

THE CHRYSLER SPRING 2023



Save the Date
August 11–November 5, 2023

Reckonings and Reconstructions: Southern Photography from The Do Good Fund



Georgia Rhodes (American, born 1988), *Roadtrip*, 2014,
Archival inkjet print on Canson Platine Fibre rag paper,
The Do Good Fund, Inc., 2016–45 © Georgia Rhodes



Always Changing

For much of the past two years a dedicated team of volunteers and Chrysler staff has been working diligently to complete an ambitious capital campaign. Those efforts are still ongoing, and the initial results will soon be evident as we begin construction on a fabulous new and expanded Perry Glass Studio. Designed by the prominent Norfolk firm of Work Program Architects (WPA) in collaboration with the landscape architects of Stromberg/Garrigan & Associates, the facility will be approximately three times larger than the current Studio and will offer dedicated classroom space for a full range of glassmaking techniques. The center of the new building will be the 200-seat auditorium and Hot Shop with floor and tiered seating, a catwalk to allow overhead viewing, and three new furnaces to reheat glass, known as glory holes. This adaptable space will serve as a classroom for our college-level courses, a studio for glass artists, and the stage for our popular daily glassmaking demonstrations. When prominent artists like Preston Singletary come to visit, they will be able to work in the new auditorium in front of a significantly larger audience. In short, with this facility we will greatly expand our capacity and solidify our position as a leader in the glass arts. Construction on the expansion will begin in March and last more than a year. During that time our current Studio will remain in operation.

Concurrently, we will begin the renovation of interior spaces in the Museum to create the Goode Family Works on Paper Center. This hybrid space will combine elements of storage, display, and learning to provide the community greater access to our significant collection of prints, drawings, and photographs. We intend to open the Center before the end of 2023, so you may see some disruption in the McKinnon Galleries of Modern and Contemporary Art on your next visit.

As inconvenient as construction can be in the short term, the end results are long lasting and will make us a better institution. That is evident in our renovated cafe, rechristened as Zinnia and open for business. The elegant contemporary interior has an exciting new menu. Come check it out, have lunch, and spend an afternoon at the Museum. We are always ready to welcome you!

A handwritten signature in black ink that reads "Erik".

Erik H. Neil,
The Macon and Joan Brock Director

On View

Facing Ourselves: Mike Disfarmer and the American Portrait

December 16, 2022–May 14, 2023

Barbara Earl Thomas: The Illuminated Body

February 24–August 20, 2023

Preston Singletary: Raven and the Box of Daylight

March 3–July 2, 2023

ON THE COVER: Preston Singletary (American Tlingit, born 1963),
Dleít Yéil (White Raven), 2017, Blown, hot-sculpted, and
sand-carved glass; steel stand, Courtesy of the artist,
Photo by Russell Johnson, Courtesy of Museum of Glass

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PHOTO BY RUSSELL JOHNSON, COURTESY OF MUSEUM OF GLASS

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PHOTO BY SPIKE MAFFORD/ZOOGLAO STUDIO

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14 Mike Disfarmer, *Standing Boy with Seated Man, Both Wearing Hats*, ca. 1940



PHOTO BY EDUARD WHEELER PHOTOGRAPHY

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PHOTO BY GLENN BASHAW

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Preston Singletary:
Raven and the Box of Daylight
March 3–July 2, 2023

**Before here was here,
Raven was only named Yéil.
He was a white bird and the
world was in darkness.**

So begins the tale of *Raven and the Box of Daylight*, a Tlingit (KLING-kit) origin story about the transformation of the world featuring Raven, who brought light to people via the stars, moon, and sun. This is one of the most iconic stories told among the Native peoples of the Pacific Northwest Coast of North America, which stretches from Alaska through Yukon and British Columbia to Oregon and Washington. The

Tlingit, Haida, Tsimshian, Heiltsuk, Kwakwaka'wakw, and other tribes of this coastal region all share tales about the doings of Raven, a trickster being (as well as ancestor and hero) whose white color is a marker of his supernatural status. This story explains not only how Raven became black but why there is light in the world and how humans and the creatures of the forest, sky, and water came to be.



Preston Singletary, *Yéil ka Keiwaa.aa Kákt*
(*Raven and the Box of Daylight*), 2016

More than sixty contemporary glass sculptures by internationally acclaimed artist Preston Singletary (Tlingit American, born 1963) bring this oral tradition to life for museumgoers at the Chrysler Museum of Art through an immersive, theatrical storytelling experience curated by Miranda Belarde-Lewis, PhD (Zuni/Tlingit American, born 1979). At the entrance of the exhibition, Raven—blown from white glass and intricately carved—greet his visitors, inviting us to enter into the space and journey through the story itself with his beak pointing the way. The narrative unfolds as visitors move through the gallery spaces, following in Raven’s footsteps and encountering the various settings, characters, events, and plot points of the narrative. Singletary’s blown and kiln-cast glass artworks—often astonishingly monumental in scale—are enhanced and enlivened by original music, coastal Pacific Northwest soundscapes, recordings of Tlingit storytellers, and atmospheric video projections.

The story begins when Yéil (YEAY-thl), or Raven, decides that he will try and do something about the darkness. As he follows the Nass River, he encounters the Fishermen of the Night. The Fishermen tell him about a Nobleman with a beautiful Daughter, whose house is full of wealth, including three boxes that hold the light—the stars, the moon, and the sun. Yéil knows he will not be made welcome in his raven (bird) form, so he devises a plan to transform and sneak into the Clan House. He first turns himself into a piece of dirt and then a hemlock needle, floating in the water of the river. The Nobleman’s Daughter drinks Yéil and becomes pregnant.



PHOTO BY RUSSELL JOHNSON, COURTESY OF MUSEUM OF GLASS

ABOVE: Preston Singletary, Installation of *Kéet Yaakw* and *Axáa*, and *Nass Héeni* with *Xáat (Killer Whale Canoe and Canoe Paddles, and the Nass River with Salmon)*, 2018

LEFT: Preston Singletary, *Gagaan Awutáawu Yéil (Raven Steals the Sun)*, made at Museum of Glass in 2008

the forest, sky, and water, becoming the animals of those realms, while those who were not frightened become human. The story ends when Yéil transforms back into his raven form. The angry Nobleman holds Yéil over the smoke of the fire just before he escapes out of the smoke hole, transforming into the black bird he is today.

The above synopsis of the Raven story is my own telling, and as a non-Native it is not intended to be an authoritative account. There are dozens of versions of the Raven and the Box of Daylight story, reflecting the rich cultural heritage and oral tradition of the Pacific Northwest Native peoples as well as specific villages and individual storytellers. Through the artistry of Preston Singletary and the curation of Miranda Belarde-Lewis, the story as told by this exhibition



PHOTO BY RUSSELL JOHNSON, COURTESY OF MUSEUM OF GLASS

Born as a human child, Yéil is doted upon by the Nobleman. The little boy asks his grandfather for the three boxes of light but is told he cannot have them. He cries and cries, and eventually his grandfather relents. One by one, Yéil is given the precious boxes of light. Opening each box, first the stars, then the moon and the sun slip out through the smoke hole in the Clan House and take their places in the sky. The newly brightened world is frightening to those who have been living in darkness. Each group runs or jumps into



Preston Singletary, *Xáat Sháa (Salmon Woman)*, 2018

came about by examining five versions from Tlingit storytellers of the southeastern region of Alaska, each emphasizing different aspects of the same narrative. Singletary and Belarde-Lewis acknowledge that each version of the story is a unique treasure, for the storytellers, their families and communities, and for all Tlingit people. "Our primary goal," writes Belarde-Lewis in the exhibition catalog, "is to honor the essence of the story without veering too far off into one version of it. We have made it a priority to acknowledge the people and the details they know to be true. We have an obligation to them, to recognize and honor how they understand their own history as it is embodied in this particular Raven story."¹

