am thankful for the amazing opportunity. Shout out to everyone who helped actualize *Only in America*, thank you, thank you, thank you.

ABOVE: Hampton Boyer and Matthew E. White, *Only in America*, 2022

OPPOSITE PAGE: Hampton Boyer in his studio.

A New



Vision

for the

Modern and Contemporary Collection

As the Chrysler Museum launches a new brand, the introspective task of re-envisioning the McKinnon Galleries embodies similar principles. The collection is intrinsically tied to the identity of the Museum, and thinking about how to present not only art but also its representative ideas entailed a deep dive into the collection to consider what stories should be told.



Acknowledging that modern and contemporary art can be challenging to access,

we understood the importance of offering some tools to the audience to enhance their experience. ‘Palimpsest’ became a conceptual approach, aimed to signal that there are multiple interpretative layers behind every work, from formal aesthetics (color, form, subject, shape etc.) to concepts and systems, as well as historical context that allows us to temporally position the production and connect it to broader styles or movements. A palimpsest commonly refers to medieval manuscripts with overlapping or in-margin texts of successive scribes. This concept helps articulate how contemporary narratives overwrite the past, without necessarily erasing it. Conversations evolve over time, much like the field of art history, and museums are often where these discourses take place.

The current groupings create a unique exchange, prompting viewers to consider each work in relation to those surrounding it. As objects in the gallery change, new connections are drawn that add to our understanding. One of the first sightlines is of Ebony Patterson’s dazzling installation *...she loved animals said she wanted to take care of them when she grew up... (...when they grow up...)*. This newer addition to the collection is contextualized with other multi-media assemblages, like Robert Rauschenberg’s *Wooden Gallop* and Raymond Saunders’s *Places*, showing how artists layer material to create assemblages. All three works have a particular emphasis on place, with Patterson reflecting on where she calls home—Chicago and Jamaica—where gun violence has devastating effects on children. Rauschenberg’s playful title and saddle-like protrusion evoke the American West. And Saunders’s collages join media found from travels to various cities, charting the artist’s personal journeys.

TOP TO BOTTOM: Robert Rauschenberg, **Wooden Gallop**, 1962; Ebony G. Patterson, **...she loved animals said she wanted to take care of them when she grew up... (...when they grow up...)**, 2017; Raymond Saunders, **Places**, 1991



LEFT TO RIGHT: Lawrence Jordan, **#184, #185, #186, #187**, 20th century; Pinaree Sanpitak, **Offering Vessel III**, 2022; Burlon Craig, **Swirlware Face Jug**, ca. 1990; Lanier Meaders, **Face Jug**, ca. 1988; Cleater J. Meaders, Jr., and Billie Meaders, **Face (Monkey) Jug**, 1993; Jeanette B. Brown, **Janus (Double) Face Jug**, 1993

Another vignette pairs the newly acquired painting by Thai artist Pinaree Sanpitak with an assortment of ceramic vessels. Sanpitak's painting, *Offering Vessel III*, is the artist's conceptual meditation on the human body as a vessel for life juxtaposed with tangible pots by the local ceramicist Lawrence Jordan and face jugs from the South. Formally, this group draws connections between vessels and considers how makers across the globe approach this cherished form through various cultural associations and personal biography.

To reinforce the notion that art history is a continuous dialogue, a new Double Take pairs Frank Stella's painting, *Manteneia II* with William Henry Rinehart's marble sculpture of *Hero*. Both artists found inspiration from the ancient world, with Stella examining the circular planned towns across Asia Minor and Rinehart drawing from a Greek mythological tale in this space. But more interesting is how each artist used (or did not use) color. Stella composes with color, while Rinehart assimilates a 19th-century standard of pure white marble, disregarding the fact that ancient

‘Palimpsest’ became a conceptual approach,
aimed to signal that there are multiple
interpretative layers behind every work.



Max Ernst, *The Cage-Bed with Screen*, ca. 1974; Tony Oursler, *Alien Eye*, 1996

Conversations evolve over time, much like the field of art history, and museums are often where these discourses take place.

Greek sculpture was polychromatic. In a room full of works celebrating color as form, the single white marble stands out to question the notion of whiteness as an ideal across time.

This year celebrates the 100-year anniversary of Andre Breton's *Manifesto of Surrealism*. By installing the Max Ernst bed, which has not been on view in over a decade, a room devoted to surrealist practices was created. Is this movement still relevant in our contemporary society? Are artists still engaging with surrealist ideas? Bringing these works together allows the institution to explore and see what can be taught but also what can be learned.

Whenever a work of art is displayed, one voice is privileged over another. In this first iteration, works that hadn't been on view in a while were sought, with a particular emphasis on women and artists of color. In order to tell a story, sometimes the external noise must be quieted. It is our hope that visitors enjoy making new discoveries and stay tuned to see how the conversation evolves.

