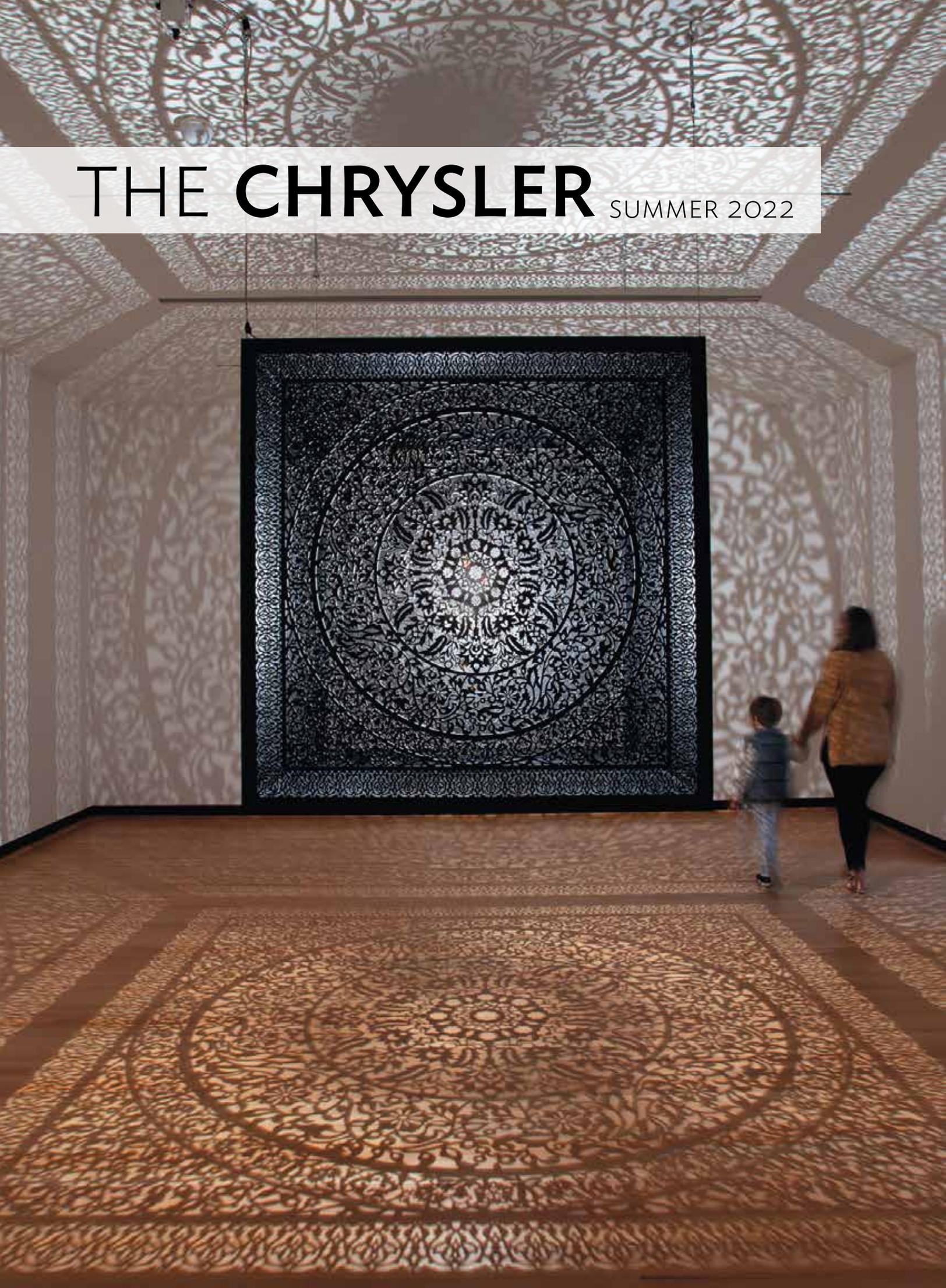


# THE CHRYSLER

SUMMER 2022



Save the Date  
October 7, 2022–January 8, 2023

## Black Orpheus: Jacob Lawrence and the Mbari Club



Jacob Lawrence (American, 1917–2000), *Market Scene*, 1966,  
Gouache on paper, Museum purchase, 2018.22

Corporate partner Bank of America is the sponsor for *Black Orpheus: Jacob Lawrence and the Mbari Club* at the Chrysler Museum of Art. This exhibition was also made possible in part by major funding from The Andy Warhol Foundation for the Visual Arts, the Getty Foundation Paper Project, The Gladys Krieble Delmas Foundation, the National Endowment for the Arts, and the Wyeth Foundation for American Art.