Preston Singletary was deeply influenced by his friend and mentor Shdal'éiw Walter Porter (American Tlingit, 1944–2013). Porter was a historian, mythologist, and storyteller who researched Tlingit creation stories and compared them to narrative traditions from around the world. He identified similarities in the symbolism and messages embodied in these stories, remarking, "The importance of mythology is that it is universal. Every culture has the same information disguised as a story." Porter spent many years presenting the story of Raven and the Box of Daylight to audiences, encouraging listeners to carefully consider specific story details as evidence of our shared humanity, while still recognizing distinct cultural differences. When Porter first viewed Singletary's *Raven Steals the Sun* sculpture in 2004, he saw the potential for the glass artist's work to communicate stories and encouraged him on a narrative path through his art.²

Singletary grew up in Seattle, Washington, where he still lives and works today. He began blowing glass in 1982 and broadened his technical skills in the studio of Benjamin Moore, where he assisted American glass artist greats like Dante Marioni, Richard Royal, and Dan Dailey, as well as Italian maestro Lino Tagliapietra. While Singletary excels at Venetian and Scandinavian glassblowing techniques, he recalls that it was only when he began to experiment with using designs from his Tlingit cultural heritage in 1989 that his work began to take on a new purpose and direction. Singletary found encouragement while at the Pilchuck Glass School from artist David Svenson (American, adopted Tlingit, born 1953) and recalls a crash course in the sand-blasting process and the use of stencils from Kéké Cribbs (American, born 1951).



PHOTO BY RUSSELL JOHNSON, COURTESY OF MUSEUM OF GLASS

Preston Singletary, *Kákwx' (Baskets)*, 2016

"Glass brings another dimension to Native American art. Its luminous quality and shadow effect are like a spirit that appears when the lighting is right."

—PRESTON SINGLETARY



Preston Singletary, *S'aaxw (Hat)*, 2018

Since that time, the artist's highly distinctive body of work has become strongly rooted in Tlingit material culture and design principles. His formal inspiration often comes from baskets, house posts, totem poles, canoes, hats, regalia, and other objects made from materials including wood, fiber, and leather. Singletary enlivens his elegant, sculptural glass forms with intricate, sand-carved relief inspired by imagery that is usually woven, carved, or painted onto Tlingit objects. This imagery uses formline design principles, which are characterized by fluid lines with a calligraphic quality that link ovoids, U-shapes, and other elements together in a composition. Singletary's sand-carved formline imagery represents the crests of Tlingit clans or moieties (social groups), while the inclusion of more than one crest on an object reiterates the history and complex kinship relationships of Tlingit society.

The artistry of Preston Singletary is forging new directions in the perception of Indigenous art. His work and outreach is transforming lingering colonial notions that Native artists are only best when traditional materials are used. "Glass brings another dimension to Native American art," Singletary has said. "Its luminous quality and shadow effect are like a spirit that appears when the lighting is right."³ The artist also sees his work as helping to advocate on the behalf of all Indigenous people, "affirming that we are still here—that we are declaring who we are through our art in connection to our culture."

After forty years of creating glass art, working with and learning from community elders, Singletary is considered to be a keeper of cultural knowledge. Spiritually based and culturally expressive, the artist's work goes beyond physical aesthetics to examine



LEFT: Preston Singletary in collaboration with Dorothy Grant, Ravenstail weaving by Aay Aay Hans, *Naas Shaak Aankáawu du Shát (Wife of the nobleman at the Head of the Nass River)*, 2018



and explore Tlingit history, concepts, and themes including supernatural beings, animal spirits, and transformation. The exhibition *Raven and the Box of Daylight* perhaps exemplifies most fully and most beautifully the confluence of these elements.

Glass is a material that is uniquely suited for telling a story about the origin of light in the world. Moreover, “Like Raven, glass is a material of tricks and surprises, lies, and prospects seized,” notes artist and writer John Drury.⁴ *Raven and the Box of Daylight*, however, is not only about light. The story’s underlying messages concern the values of family over possessions and accountability for one’s actions, and the narrative is full of symbolism about love, hope, sacrifice, and forgiveness.

“By going back to the essence and the messages of our stories, we are being reminded that our history carries the strength and wisdom of our ancestors,” observes curator Belarde-Lewis. “For those of us blessed to be from communities that still have these stories and our own interpretations of what these stories mean to us, we are now in the unique position to bring that history fully into the present to share with the world. May all of our stories help guide us into our collective future.”⁵

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

Preston Singletary: Raven and the Box of Daylight has been organized by the artist and Museum of Glass, Tacoma, Washington. It was guest curated by Miranda Belarde-Lewis (Zuni/Tlingit), PhD, and the multisensory visitor experience was designed by zoe | juniper.

LOCAL PRESENTING SPONSOR:



¹Preston Singletary: *Raven and the Box of Daylight*, exhibition catalog, 2019, Tacoma: Museum of Glass, page 17.

²Adapted from Miranda Belarde-Lewis, “The Backstory: Illuminating the treasured story of Raven, and its shared values.” *The Seattle Times*, July 21, 2019.

³Preston Singletary, *American Craft*, Fall 2022.

⁴Exhibition catalog, page 30.

⁵Exhibition catalog, page 22.



Light and Shadow

Barbara Earl Thomas:
The Illuminated Body
February 24–August 20, 2023

In the center of the Chrysler Museum's Glass Project Space, glass vessels with sand-carved figural imagery are illuminated as light passes through the translucent material, while the gallery's walls are lined with portraits made from cut black paper on layers of luminous, jewel-colored paper. As visitors step inside *The Box*, their bodies are bathed in the light and shadow of *The Transformation Room*, a space surrounded with panels of cut Tyvek (a polyethylene fabric) that filter light from an unseen source. Together, these new works by celebrated artist, writer, and thinker Barbara Earl Thomas (American, born 1948) invite us to meditate on the visual experience of

the body within a physical and metaphorical world of light and shadow.

Thomas's distinctive style transcends any one medium. Her graphic lines and planes are clear and exact, while elements simultaneously flow together and dissolve into patterns and textures. Her imagery centers on human figures who inhabit settings where the specific and the familiar seem interwoven with the universal and the mythical.

Light is a core conceptual element in the artist's work. She has long been interested in how light and dark, and black and white, have been incorporated into countless world languages, cultures, and mythologies.

ABOVE: Barbara Earl Thomas, *Girl with Flowers II*, 2022



PHOTO BY SPIKE MAFFORD/ZOCALO STUDIO



PHOTO BY BERETHE MAQUILAY

“Like a conjurer, alchemist, and magician, I’ve created my illuminated bodies from scraps of shadow, light, and color.”

—BARBARA EARL THOMAS

portraits “elevate to the magnificent” her family, friends, and neighbors, as well as cultural icons of the African American literary landscape, like writer Charles Johnson and playwright August Wilson. Just as her collages elevate the individual to the mythical and the profound on the picture plane, so too does *The Transformation Room* allow visitors to reveal and see their selves as such; it is a space Thomas intends to be transformative to both bodies and minds.