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

Recent Acquisitions

The Chrysler Museum of Art acquires new works for its collection through various means,

including donation and bequest, as well as by purchasing works from artists, dealers, galleries, and at auction. Each work is carefully researched by the Museum's curators before it is recommended to the director, Collections Committee, and Board of Trustees, all of whom must approve its acquisition. One of the criteria considered is how this work will add to our existing collection. Does the work under consideration strengthen existing holdings in a particular area, or does it introduce a new narrative or perspective? In recent years, museums across the United States have come to understand the importance of the latter and have sought to build more inclusive collections by acquiring works from under-represented figures, movements, or geographies. Following are several acquisitions made in the last year that reflect different strategies brought to bear as we seek to selectively expand our collection to include new and compelling stories for our visitors.

European Art

One of the most stunning acquisitions of 2023 was undoubtedly Pietro Calvi's *Othello (Portrait of Ira Alchridge)*, the winner of this year's Art Purchase Dinner, presented by former Senior Curator and Irene Leache Curator of European Art, Lloyd DeWitt. With a vivid combination of pristine white marble and patinated bronze, Calvi seamlessly integrates the two materials to heighten the visual sumptuousness of both. The work depicts Shakespeare's Othello, a Moorish military commander, contemplating the handkerchief of his beloved wife Desdemona not long after he has murdered her in a jealous rage. Calvi captures the charged moment when Othello realizes Desdemona's innocence, and as he gives way to despair, a single tear falls from his left eye. Calvi modeled this compelling sculpture on the American actor Ira Aldridge, the first Black actor to play Othello on the British stage, who had died the previous year. Aldridge, an acclaimed figure in his own lifetime whose likeness was captured by numerous artists, used his fame as a platform for speaking out against slavery.



Pietro Calvi, *Othello (Portrait of Ira Alchridge)*, ca. 1873



Bumpei Usui, *Siesta (Woman Sleeping)*, 1930

American Art

Bumpei Usui's *Siesta (Woman Sleeping)* adds a major work by a compelling figure of early twentieth century art to the Chrysler Museum's collection. Born near Nagano, Japan, in 1898, Usui arrived in New York in 1921. While making a living as a furniture decorator, Usui befriended a group of Japanese expatriate artists in New York City. Largely self-taught as a painter, Usui steadily gained a reputation through the 1920s, exhibiting with independent artist groups in the city, participating in traveling exhibitions, and working at the Woodstock artists' colony. Among his largest works, *Siesta* likely depicts the artist's first wife, Lucille, reclining in a simply furnished room, perhaps within a hotel. Despite the room's austere décor, Usui has created a vibrant and multifaceted composition in which each surface seems to be affixed to a different three-dimensional plane. This dynamic construction of space belies the sense of peace expressed through the muted color palette and embodied by the painting's subject, who appears deeply ensconced in a well-earned slumber. Usui's canvas is the first work by an Asian American artist to join the American Art collection, adding a powerful presence to the galleries and strengthening the Museum's commitment to examining broad and diverse histories.

Glass

Recent acquisitions to the Glass Collection have focused on addressing key historical and geographic gaps in our extensive holdings. A generous gift from the family of Robert and Kathleen Anderson included three works by important contemporary Indigenous artists, including the vivid red *Butterfly Jar* by Tony Jojola (Isleta Pueblo), an early leader in Native American glass. Raised in a family of artists and trained at the Institute of American Indian Arts, Jojola is remembered as an influential mentor to younger Native artists like Preston Singletary, whom he encouraged to incorporate his Tlingit heritage into his glass art. In addition to donations such as these, the Museum makes strategic purchases to acquire the work of underrepresented peoples, places, and eras. An acquisition in that vein is three examples of eighteenth-century Mughal glass from India, drawing attention to the refined and sophisticated skill of artists from the subcontinent. The court of the Mughal dynasty (1526–1858) was a great patron of the arts, and provincial workshops flourished in this era. The floral and figural motifs enameled and gilded on this pair of bottles and bowl-and-plate set echoes the delicate ornamentation found in other media, including textiles, metalwork, woodwork, ceramics, and jewelry.



Tony Jojola, *Isleta Pueblo*, 1958–2022



LEFT TO RIGHT: India, Pair of **Mughal Gilt Glass Bottles** and **Mughal Bowl and Plate**, 18th century



Grace Weaver, *Untitled (Portrait of a Girl)*, 2023

Modern and Contemporary Art

A study in 2018 of eighteen major U.S. art museums revealed that their collections were largely comprised of male artists—a staggering 87 percent—and the Chrysler Museum's collection of Modern and Contemporary Art largely reflects this broader trend. While we are fortunate that Walter Chrysler, Jr. collected leading contemporary artists of his day, he was acquiring works at a time when women artists were often sidelined. Closing this gender gap has become a focus of our current collecting strategies, and last year, 60 percent of this area's acquisitions were by women artists. Among them is Grace Weaver's *Untitled (Portrait of a Girl)*, which captures its subject in diaphanous watercolor that rejects detail in favor of evoking a sense of striking immediacy. Another key acquisition is Anne Samat's wall-based sculpture, *Daughter (weave through eternity #2)*, that blends traditional weaving practice from Borneo with contemporary objects sourced at bargain stores to reflect upon cultural hybridity in the modern age.