For this exhibition, Thomas focuses on the body to talk about what light and shadow do to trigger a visual experience, to explore how we communicate who we are as well as our intentions to one another. In one sense, this is highly personal: “As a Black person, I can’t help but see myself in the landscape and imagine how others might experience me based on how I appear to them,” Thomas has said. “I search myself to see how I react to and employ my thoughts and opinions because, aside from being Black, I’m also human and subject to the world’s influences.” In another sense, Thomas’s latest works seek to express not just the physical but also the metaphysical and metaphorical, the profound and intangible: what is within, what is beyond the sight of our eyes. “All of us has some sort of spiritual body; I’m trying to reveal that a little bit,” the artist explains.

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



PHOTO BY SPIKE MAFFORD/ZOCALO STUDIO

Thomas reflects on how such dualities can act as a lens through which people see their world. “Light and dark. Light and shadow. What is seen and unseen. What is clear and what is mystery... This is the base that provided my vocabulary and shaped my narrative of the world.”

The artist’s portrait collages of cut and layered paper are complex and rich. The purpose of these images is not an accurate rendering of a person’s appearance; they transcend what is apparent, seeking to communicate a person’s energy or animating force. “Like a conjurer, alchemist, and magician, I’ve created my illuminated bodies from scraps of shadow, light, and color. I use them for their elemental qualities to animate and suggest something alive and ever moving—like breath.” Based on real people, Thomas’s

INSET: Barbara Earl Thomas, *A Bird in the Hand*, 2022



Mike Disfarmer, *Man in coveralls and cowboy hat, diamond border*, 1936

Facing Ourselves

As a society we are accustomed to seeing portraits. Many of us have had portraits of our own made to commemorate milestones in life: baby pictures, graduations, marriages, and reunions. During a recent examination of the Chrysler Museum's photography collection, the theme of portraiture stood out. An acquisition of Mike Disfarmer (1884–1959) prints led to a deeper analysis of this genre across the collection.

Mike Disfarmer's subjects, who visited his portrait studio in downtown Heber Springs, Arkansas from the 1930s to 1950s, came for similar reasons of commemorating milestones, with many portraits documenting families and couples. Disfarmer did not receive wide acclaim until after his death, when in the 1970s, a box of his old plate negatives was discovered in a bank vault and sent to a photo editor in New York who published his work. Contemporary photographers recalled seeing these enigmatic images. Richard Avedon, for instance, called Disfarmer's monograph "indispensable" and later set out on his own quest to document rural subjects in his *In the American West* series. This account of one artist looking at another inspired the arrangements in the exhibition, where groupings are meant to reinforce relationships and foster a dialogue between the photographers and their subjects.

Some individuals are recognizable, including the portraits of Albert Einstein, James Baldwin, and two different suites of artist portraits. By contrast, we know little about Disfarmer's subjects as only on occasion was a name written on the back of the photograph. The handsome cowboy has no attribution, but his portrait offers us some insight into his personality. He kept a comb in his overall's front pocket and wore clean and high quality attire for his picture. We are open to speculate not only on his identity but also the possible reasons for this portrait: perhaps to give to a sweetheart or keep for himself, or maybe he imagined himself the next John Wayne and planned to send a casting photo to a Hollywood film studio. This portrait, like all included in this exhibition, tells a story. As viewers, we can ascribe stories of our own, whether by seeing ourselves in the subject or seeing what they can tell us about themselves.



Kwame Brathwaite, *Untitled (Kwame Brathwaite Self Portrait at AJASS Studios)*, ca. 1964

Kwame Brathwaite turns the camera upon himself in his self-portrait. Like other subjects in our exhibition, which are close friends and family members, Brathwaite focuses on the most personal subject of all: the self. In this double posture of artist and subject, Brathwaite is silhouetted against the dark background and shown side-by-side with his most trusted tool. The formal decisions made in staging this self-portrait shows a deliberate example of self-representation. Today, this power is held in the palm of our hands with smartphone cameras as we document ourselves, our friends, and our families. *Facing Ourselves* takes a longer view of photography as a medium with seven decades of portraits that show this great influence on American society. Given our familiarity with the medium and the expanding genre of portraiture (consider the 2013 Oxford English Dictionary addition of the "selfie"), it is hoped that people will enjoy reflecting on these portraits and what it means to document ourselves and our lives.

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



Ridolfo Ghirlandaio (Italian, 1483–1561), *Portrait of the Florentine Architect Baccio d'Agnolo*, ca. 1525

Uncovering an Identity: Ridolfo Ghirlandaio's *Portrait of the Florentine Architect Baccio d'Agnolo*

This beautiful portrait by Ridolfo Ghirlandaio (1483–1561) has been exhibited at the Chrysler Museum of Art several times in the past, and was recently gifted by the Diamonstein family of Norfolk. It is identified simply as “Portrait of a humanist.” The Diamonsteins’ 2021 gift of this work is one of the most significant donations of historical European art received by the Chrysler Museum since the 1971 Chrysler gift, and it fills an important gap in the Museum’s collection. While Walter P. Chrysler, Jr. was able to acquire a considerable number of Venetian renaissance paintings, including major canvases by Paolo Veronese, Tintoretto, and Jacopo Bassano, he did not purchase many important paintings from Florence, the cradle of the Renaissance.

This portrait was painted during the High Renaissance by the leading portraitist in the city, Ridolfo Ghirlandaio. He was the son of one of the most important artists of the early Renaissance, Domenico Ghirlandaio, who was moreover one of the teachers of Michelangelo Buonarroti. Ridolfo studied under his father until his father's death. He then followed with training in the workshop of the monk Fra Bartolomeo, whose work is also in the Chrysler Museum collection. Ridolfo became a leading painter of religious scenes in Florence churches but is most well-known today for his exceptional portraiture. It is one of the earliest painted portraits of an architect.

The name of the man in the octagonal painting owned by the Diamonsteins was unknown when the painting was acquired by Arthur and his wife Renée in 1983, but it graced the walls of their striking circular home in Algonquin Park in Norfolk as a "Portrait of a Humanist." In 1990, a photo of the painting was noticed

by a researcher who recognized the man, although he did not know the location of the work. David Pollack at Sotheby's in New York directed the Chrysler Museum curatorial team to a database at Harvard University, leading to the discovery that the sitter was Baccio d'Agnolo (1462–1543), one of the leading architects in Florence during the marvelous era of the High Renaissance. This painting was used by the renowned biographer and artist Giorgio Vasari (1511–1574) to design his portrait illustration for the entry on d'Agnolo in his comprehensive set of biographies, the 1550 *Lives of the Most Excellent Painters, Sculptors, and Architects*.

A woodcarver who transitioned to architecture after a period of study in Rome, d'Agnolo designed a number of the leading palaces in Florence in the new Roman style, with beautiful designs more like temples than the fortresses to which leading families had been accustomed. D'Agnolo was one of several victims of



Giorgio Vasari, after Ridolfo Ghirlandaio, *Portrait of Baccio d'Agnolo, in Delle Vite De' Piu' Eccellenti Pittori Scultori et Architettori*, printed book, Florence, Appresso I Giunti, 1568 (1550). Courtesy of the Royal Academy of Arts.



Baccio d'Agnolo, *Architrave of the drum of the dome of the Duomo (Cathedral of Santa Maria del Fiore), Florence, 1506*. Photo Courtesy of Di Nono

The Diamonsteins' 2021 gift of this work is one of the significant donations of historical European art received by the Chrysler Museum of Art since the 1971 Chrysler gift, and it fills an important gap in Chrysler's collection.

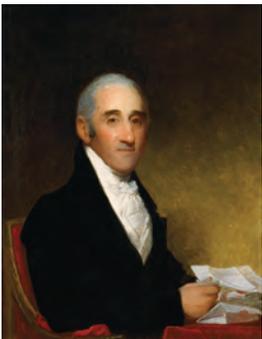
Michelangelo's ambition. In 1506 d'Agnolo had been asked to build an architrave on the drum of Florence's most important building: the cathedral. Michelangelo insulted d'Agnolo by referring to his delicate arcade as a "cage for crickets," leading the city fathers to abandon the project, which remains incomplete today (see photo, top right). Surprisingly, Michelangelo and d'Agnolo remained collaborators, with Michelangelo continuing to attend artist gatherings at d'Agnolo's house. D'Agnolo produced a wooden model of Michelangelo's 1516 design for the façade of the church San Lorenzo (also never completed). The Chrysler is delighted that, in addition to their many other gifts to the Museum, the Diamonsteins bequeathed one of the country's best Florentine Renaissance portraits to the Chrysler and strengthened our collection.

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

MYERS HOUSE AND THE CHRYSLER: Exploring Vital Histories



The Myers House is owned by the City of Norfolk but has been operated by the Chrysler Museum of Art, and its predecessor, The Norfolk Museum of Arts and Sciences, since 1951. Over that seventy-one-year period, the Chrysler has cared for the majority of the home's objects as part of its permanent collection. Seventy-five percent of those objects are original to the first generation of the Myers family to live in the house, making it one of the most intact historic homes of its age anywhere in America.



TOP TO BOTTOM: Gilbert Stuart, *Moses Myers* and *Eliza Judah Myers*, ca. 1808

Moses and Eliza Myers, the first permanent Jewish residents of Norfolk, arrived in the summer of 1787 with the hope that they could build their lives here during Norfolk's rebuilding following the American Revolution. Norfolk was the second most important port in America at the time, perfect for a maritime merchant like Moses Myers, and with the passing of the Virginia Statute of Religious Freedom in 1786, Moses knew that in Norfolk he could practice his religion freely.

By 1792 the Myers were doing well enough to begin construction of their stunning Federalist-style home. They began to fill the house with furniture and art that reflected their personal style and the elegance of the Early Republic. Portraits of Moses and Eliza created by the leading international painter Gilbert Stuart hang in the drawing room. Greco-Roman motifs, popular in the young nation, grace the furniture and gilded fireplace mantle.

In the dining room, twelve Hepplewhite chairs surround a large banquet table. The table is attributed to Norfolk cabinet maker and undertaker James Woodward. The two sideboards in the room were custom made to fit inside arched alcoves

and are so exact to measure that they are not even interchangeable with each other. All of the furniture and most of the diningware are original Myers pieces, meaning this room is almost exactly how it would have appeared over 200 years ago.

The Myers family frequently enjoyed musical entertainment provided by their children in the parlor. All of the Myers children were musical and played the piano forte, which still resides in the room. Together the children amassed a music collection of over 900 pieces, one of the largest private music collections in America during the period. Historians have found songs in the Myers collection that were once thought lost to history. Norfolk was a cultural hotspot in Virginia during the Early Republic, and the Myers house was a focal point of this cultural life.

One of the most important aspects of the Myers collection is archive kept at the Jean Outland Chrysler Library. It consists of source documents including personal letters, shipping records, journals, ledgers, and bills of sale which shed light on topics of both national and international significance during the late eighteenth and early nineteenth century. The Myers House is the only museum in Norfolk with a permanent



ABOVE: Myers House drawing room

exhibition exploring the topic of urban slavery. The archives and records of the Myers family preserve the identities of several of the enslaved people who worked and lived at the house from its earliest days. Researchers working with these documents have been able to identify and name many of these individuals, an important step to understanding the importance of their contributions to Norfolk's history.

The Chrysler Museum uses every aspect of the Myers collection to tell Norfolk's history through the lens of both the early Jewish community and the African American community. The house, its collections, and the archives combine to weave a unique historical fabric that serves as a vital resource for our community and furthers our understanding of the diverse stories that shaped our city and nation.

—Karen Dutton,
Myers House Coordinator



The Myers House kitchen, which also served as a common room for the people enslaved in the house.



The Myers House is open Saturday and Sunday from noon–5 p.m. On the first Sunday of each month, the Museum presents a different thematic tour as part of its History Speaks program. For more information on the Myers House, visit chrysler.org or scan the QR code with your smartphone camera.



Mary Cassatt, *Gathering Fruit*, ca. 1893

New to the Chrysler Collection

Each year, the Chrysler Museum of Art expands its collection to introduce new themes, broaden the Museum's interpretation of artistic contributions, and illustrate the connections between different artists and time periods. With each addition, the Museum aims to educate visitors and enhance their experience in the galleries.

American Art

The Chrysler Museum recently acquired two important prints by Mary Cassatt (American, 1844–1926), *Gathering Fruit* and *Peasant Mother and Child*, which help illuminate an important but underappreciated aspect of this acclaimed artist's career. Cassatt is widely considered one of the most innovative and impactful American artists of the late nineteenth and early twentieth centuries. The only American artist to exhibit with the Impressionists, she forged a highly innovative style that operated at the vanguard of modern painting in France. During a career that spanned decades, she garnered success at the Paris Salon and institutional exhibitions back in the United States before exhibiting alongside artists like Claude Monet and Edgar Degas at the celebrated and groundbreaking Impressionist exhibitions. Her career was championed by the dealer Paul Durand-Ruel who sold her work to influential collectors in both Europe and the United States, ensuring her place as one of the pivotal figures of American art history. Well regarded as an impressionist painter, Cassatt was also an accomplished printmaker, and her color prints are considered among the most important achievements of American printmaking of the nineteenth century.

While she already had established a prominent reputation as an artist, a visit to an exhibition of Japanese color woodblock prints at the École des Beaux Arts in 1890 inspired her to pursue printmaking more seriously. She produced her first portfolio of ten color prints in 1890–91, which featured scenes of modern public and domestic life in Paris. After this initial group, Cassatt produced only around eight additional color prints during her lifetime, including these two works. *Gathering Fruit* was roughly based on the central mural panel that Cassatt created for the Women's Building at the 1893 World's Columbian

Exposition. The second largest of Cassatt's color prints, the complex figural arrangement highlights Cassatt's achievement at balancing pattern, color, and line as well as her skill in employing a wide variety of printmaking techniques. *Peasant Mother and Child* is one of the latest color prints that Cassatt created.

The work is left unfinished at the bottom, allowing insights into the artist's working methods.

Cassatt was highly involved in the printmaking process, which encompassed several different techniques including etching, aquatint, and drypoint. The prints often went through many different states, and Cassatt intervened directly in inking the color plates, making each impression varied and unique. While many Impressionists worked in print, Cassatt's color prints represent a singular achievement in their synthesis of Japanese and Impressionist styles. Despite the bold colors, her prints often focused in on the quiet moments of modern life of the late nineteenth century and offered particularly tender evocations of the bonds between mothers and their children.

Previously, the Chrysler held only one work by Cassatt, a major oil painting *The Family* created around the same time as these two prints. Like most of the Impressionists, Cassatt was equally dedicated to other media beyond oil painting, and these works will help better tell the story of Impressionism in France. The addition of these two works will allow the Museum to more fully illustrate the arc of this important artist's career and also forge connection across the collection, showing how European and American artists were inspired by Japanese art and design.