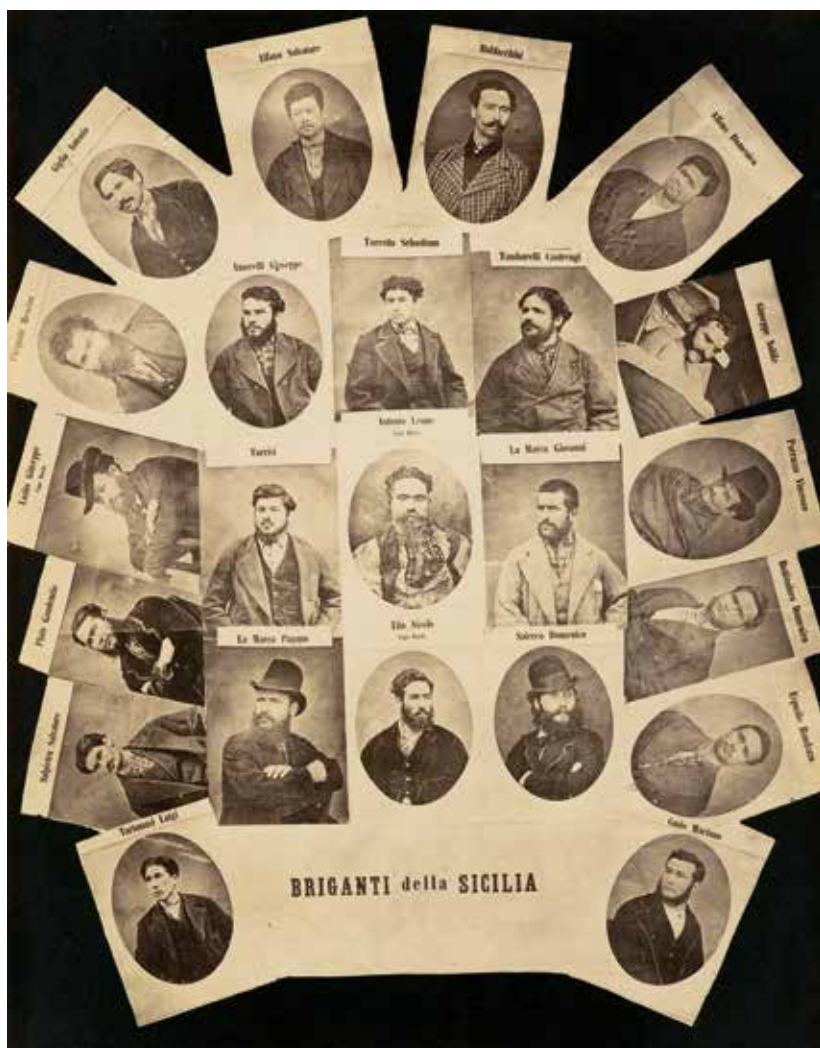
Anne Samat, *Daughter (weave through eternity #2)*, 2022



Heather Beardsley, *Strange Plants, Norfolk*, 2022

Photography

At the Chrysler Museum, the Photography Collection encompasses a wide range of mediums and materials, beginning with the inception of modern photography and moving forward to the present day. Given its expansive nature, photography offers unique opportunities for the Museum to acquire works from across the globe, by well-known, lesser-known, and even unknown figures, many of whom are using photography in new and compelling ways. This past year the Museum acquired a late nineteenth century photograph by Enrico Seffer, *Briganti della Sicilia* (*Bandits of Sicily*), an early example of photographers utilizing the language of portraiture to document Sicilian criminals. Looking closer to home, the Museum was thrilled to acquire six works from Heather Beardsley's recent exhibition, including *Strange Plants, Norfolk*, in which the artist's characteristic embroidered foliage encroach across the surface of a found photograph of Norfolk.



Enrico Seffer, *Briganti della Sicilia* (*Bandits of Sicily*), 1870

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 to borrow works for temporary exhibitions. These requests are carefully reviewed with the Museum's 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 to forge new relationships with other museums and to highlight to their audiences what we have to offer in Norfolk. Here are just a few works from the Chrysler Museum's collection currently on the road.

Excursion of the Harem (1869), Jean-Léon Gérôme's silky depiction of a sultan's harem enjoying a pleasure cruise along the Nile, has crossed the Atlantic for an exciting new exhibition. *A Revolution in Art: Paris 1863–1874: From Salon to Impressionism* explores the pivotal role of the Salon, an annual juried show organized by the Académie des Beaux-Arts, in shaping French painting at the end of the nineteenth century. The exhibition will be on view at the Wallraf-Richartz-Museum & Fondation Corboud in Cologne, Germany, from March 15—July 28, 2024.