Mary Cassatt, *Peasant Mother and Child*, ca. 1894

—Corey Piper, PhD,
Brock Curator of American Art



Francis Picabia,
La Seine à Saint Mammès,
1903

European Art

The Chrysler Museum is grateful to receive an Impressionist landscape painting, *La Seine à Saint Mammès*, by the renowned French artist Francis Picabia (1879–1953) from the estate of Augustus “Gus” Miller of Virginia Beach. Miller acquired the work from New York dealer Hirschl & Adler. Picabia is known for his cubist paintings, but this work stemmed from the first part of his career, when he belonged to the Impressionist movement. He exhibited with the group and was a protégé of Alfred Sisley, whose work is represented in the Chrysler collection. Born to a Cuban father and French mother in Paris, Picabia trained with Fernand Cormon at the Écoles des Arts Decoratifs in Paris and traveled around France painting the same picturesque sites favored by other Impressionists, like the coast of Normandy, the Riviera, and the Seine River. Saint-Mammès lies to the east of Paris on the Seine River, close to the forest of

Fontainebleau, site of an artists’ colony for decades. Like Sisley, who loved this area as well, Picabia painted many views of the same scene at different times of day and under different weather conditions, tracing the changing “impression” of nature over time. His style is remarkable for his heavy impasto and his love of the effect of light breaking through clouds, both seen here. He directs our view not toward the river, but to the path one takes along it, staying true to his most immediate and direct experience of the spot.

In 1909 Picabia turned to abstraction and then Cubism, and in fact exhibited at New York’s 1913 Armory Show, the seminal event in the development of modern art in America. This painting is a welcome addition to a collection that has major Impressionist landscapes but has been lacking a work by Picabia until now.

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



Corey Pemberton,
Ukhambas (spring), 2021

Glass

Recent notable acquisitions of glass include works by two American artists, Corey Pemberton and vanessa german, as well as objects made by the Dutch design studio Atelier NL.

Ukhambas (spring) by Pemberton consists of three blown vessels with *murrini* patterning topped by brass lids. Their organic forms and geometric decorations are inspired by Zulu baskets. Of his work Pemberton explains, “As a queer person of mixed race, I often feel ‘other.’ I know nothing about my African roots and very little about my European roots. This introspection has led me to consider lineage and the idea of connectedness in my work as an artist. My curiosity first manifested in the form of blown-glass baskets, which are based on the baskets of my presumed ancestors. The vessels are made in a European style but borrow forms and patterns from the sweetgrass weavers of South Africa.” The purchase of this beautiful triptych was supported by the Arthur and Renée Diamonstein Glass Purchase Fund.

Glass figures prominently in another purchase, a mixed-media sculpture by vanessa german titled *Red, White and Blue and (Black) or, THE BLUEST SIGH*. The artist describes herself as a storyteller dedicated to the narratives of Black communities and a believer in the healing power of art. Her process involves “looking at and listening to” found objects, which she uses to assemble protective, ritualistic sculptures she calls her “power figures.” Modeled on Congolese Nkisi sculptures and drawing upon folk art practices, german says her figures come into existence at the axis on which Black power, spirituality, mysticism, and feminism converge. The materials list for her works are



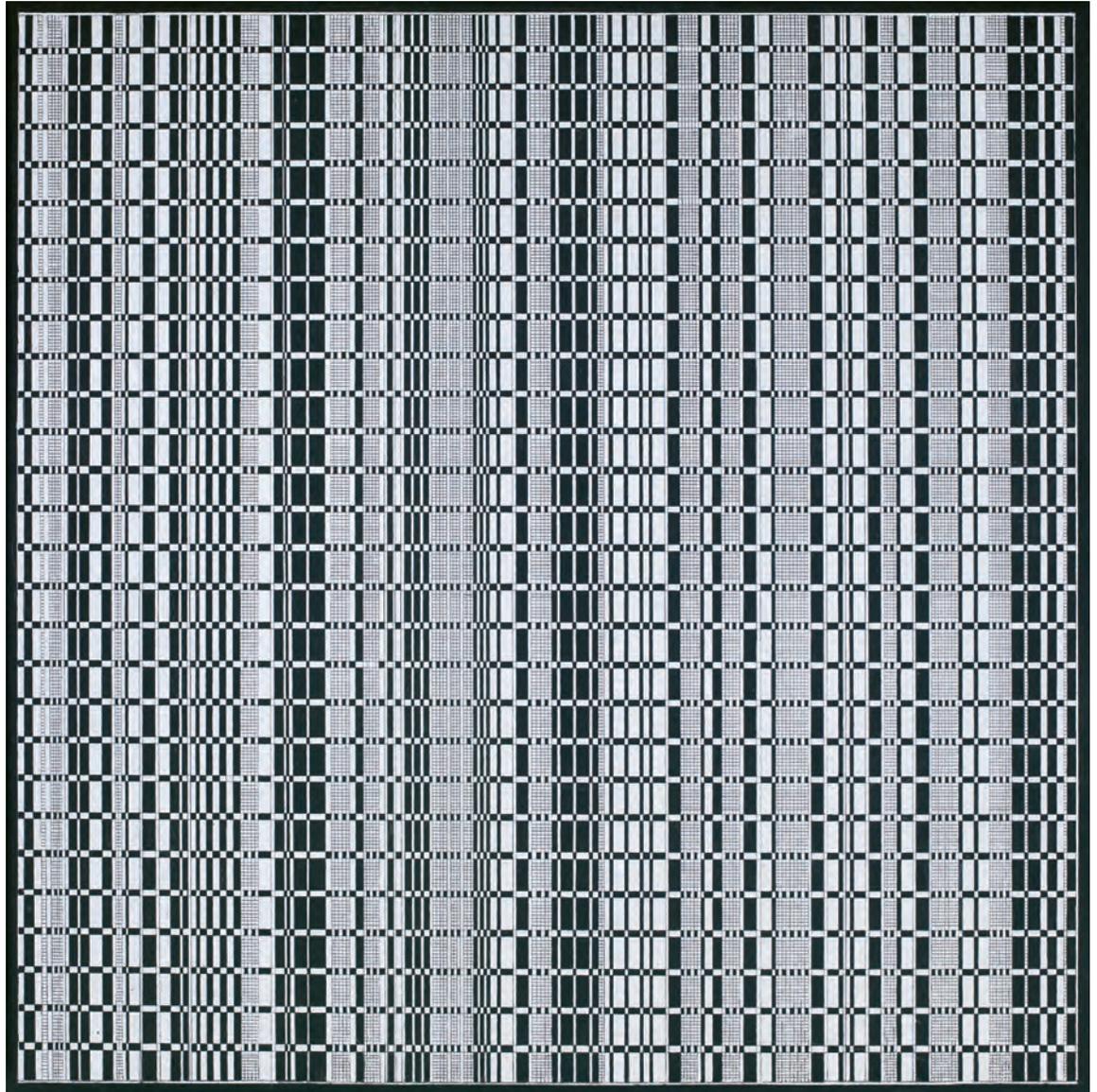
vanessa german,
Red, White and Blue and (Black) or, THE BLUEST SIGH, 2021

poetic, with a strikingly cathartic energy: she records elements both tangible (e.g., cloth, paint, and glass) and nontangible (e.g., rage, heartbreak, and how it feels to be mistaken as a cleaning lady) as being part of her art.

Following the success of the exhibition *To See a World in a Grain of Sand*, the Chrysler was able to purchase a glassware set made from local sand from Hampton, Virginia, thanks to a generous gift from the Museum’s Docent Council. This set is enhanced by a gift from Atelier NL of nine glass crucibles made by melting local Virginia sands.

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

Lucia Di Luciano,
Discontinuità Ritmica,
1963



Modern and Contemporary Art

The recent acquisition of a painting by Italian artist Lucia Di Luciano (born 1933) marks a significant milestone for the artist and the Chrysler Museum. This work is the first of Di Luciano's to enter a museum collection in the United States. As with many women artists of her generation, her work was overlooked in favor of male contemporaries. The purchase of *Discontinuità Ritmica* (1963), an acrylic painting on Masonite, demonstrates efforts to expand the diversity of artists represented at the Chrysler. In the 1960s, Di Luciano was part of several artist groups interested in the intersection of art and science. *Discontinuità Ritmica* is informed by Gestalt theory and semiotics, part of what is now called Programmatic Art that was tied to new ideas emerging from computer science. This approach was developed and debuted in the series of exhibitions and symposiums out of Zagreb, Croatia from 1961 to 1973 called *New Tendencies*, a wide network

of international collaboration. In 1965, Di Luciano participated in the third *New Tendencies* exhibition in Zagreb. Visual research and programmatic art lead to what the theorist Umberto Eco coined the "Open work," in which the viewer is invited to participate, thus leaving the experience and interpretation open to innumerable variables. Because the work triggers a dialectic between the eye and brain, each viewer will encounter the work differently. In many respects, Di Luciano and the other participating artists in *New Tendencies* had a utopic vision for art, as the work was meant to expand society's perceptive and cognitive horizons. Here at the Chrysler, Di Luciano joins fellow *New Tendencies* artist and the father of Optical art, Victor Vasarely. With this acquisition, the Museum can offer a fuller view of this important moment in history.

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



Drawing From Experience

Every Monday and Wednesday afternoon during the school year, galleries in the Chrysler Museum become drawing classrooms. *Drawing Topics: Drawing at the Museum* is a brand-new class offered at the Governor's School for the Arts in Norfolk. Instructor and artist Rowena Finn introduced the idea and now each quarter, fifteen student artists access the galleries to develop their skills by connecting with art and artists from around the world. Finn shares how unique this experience at the Museum is for her students: "Being surrounded by centuries' worth of incredible artworks gives students a sense of seriousness and purpose that you don't always see in regular classroom settings... Watching students fall in love with artworks themselves and ask questions about how an artist was able to carve like this or paint like that gives me the chance to have deeper discussions about skills that have existed for centuries, that these young artists are just beginning to appreciate."

A major goal of this *Drawing Topics* class is to develop that seriousness and rigor through technical skill building. Students draw what they see, not what they imagine. Alexis Walker, a second quarter student, describes this importance: "Going into this course, I feel just how important it is for me to learn this skill of training my eyes to really draw what I see. This whole opportunity to even be in the Museum is amazing, and I almost feel like I'm living the dream."

Additionally, this special course takes young artists out of their typical surroundings and invites risk taking and experimentation. Miles Barnes, a first quarter student, reflects, "I really like how this class pushed me to do things that I have never done before, like a master copy or a realistic colored pencil drawing. This experience will help push my style further and to try more things."

"Being surrounded by centuries' worth of incredible artworks gives students a sense of seriousness and purpose that you don't always see in regular classroom settings." —ROWENA FINN

In addition to this drawing class, the Governor's School for the Arts enrolls students at the Perry Glass Studio for a range of course offerings. Their Wearable Arts Show happens at the Museum each spring, and the ninth annual event will be on Friday, March 24. The Museum and the Governor's School for the Arts continues to grow its partnership and enhance both programs through collaboration.

—Emily Cayton,
School and Teacher Programs Coordinator

Vitreous Theater

By its very nature, glassblowing is performative. It is a visual art form that solicits spontaneous applause, both during the process and at the completion of even a simple work of art. The high temperatures, open flames, and molten material add drama to a process that is already a combination dance and balancing act. Much of the programming at the Perry Glass Studio utilizes this performative nature to hold an audience's attention. During the daily glassmaking demonstrations and monthly Glass After Dark events, focus is placed on the creation of an object, which, if all goes well, is cooled slowly and later put on display. In contrast, during quarterly Vitreous Theater performances, molten glass becomes a theatrical element used to express a concept or explore a phenomenon, ultimately focusing on the experience rather than an object. Vitreous Theater,

still in its first year, picks up where Third Thursday at the Glass Studio left off at the start of 2020.

One of the things that makes the Vitreous Theater series so special is how it brings together artists and performers from a wide range of disciplines and backgrounds. The result is an exciting event that offers something new and unexpected. In June 2022, internationally acclaimed artist Brendan Fernandes melded the world of ballet and glassblowing, comparing the similarities between the two physically demanding disciplines.

The performance was set to a composition for solo cello, written for and performed by Jocelyn Chan. In September, artist Andy Harris and playwright Manoli Kouremetis brought to life an original two-act play highlighting the artistic philosophy of Sister Corita Kent and her "Ten Rules for Artists" for which she is well known. The evening combined untraditional glassmaking with printmaking techniques used and taught by Sister Kent. The dialog of the actors was punctuated with glass elements, including the unveiling of a neon depiction of one of Sister Kent's most famous





ABOVE: Grace Whiteside in action at UrbanGlass in Brooklyn. Photo by Marc Hall

LEFT: Dancers Tiffany Mangulabnan and Kennedy Roses performing during "This Act" by Brendan Fernandes. Photo by Echard Wheeler Photography

INSET: Studio Assistant Lyncia Berry performing in "Love is Hard Work," by Andy Harris. Photo by Echard Wheeler Photography



Molten glass becomes a theatrical element used to express a concept or explore a phenomenon, ultimately focusing on the experience of the audience rather than an object being created.

works as the finale. Harris composed a soundtrack and performed it live during the event on bass guitar and drums.

Grace Whiteside is an interdisciplinary artist based in Brooklyn, New York, who has an artistic practice centered on both glass and performance. The artist explores the queerness of glass's material nature and chemical makeup, which is not easily categorized. For instance, glass completely blurs the line between being a liquid and a solid and by its nature subverts definition. Their work often

uses the tropes of sitcoms, infomercials, and other entertainment platforms in humorous ways to celebrate and optimize queer and trans visibility within the field of glass. During the next installment of Vitreous Theater on April 7th, Whiteside will create a live performance in the form of an experimental puppet show that anthropomorphizes the material character of molten glass. Following the framework of a matchmaking style dating game show, a live action marionette style performance will be accompanied by a narration that explores stories of complicated love, dysphoric identities, and queer space. Whiteside appeared on the third season of the popular Netflix show, "Blown Away" where they performed on reality television. In addition to performance works, they create glass sculptures that explore the vivid color, fluidity, tackiness, and amorphous qualities of glass.

—Robin Rogers,
Glass Studio Manager and
Program Director

The Endowment Legacy

Since Chrysler's founding, the institution has been enriched by donors wishing to make a lasting impact by giving to endowment. Thanks to many generations of donors, the Museum has continuous income for operations, art purchase, educational programs, and other needs. Each fund within the endowment serves a purpose, and a donor or group of donors can establish a fund during their lifetime, or through their estate. See the impressive list of existing funds listed below.

A priority of The Campaign for the Chrysler is to increase endowment in specific areas. Each of the funds in the list below will help the Museum staff meet new and existing programming goals. Some examples include increased subsidies for schools that need assistance with bus transportation costs, support for curators developing new exhibitions, stipends for Glass Studio assistants, or access to technology that improves the visitor experience.

Many donors have contributed a total of \$14.6 million toward this effort. Some have given outright gifts, such as the recent 50th Anniversary Gala supporters, and others have made promised gifts through their estates. Gifts can be given to all endowments, however, named endowments require a minimum gift of \$250,000.