The visionary artist Joyce J. Scott will be the subject of a major retrospective, *Joyce J. Scott: Walk a Mile in My Dreams*, presented at the Baltimore Museum of Art, from March 24—July 14, 2024 and the Seattle Art Museum, from October 17, 2024—January 20, 2025. Featuring Scott's sculpture, jewelry, textiles, garments, and more, the exhibition includes two works

from the Chrysler Museum's collection, *Head Shot* (2008) and *Yaller Girl* (2006). Both are stunning examples of Scott's use of stitched beadwork and found objects to create moving sculptural assemblages.

Closer to home, two regional institutions will present exhibitions this spring that include substantial loans from the Chrysler Museum. From April 12—December 29, 2024, the Barry Art Museum at Old Dominion University will present *Message in a Bottle: Picturing Maritime Culture in Hampton Roads*. Drawing on historic and contemporary works to explore the theme of maritime culture, the exhibition includes five works from the Chrysler Museum's collection, including a ceramic bottle by Émile Gallé and Janos Enyedi's *The Port of Virginia*. In Newport News, the Mary M. Torggler Fine Arts Center at Christopher Newport University will present *A Grand*



ABOVE: Joyce J. Scott, *Head Shot*, 2008;
BELOW: Jean-Léon Gérôme, *Excursion
of the Harem*, 1869





Mary Cassatt, *The Family*, 1893

Menagerie: The Sculpture of Anna Hyatt Huntington. Examining the career of the prominent sculptor, the exhibition includes six of her bronze animal sculptures from the Chrysler Museum's collection, including *Macaw Stretching* (1936) and *Our Macaw Preens* (1936).

One of the Chrysler Museum's most iconic works, Mary Cassatt's *The Family*, will be part of an exciting new show, *Mary Cassatt at Work*. Organized by the Philadelphia Museum of Art, and on view there from May 18—September 8, 2024,

the exhibition is the result of several years of research that has led to new discoveries regarding Cassatt's artistic practice. Based on these findings, Mark Lewis, Conservator for the Chrysler Museum, has removed *The Family's* varnish, in keeping with Cassatt's original preferences. Following its showing in Philadelphia, the exhibition will travel to the Legion of Honor Museum, Fine Arts Museums of San Francisco, from October 5, 2024—January 26, 2025.

—Mark A. Castro, PhD
Director of Curatorial Affairs



ABOVE, TOP TO BOTTOM: Anna Hyatt Huntington, *Macaw Stretching* and *Our Macaw Preens*, 1936



Reimagined and Reignited

After a decade with the signature tower, the Chrysler Museum of Art is launching a new visual identity, celebrating its journey from a beloved art museum to a united and expanded campus, strengthening its capacity to bring art and people together.

Nothing and everything about the Museum you love has changed.

Free admission, an internationally recognized collection of more than 30,000 objects, world-class exhibitions, inspiring visiting artists, and impactful educational experiences—it's all still here. However, with the additions of the state-of-the-art Perry Glass Studio, a fascinating Goode Works on Paper Center, innovative reinstallations around the galleries, as well as a fresh look at the events and programs, it was clear a change was needed to make the institution unified, accessible, and relevant.

The goals of the rebrand required a visual identity that reflects the institution, appeals to all, and captures our commitment to community. Most importantly, it needed to unify the Museum and Perry Glass Studio and effectively manage an expanding campus.



Open, light, and welcoming.

The new logo takes the best aspects of 40 years' worth of logos; owning the "C" and the "M" and the signature blue, while cleverly mirroring the arches of the Museum's doors where we wait to welcome you. This nod to our commitment to hospitality and inclusivity creates a connection between our past, present, and future. Furthermore, the modern aesthetic provides a fresh contrast to the Museum's Renaissance-style building while complementing the new contemporary Glass Studio expansion.

Throughout this process, the essence of the Museum's history and ambition for the future was captured and defined as:

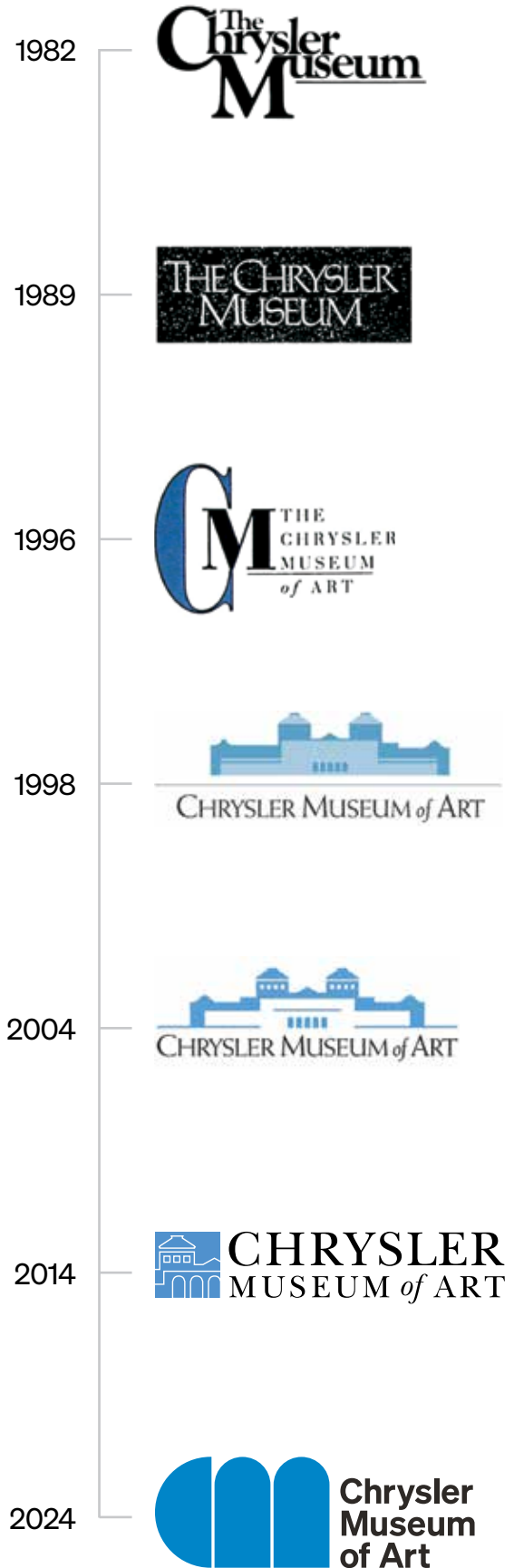
- **We are encyclopedic, yet contemporary.**
The collection, which spans across cultures and mediums, is unheard of for a free museum of our size. We are attuned to issues of our time and strive to look ahead without forgetting the past, often juxtaposing distinct works to inspire conversation.
- **We are academic, yet approachable.**
The institution has a sense of gravitas. We want to be taken seriously by those inside and outside the art world. At the same time, we are an approachable and welcoming place for everyone. We aim to knock down barriers so that all members of our local community — young or old, experienced or novice — can enjoy learning about and experiencing art.
- **We are locally oriented, yet internationally relevant.**
The Museum is beloved by our community, although where we sit and what we contain are gateways to the world. At the same time, our exhibition programming invites visitors to see our world in new and interesting ways without leaving the city we love.

The visual identity needed to be simplified to reflect all the Chrysler Museum of Art has become. The straightforward design of the logo makes it ownable, while its flexibility allows the Museum's collection and programs to shine within the brand. Simply put, it is true to who we are, where we've been, and where we're heading.

What's lies ahead.

The brand launched on March 18, kicking off an exciting year at the Museum that will culminate in the grand opening of the Perry Glass Studio expansion in winter 2025. Between now and then, explore the reinstalled McKinnon Modern and Contemporary Galleries or the Goode Works on Paper Center. Purchase a membership with more impact. Join one of the many reimagined programs, like IgNITE, or enroll in a class or workshop. Visit a new exhibition, such as *Early Days* or the Chrysler Museum's curated *Farm to Table*. Immerse yourself in the ever-growing array of opportunities to experience art and be delighted, informed, and inspired.

A BRANDING EVOLUTION OF THE CHRYSLER MUSEUM OF ART



Access for All

The Chrysler Museum of Art is the beneficiary of a three-year, \$840,000 grant from the Art Bridges Foundation, the national arts nonprofit founded by philanthropist Alice Walton.



Museum efforts are being focused on four areas:

Extending operating hours.

First Thursdays was launched in 2023 to offer after-hour access to the Museum with monthly themes incorporating art on view and highlighting relevant social topics. Attendees can make this night their own by listening to local musicians, watching live theater and dance performances, and exploring science, literature, and the humanities. Along with impacting the creative economy, First Thursdays, which extend hours beyond 5 p.m., also support the small business community by giving exposure to their services or goods. Attendance has steadily increased each month, with the Museum seeing more than 380 people most recently.

Building audiences by offering complimentary admission for fee-based art education programs.

Two new programs, Second Saturday Art Pop-Up and Sketch Along With... originally had fees up to \$15 but are now offered free. While both educational programs are popular for youth and adults, Second Saturdays attendance has more than quadrupled since fees were eliminated, allowing nearly 100 participants monthly to create art in a casual, drop-in style class guided by a local artist or art educator. Sketch Along With... caters to a slightly older audience and gives access to professional artists whose work may currently be on view at the Chrysler Museum or elsewhere.

Installing robust gallery interactives.

Visitors will have the opportunity to actively participate and engage with art through new, immersive ways. The family-friendly Wonder Guide is now available, offering a tool to explore the galleries through the elements of art and principles of design. Gamifying a learning experience, visitors earn collectible stickers. Other interactive elements are planned as gallery reinstallations occur, along with some exciting changes to the Wonder Studio.