Currently, donors can double their impact through the Meredith Legacy Challenge. Thanks to a remarkable challenge from Penny and Peter Meredith, all new planned gifts documented before June 2023 will be matched dollar-for-dollar, up to a cumulative total of \$1,000,000.

If you would like to make a lasting impact on the Chrysler or have a particular area of interest, visit chrysler.org/campaign or email Liz Hamilton at LHamilton@chrysler.org.

Campaign for the Chrysler Endowment Funds

Exhibitions Endowment
Glass Studio Assistantships Fund
Pam and Bob Sasser Endowment for American Art School and Teacher Programs Endowment
Technology and Interactive Media Endowment
Glass Studio Endowment
Macon and Joan Brock Director Endowment
Patricia and Douglas Perry Glass Studio Manager Endowment
The Catherine Jordan Wass Fellowship Endowment
Goode Works on Paper Study Center Endowment
The Brock Curatorial Assistant Endowment

Existing Endowment Funds

Art Purchase

Grandy Art Acquisition Trust Endowment
H.W. Goldsmith Foundation Photography Purchase Endowment
Landmark Communications Art Purchase Endowment
McKinnon Contemporary Art Purchase Endowment
Walter P. Chrysler, Jr. Art Purchase Endowment
Walter P. Chrysler, Jr. Decorative Arts Purchase Endowment
Walter P. Chrysler, Jr. Glass Purchase Endowment
Walter P. Chrysler, Jr. Photography Purchase Endowment

Collections & Conservation

Capps Endowment for Irene Leach Collection
National Endowment for Humanities Museum Conservator Endowment
Former Trustees Conservation Endowment
H.W. Goldsmith Photography Discretionary Endowment
Joan and Macon Brock Fund for American Art Endowment
Walter P. Chrysler, Jr. Conservation Endowment
Walter P. Chrysler, Jr. Curatorial Endowment

Education & Community Engagement

Bunny and Perry Morgan Family Days
C. Ellis Valone Education Foundation Endowment
Gornto Endowment for School Programs
H. Lee Kantor-Child Art Education Endowment
Helen Gifford Foundation Moses Myers House Education Endowment
Eleanor and Henry Watts Museum Education Endowment

Exhibitions & Publications

Brock Special Exhibitions Endowment
Bunny and Perry Morgan Exhibitions Endowment
H.W. Goldsmith Photography Exhibition Endowment
H.W. Goldsmith Photography Publications Endowment

Library

Daisy Dickson Librarian Endowment
Friends of Jean Outland Chrysler Library Endowment
Walter P. Chrysler, Jr. Art Reference Library Endowment

Perry Glass Studio

Positions

Carolyn and Richard Barry Glass Curator Endowment
Hirschbiel Director of Education Endowment
Irene Leach Curator of European Art
McKinnon Curator Modern Art Endowment
The Brock Curator of American Art

Special Purpose

Doris Kaufman Flower Fund
Free Admission Endowment
Historic Houses Endowment
Hoffheimer Porcelain Endowment
Chrysler Museum of Art Exhibition Endowment
Chrysler Museum of Art Operating Endowment
Walter P. Chrysler, Jr. Security Endowment

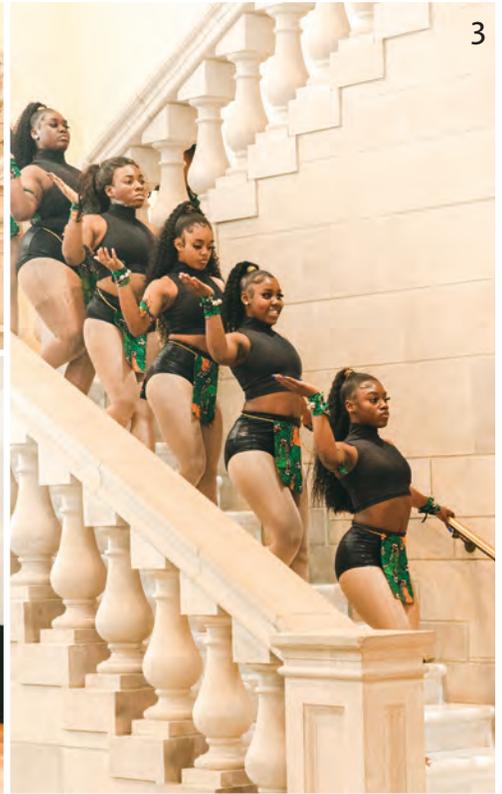
50th Anniversary Gala

The 50th Anniversary Gala held on November 5, 2022, was a spectacular success! Nearly 500 Museum supporters enjoyed a festive cocktail hour, dinner, and live auction. The highlight of the first half of the night was raising more than \$178,000 to support the newly established School and Teacher Programs Endowment. Over 300 additional guests joined for the After Party and continued the celebration at the Museum.

While Walter P. Chrysler, Jr.'s gift of art in 1971 transformed the Norfolk Museum of Arts and Sciences, the remarkable support from the Hampton Roads community has only strengthened the world-class collection. Our generous sponsors, Museum members, and supporters made this tremendously successful evening possible.

(1) Performers strike a pose during the opening cocktail hour. (2) Philanthropist and Gala Presenting Sponsor, Joan Brock and Corey Piper, PhD, Brock Curator of American Art. (3) LEFT TO RIGHT: Erik Neil, Macon and Joan Brock Director, Chrysler Museum of Art; Mayor Kenneth Cooper Alexander, PhD; Senator Mark Warner, Paul D. Fraim. (4) LEFT TO RIGHT: Christina Goode, David Goode, Martha Goode, Carol Anne and Tom Kent. (5) LEFT TO RIGHT: Stephen Kirkland, Executive Director, Nauticus; Sarah Jane Kirkland, President and CEO, CIVIC Leadership Institute; Cole Werkheiser, Senior Associate, Pembroke Realty Group; Michael Berlucchi, Community and Government Relations Manager, Chrysler Museum of Art; Maggie Love Thomas; Martin Thomas, Jr., Vice Mayor, City of Norfolk. (6) LEFT TO RIGHT: Reverend Dr. Harold Cobb, Jr. and Sheilah Cobb, Ashlin Wilbanks and Wayne Wilbanks, Chairman of the Chrysler Museum of Art Board of Trustees and Co-Founder & Managing Principal, Wilbanks, Smith & Thomas. (7) The paddle raise and live auction raised more than \$178,000 to support the newly established School and Teacher Programs Endowment. (8) Christy W. Coombs, Senior Vice President and Auctioneer with Sotheby's Museum and Corporate Advisory. (9) Chelsea Pierce, PhD, McKinnon Curator of Contemporary Art and Oriana McKinnon. Photos by Glenn Bashaw





Member Exhibition Preview for *Black Orpheus: Jacob Lawrence and the Mbari Club*

(1) Spoken word performances by Norfolk State University students
 (2) Models show off fashions inspired by the exhibition
 (3) Live entertainment from the Pink Pearls Dance Company
 (4) Exhibition co-curators Kimberli Gant, PhD, Curator of Modern and Contemporary Art at the Brooklyn Museum, and Ndubuisi C. Ezeluomba, PhD, Curator of African Art at the Virginia Museum of Fine Arts, moderated by Chelsea Pierce, PhD, McKinnon Curator of Modern and Contemporary Art
 Photos by Sandra Leigh Photography

2022 NEON Festival

(5–6) In October, the Chrysler hosted the annual NEON Festival where museum visitors enjoyed by an array of entertainment, including an appearance from the “Light Man” and performances by TRDance
 Photos by Eleise Theuer