Imagining and experimenting with collaborations.

IgNITE, an adult-centric, high-volume, multi-sensory blowout of art and creativity launched in January with more than 560 attendees. Collaborations with Norfolk's creative community, influencers, and trendsetters allowed the Museum to broaden its audience and build deeper connections with regional creatives. Along with expanding accessible offerings on campus, new outreach programs are set to begin this spring, bringing the Museum's art education and talents to communities throughout the region to support community connections and informal learning for all ages.

Being an Access for All participant is a testament to the high quality events and programs the Chrysler Museum offers to the community and the innovative and compelling ways in which the mission of bringing art and people together is carried out.



Wonder-full Programs

NEW OPPORTUNITIES FOR CHILDREN TO DISCOVER THE MUSEUM THIS SUMMER

Wonder Wednesdays, Wonder Guides, and the Wonder Studio are all part of the Chrysler Museum's new Wonder Project. This initiative presents free family and intergenerational programs year-round, thanks to support from the Art Bridges Foundation.

This summer, during Wonder Wednesdays, children can discover different elements of art with entertaining performances and fun, hands-on art projects. Designed for diverse learning styles and abilities, this reoccurring program will take inspiration from various artwork throughout the Museum. Both an educational and play-based program, Wonder Wednesdays aims to help continue children's learning in the summer months through fun and engaging experiences energized by art. Offered every Wednesday in July, from 11 a.m.– 12:30 p.m., this program is designed for children ages 3 to 11 and the adults who nurture their growth and development.

From early childhood experiences, like Tickle My Ears and Pre-K Art Play, to multi-age offerings, such as Family Festivals and Second Saturday Art Pop-Ups, children, adults, and elders can enjoy free and accessible art experiences that celebrate, build, and nourish community thanks to Art Bridges.

Visit [chrysler.org/learn](https://www.chrysler.org/learn) for a list of offerings.

1-2

Trustees, Benefactor and Avant Garde Chrysler Museum members were invited to a private opening celebration of *A Shared Vision: The Macon and Joan Brock Collection of American Art* in December 2023.



3-6

The annual Art Purchase Dinner was held on December 2, 2023, and welcomed 200 attendees. The prestigious Masterpiece Society event ultimately voted on former curator Lloyd DeWitt's selected artwork, *Othello (Portrait of Ira Alchridge)*, holding Desdemona's handkerchief, ca. 1870, by Italian artist Pietro Calvi.



7-8

The Corporate Leadership Alliance Annual Luncheon hosted Mike Creedon, COO of Dollar Tree, who reflected on the benefits of a CLA membership to local business leaders.



9

The Masterpiece Society traveled to Paris to explore and visit the Opera Garnier, artists' studios like those of Johan Creten and Jean-Michel Othoniel, and the Foundation Louis Vuitton for the Mark Rothko retrospective, featuring a piece from the Chrysler Museum's collection.





10
The Perry Glass Studio Assistants were featured in the monthly Glass After Dark to show off the skills they have spent the previous six months honing. While some are locally based, others have traveled from as far away as Poland to participate in this distinguished program.



11
The CLA Social in January was held at the Perry Glass Studio and featured a tasting from Tarnished Truth Distillery and a demonstration of the Studio team creating a decanter.

12-13
Artist Jaime Guerrero returned to the Museum to bring closure to his exhibition *Dendrolatry*. Guerrero worked with the Perry Glass Studio team to ceremonially burn the written messages left by Museum visitors over the course of the exhibition.



14-17
The *Paul McCartney Photographs 1963-64: Eyes of the Storm* exhibition captivated audiences of all ages. From the members-only "After Party: 1964" celebration to Pre-K Art Play and story time in the gallery, photography classes, tours and lectures, Museum visitors took advantage of the wide range of activities and access to the once-in-a-lifetime exhibition.



Member Spotlight



Ed Bedsole recalls an unexpected encounter with Walter P. Chrysler, Jr. during one of his visits to the Chrysler Museum. “I recognized him from the newspaper,” he explains. “We chatted for a bit. He was a very pleasant man.”

Born and raised in Norfolk, Virginia, Bedsole has regularly visited the Museum since it was known as the Norfolk Museum of Arts and Sciences. Now, at age 76, Bedsole frequents the Museum almost weekly, citing a desire to “keep myself busy and out of trouble.”

Bedsole appreciates the Museum’s welcoming staff and ever-changing exhibitions. “It’s different every time I come,” Bedsole says.

During a recent visit, Bedsole expressed enthusiasm for his Museum membership and his intention to include the Museum in his estate planning. Additionally, he sought to make a meaningful contribution by purchasing two bricks in support of the Perry Glass Studio expansion—one for himself and one in memory of his parents. The Studio, which complements the Chrysler Museum’s world-renowned glass collection, is currently expanding, allowing new and increased opportunities to engage the community.

Excited to offer his support, Bedsole explains, “Some people like music. I like art.”

He knows that not everyone who wants to support the Museum may have the ability to make large financial donations. “It’s not the amount,” Bedsole explains. “It’s the giving. Every little bit helps. Admission is free, so why not donate \$1 or \$5? It all adds up.”

LEAVE A LASTING MARK

If you are interested in investing in the Chrysler Museum of Art’s future, there are multiple ways to make an impact: Become a member, name a brick in the Perry Glass Studio expansion, or explore legacy giving options. For inquiries about supporting the Museum through estate planning, contact Liz Hamilton at 757-333-6318 or lhamilton@chrysler.org. To make a gift, visit chrysler.org/support.

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CREDITS

ON THE COVER: William Henry Rinehart (American, 1825–1874), *Hero* (detail), modeled ca. 1858–59, carved 1874, Marble, Gift of James H. Ricau and Museum purchase 86.512; Gene Davis (American, 1920–1985), *Shabazz* (detail), 1965, Acrylic on canvas, Museum Purchase with funds contributed by the Norfolk Bicentennial Commission, Arthur and Renée Diamonstein, Sydney and Frances Lewis, Alexander K. McLanahan, Dr. Eugene Poutasse, Dr. and Mrs. T. Lane Stokes, and James and Norma Kline 76.79; **INSIDE COVER:** Marie Bracquemond (French, 1840–1916), *Under the Lamp*, 1877, Oil on canvas, Mr. and Mrs. R. Stephens Phillips, Piedmont, **CAPAGE 3:** Dana Claxton (b. 1959), *Headress—Shadae*, 2018, LED firebox with transmounted lightjet chromogenic transparency, McMichael Canadian Art Collection, purchase, BMO Financial Group, 2020.5, Image courtesy of the artist; Giuseppe Barovier (Italian, 1853–1942) for Salviati Dott. Antonio (Italian, 1877–90) or Artisti Barovier (Italian, 1884–1919), *Granzioli Dragon Compote*, ca. 1877–1914, Blown and applied glass, Gift of Marjorie Reed Gordon, 2022.21.55 **PAGES 4–7:** Lawrence Paul Yuxweluptun (b. 1957), *New Climate Landscape (Northwest Coast Climate Change)*, 2019, Acrylic on canvas, McMichael Canadian Art Collection, purchase BMO Financial Group, 2020.10, Image courtesy of Sarah Macaulay & Co. Fine Art; Nisga'a, *Face Mask*, 1850, Wood with paint and abalone inlay, McMichael Canadian Art Collection, purchase 1979.5, Photo: Toni Hafkenscheid; Faye HeavyShield (b. 1953), *Sisters*, 1993, Shoes altered with plaster, gesso and acrylic paint, McMichael Canadian Art Collection, purchase 1995.2.A–L, Photo: Toni Hafkenscheid; Kent Monkman (b. 1965), *Wedding at Sodom*, 2017, Acrylic on canvas, McMichael Canadian Art Collection, 2019.2, Image courtesy of the artist; Nick Sikkuark (1943–2013), *Flying Spirit*, 1982, Caribou antler, bone, hide, strands of hair and stone, McMichael Canadian Art Collection, 2019.7.27.A-B.B; page 8–9: Akinola Lasekan, (Nigerian, 1916–1972), *Abike*, ca. 1940s, Pastel on Paper, Hampton University Museum, 67.470, Gift of the Harman Foundation, Photo: Alexander's Photography © Estate of Akinola Lasekan; **PAGES 10–11:** Possibly Artisti Barovier (Italian, 1884–1919) or Fratelli Toso (Italian, 1854–1902), *Serpent Ewer*, ca. 1895–1914, Blown and applied glass with hot-applied gold leaf, Gift of Marjorie Reed Gordon 2022.21.65; Salviati Dott. Antonio (Italian, 1877–90), *Fume Swan Vase*, ca. 1890, Blown and applied glass with hot-applied gold leaf, Gift of Marjorie Reed Gordon 2022.21.28; Giuseppe Barovier (Italian, 1853–1942) for Salviati Dott. Antonio (Italian, 1877–90) or Artisti Barovier (Italian, 1884–1919), *Granzioli Dragon Compote*, ca. 1877–1914, Blown and applied glass, Gift of Marjorie Reed Gordon, 2022.21.55; **PAGES 12–13:** Hampton Boyer and Matthew E. White, *Only in America* (2022, HD video sound, 17:33) © Hampton Boyer and Matthew E. White; **PAGES 14–18:** Frank Stella (American, born 1936), *Manteneia II*, 1968, Acrylic on canvas,