**50th Anniversary Gala
 Neon After Party**

(7–10) Following the extraordinary Gala, The NEON After Party took over the Museum Galleries and Huber Court. The crowd was welcomed with live music by Dance Candy and exciting performers and enjoyed a night of themed cocktails, food, and amusements
 Photos by Will Hawkins



12



13



14



15

Visiting Artist Series featuring Richard Royal

(12–13) Internationally acclaimed artist Richard Royal visited the Perry Glass Studio in November for a weekend of events, including Glass After Dark, free demonstrations, and an artist talk. Photos by Echard Wheeler

Vitreous Theater featuring Andy Harris

(14–15) Guests stepped inside the imagination of local artists Andy Harris and Manoli Kouremetis during October's Vitreous Theater. Inspired by Sister Corita Kent's life story and her artwork that focused on social justice, *Love is Hard Work* highlighted a moment near the end of Kent's life through music, storytelling, and glassmaking. Photos by Echard Wheeler



16



17



18

Holiday Concerts at the Museum

(16) More than 200 students from four local schools filled Huber Court throughout the holidays, spreading joyful sounds of the season. Pictured here is the Granby High School orchestra. Photo by Ashley Grove Mars

Fourth Annual Chrysler Bake Off

(17–20) Local bakers of all skill levels showed off their sweet creations inspired by a work of art in the Chrysler Museum's collection. Charlotte Stillman, 17, a high school student, won first place for her baked representation of *Woman in a Pergola with Wisteria*. Photos by Eleise Theuer



19



20



21



22

CLA Social

(21–22) The Corporate Giving Program encompasses the Corporate Leadership Alliance (CLA) and corporate sponsors, who enrich the Hampton Roads cultural arts community and supports the Chrysler's standing as a world class museum. As a thank you, the Glass Studio hosted a social in January where employees of the CLA were able to network and engage with others and Museum staff. Photos by Dustin Lewis

New Hires and Promotions

Stacey Shelnut-Hendrick

Deputy Director of Public Engagement and Learning

Stacey Shelnut-Hendrick joined the Chrysler Museum in January 2023 and oversees the Museum's Education Department and robust Docent Program. In this role she will develop and implement strategies to help the Museum reach the needs and interests of its diverse community through a range of cohesive public programming and community-based initiatives. She will also serve as part of the Executive Director's Senior Leadership Team and participate in the shaping of the strategic vision of the Museum.

Shelnut-Hendrick brings to the Chrysler Museum more than 30 years of museum experience with an emphasis in education, strategic planning, and community engagement, which will be particularly advantageous as the Museum increases its educational impact and community-focused initiatives. Holding key positions at the Baltimore Museum of Art, The Brooklyn Children's Museum, and as executive director of the Star-Spangled Banner Museum, Shelnut-Hendrick is committed to expanding Museum audiences and ensuring relevance and value within and throughout the community.

Most recently, Shelnut-Hendrick was the director of education at the Crocker Art Museum in Sacramento, California, where she was the architect of an array of programs that served over 60,000 people per year, from school and teacher services to public programs and studio classes, and more. She has received numerous awards and honors, is a published author, and has consulted or served as a national advisor for a variety of museums.

Jennifer Kohms

Special Events Manager

Jennifer Kohms joined the Chrysler Museum as its new special events manager in November 2022. A museum and event professional, she has worked at four other museums in the Hampton Roads area—most recently at the Hermitage Museum & Gardens in Norfolk.

Her love of museums was fostered at an early age by her dad, and in turn, Kohms has passed along that love to her three daughters. Her involvement in private events came a bit later. In 2016, she was given the opportunity to assist with weddings at St. Luke's Historic Church & Museum in Smithfield, and thus a new career began. Then during her four years at The Mariners' Museum in Newport News as their rental sales coordinator, Kohms earned her Certified Wedding Planner accreditation.

Originally from New Jersey, she resided in Florida and New York before coming to the Tidewater area in 1994. Kohms has made her home in Smithfield since 1998.

Ashley Grove Mars

Director of Communications

Ashley Grove Mars joined the Chrysler Museum last fall and leads the institution's marketing and communications efforts, working with staff to increase visibility of Museum initiatives, events, and exhibitions.

Mars is an experienced marketing and creative professional with a background in journalism graphics. She has worked in the news and media, healthcare, commercial real estate, nonprofit, and tourism industries, giving her a range of experience that will support the Museum's communication efforts. Prior to joining the Museum, Mars was the director of communications at the Virginia Zoo where she led its marketing efforts, developed key internal and external communications, and oversaw public relations and advertising strategies.

NEW HIRES AND PROMOTIONS

Karen Dutton

Assistant Visitor Services Manager and Myers House Coordinator

Jennifer Kohms

Special Events Manager

Ashley Grove Mars

Director of Communications

Katelyn J. Rovito

Conservation Fellow

Mattie Ruehlmann

Communications Project Coordinator

Stacey Shelnut-Hendrick

Deputy Director of Public Engagement and Learning

2022-2023

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CHRYSLER MAGAZINE

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CREDITS

ON THE COVER: Preston Singletary (American Tlingit, born 1963), *Dleit Yéil (White Raven)*, 2017, Blown, hot-sculpted, and sand-carved glass; steel stand, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; **INSIDE COVER:** Georgia Rhodes (American, born 1988), *Roadtrip*, 2014, Archival inkjet print on Canson Platine Fibre rag paper, The Do Good Fund, Inc., 2016–45 © Georgia Rhodes; **PAGE 3:** Preston Singletary (American Tlingit, born 1963), *Xáat Sháa (Salmon Woman) (detail)*, 2018, Blown and sand-carved glass, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Barbara Earl Thomas (American, born 1948), *Girl and the World*, 2022, Paper cut with hand printed color, Courtesy of Claire Oliver Gallery, New York, and Photography by Spike Mafford / Zocalo Studios; Mike Disfarmer (American, 1884–1959), *Standing Boy with Seated Man, Both Wearing Hats*, ca. 1940, Gelatin silver contact print, Gift of Michael P. Mattis and Judith Hochberg, 2022.22.5; **PAGES 4–11:** Preston Singletary (American Tlingit, born 1963), *Dleit Yéil (White Raven) (detail)*, 2017, Blown, hot-sculpted, and sand-carved glass; steel stand, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963), *Yéil ka Keiwaa. aa Kákt (Raven and the Box of Daylight)*, 2016, Cast lead crystal, kiln-cast glass, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963), Installation of *Kéet Yaakw and Axáa, and Nass Héeni with Xáat (Killer Whale Canoe and Canoe Paddles, and the Nass River with Salmon)*, 2018, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963), *Gagaan Awutáawu Yéil (Raven Steals the Sun)*, made at Museum of Glass in 2008, Blown, hot-sculpted, and sand-carved glass, Collection of Museum of Glass, Tacoma, Washington, Gift of the artist (VA.2009.28), Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963), *Xáat Sháa (Salmon Woman)*, 2018, Blown and sand-carved glass, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963), *Kákwx' (Baskets)*, 2016, Blown and sand-carved glass, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963), *S'aaxw (Hat)*, 2018, Blown and sand-carved glass, Courtesy of the artist, Photo by Russell Johnson, Courtesy of Museum of Glass; Preston Singletary (American Tlingit, born 1963) in collaboration with Dorothy Grant (American Haida, born 1955), Ravenstail weaving by Aay Aay Hans (Canadian Haida, born 1982), *Naas Shaak Aankáawu du Shát (Wife of the nobleman at the Head of the Nass River)*, 2018, Hot-sculpted glass, wool felt, shell button, and Ravenstail weaving (merino wool), Courtesy of

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