Gift of Walter P. Chrysler, Jr. 77.417; William Henry Rinehart (American, 1825–1874), *Hero*, modeled ca. 1858–59, carved 1874, Marble, Gift of James H. Ricau and Museum purchase 86.512; Robert Rauschenberg (American, 1925–2008), *Wooden Gallop*, 1962, Mixed media on plywood Gift of Walter P. Chrysler, Jr., 71.693; Ebony G. Patterson (Jamaican, active in the United States, b. 1981) ... *she loved animals said she wanted to take care of them when she grew up...* (...when they grow up...), 2017, Hand-cut jacquard-woven photo tapestry with beads, appliqués, brooches, glitter, trim, fabric flowers, unicorn heads, fabric wallpaper, and candy, Museum purchase with funds provided by Rebecca and Mark Dreyfus, Penny and Peter Meredith, Meredith and Brother Rutter, Christina Goode, Susan and David Goode, Oriana McKinnon, Dee and Harry Lester, Suzanne and Vince Mastracco, and Claus Ihlemann and Robert Roman, 2020.1; Raymond Saunders (American, b. 1934), *Places*, 1991, Mixed media on canvas, Museum purchase with funds provided by an anonymous donor, Annie and Art Sandler, and the Museum Purchase Fund, 94.10; Lawrence Jordan (American, 1947–2007), *#184, #185, #186, #187*, 20th century, Ceramic, Gift of Richard Singletary, Ph.D. 2022.44.1–4; Pinaree Sanpitak (Thai, born 1961), *Offering Vessel III*, 2022, Acrylic and paper on canvas, Museum purchase, 2023.18 Burlon Craig (American, active 20th century), *Swirlware Face Jug*, ca. 1990, Alkaline-glazed stoneware, Purchase, Horace W. Goldsmith and Art Purchase Funds, 92.24; Lanier Meaders (American, 1917–1988), *Face Jug*, ca. 1988, Alkaline-glazed stoneware, Museum Purchase, 94.1.2; Cleater J. Meaders, Jr., and Billie Meaders (American, active 20th century), *Face (Monkey) Jug*, 1993, Alkaline-glazed stoneware, Museum Purchase, 94.1.10; Jeanette B. Brown (American, active 20th century), *Janus (Double) Face Jug*, 1993, Feldspathic-glazed stoneware, Museum purchase, 94.1.14; Max Ernst (French, born Germany, 1891–1976), *The Cage-Bed with Screen*, ca. 1974, Mixed media, Gift of Jack Tanzer in memory of Jean Outland Chrysler, 82.38; Tony Oursler (American, born 1957), *Alien Eye*, 1996, Fiberglass, acrylic, and video projector, Gift of the Chrysler Contemporaries, 2002.4; **PAGES 19–23:** Pietro Calvi (Italian, 1833–1884), *Othello (Portrait of Ira Aldridge)*, ca. 1873, White marble and bronze with dark brown patina, Masterpiece Society Purchase Fund, 2023.37; Bumpei Usui (American, born Japan, 1898–1994), *Siesta (Woman Sleeping)*, 1930, Oil on canvas, Museum purchase with funds provided by Joan Brock, 2024.71; Tony Jojola (Isleta Pueblo, 1958–2022), *Butterfly Jar*, 2004, Blown glass, Gift of Robert and Kathleen Anderson, 2023.40.1; India, *Mughal Bowl and Plate*, 18th century, Blown and gilded glass, Museum purchase, 2024.9.1–2; India, *Pair of Mughal Gilt Glass Bottles*, 18th century, Mold-blown, enameled, and gilded glass, Museum purchase, 2024.9.3–4; Grace Weaver (American, b. 1989), *Untitled (Portrait of a Girl)*, 2023, Watercolor on paper, Museum purchase, 2023.41; Anne Samat (Malaysian, born 1973),

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Daughter (weave through eternity #2), 2022, Rattan sticks, kitchen and garden utensils, beads, ceramic, metal, and plastic ornaments, Museum Purchase, 2023.29; Heather Beardley (American, b. 1987), *Strange Plants, Norfolk*, 2022, Embroidery on found photograph, Museum Purchase, 2023.30.4; Enrico Seffer, *Briganti della Sicilia (Bandits of Sicily)*, 1870, Museum purchase, 2023.22; page 24–25: Joyce J. Scott (American, born 1948), *Head Shot*, 2008, Glass beads and mold-blown glass with thread and bullet casings, Museum purchase, 2016.36.2; Jean-Léon Gérôme (French, 1824–1904), *Excursion of the Harem*, 1869, Oil on canvas, Gift of Walter P. Chrysler, Jr., 71.511; Mary Cassatt (American, 1844–1926), *The Family*, 1893, Oil on canvas, Gift of Walter P. Chrysler, Jr., 71.498; Anna Hyatt Huntington (American, 1876–1973), *Our Macaw Preen*, 1936, Bronze, Gift of the artist and Archer M. Huntington, 41.18.1A; Anna Hyatt Huntington (American, 1876–1973), *Macaw Stretching*, 1936, Bronze, Gift of the artist and Archer M. Huntington, 41.18.1B





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