## The Power of Art

The mission of the Chrysler Museum is to bring art and the community together. Over the past two years, the COVID-19 pandemic has made it difficult to achieve this goal, but virtual events have helped us reach new audiences. The virtual experience will remain a part of the Museum's offerings, but now, as we learn to manage the COVID threat, I want to encourage everyone to visit the Museum for an in-person experience.

Currently, we have a wonderful exhibition of 150 works by the artist M.C. Escher courtesy of the Paul and Belinda Firos collection. I have particularly enjoyed seeing visitors drawn into these complex images as they seek to unravel or dive into Escher's work. His visionary prints challenge our notions of reality and visual perception. His meticulous designs encourage a detailed observation that is only possible when one stands physically in front of the work. The exhibition highlights the necessity of a direct experience with art.

I believe the Chrysler is a special place, a place where you can feel the power of great works of art. Close looking can truly magnify your experience; you can take the time to stop and consider questions about how a work is composed or what the artist has chosen to include or exclude. Maybe it will inspire you to learn more or perhaps it will enhance the simple pleasure of aesthetic appreciation. A work of art can be the catalyst to reflect on your own life or maybe connect with another person's experience. Walking in the galleries and observing the actual object is fundamentally different from seeing it on a screen and infinitely more enjoyable.

And so, I hope after you look through this issue of our magazine and learn about the programs, exhibitions, and people that make up the Chrysler Museum of Art, you will come visit us in person. Bring a friend, and enjoy.

A handwritten signature in black ink that reads "Erik". The signature is fluid and cursive.

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

# On View

## **The Totality of Time Lusters the Dusk**

Through July 17

## **The Guiding Hand: The Barr Foundation Collection of Torah Pointers**

Through August 14

## **M.C. Escher: Infinite Variations**

Through August 28

## **Lasting Impressions: Works on Paper from the Collection of David and Susan Goode**

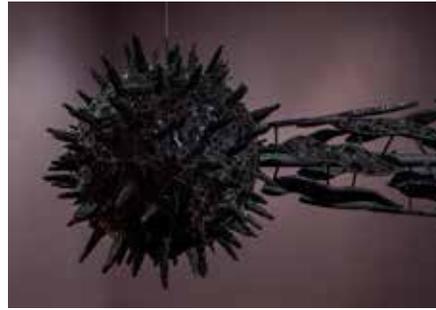
Through November 6

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14 Steve Ford, David Forlano, *Shells Yad*, 2020



PHOTO COURTESY OF THE WISCONSIN MILWAUKEE JOURNAL SENTINEL

22 60 Years of Studio Glass



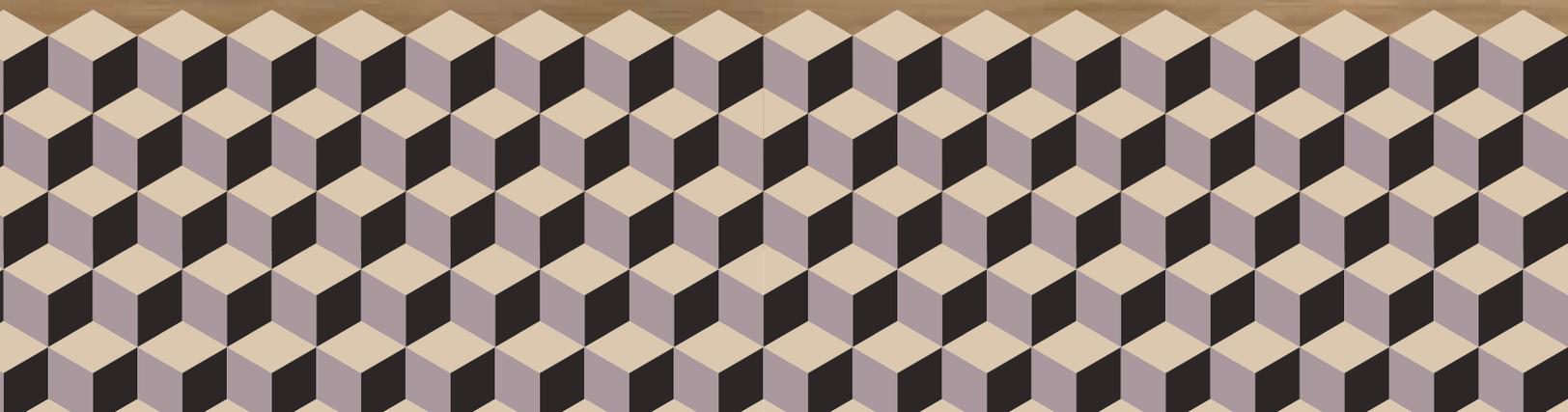
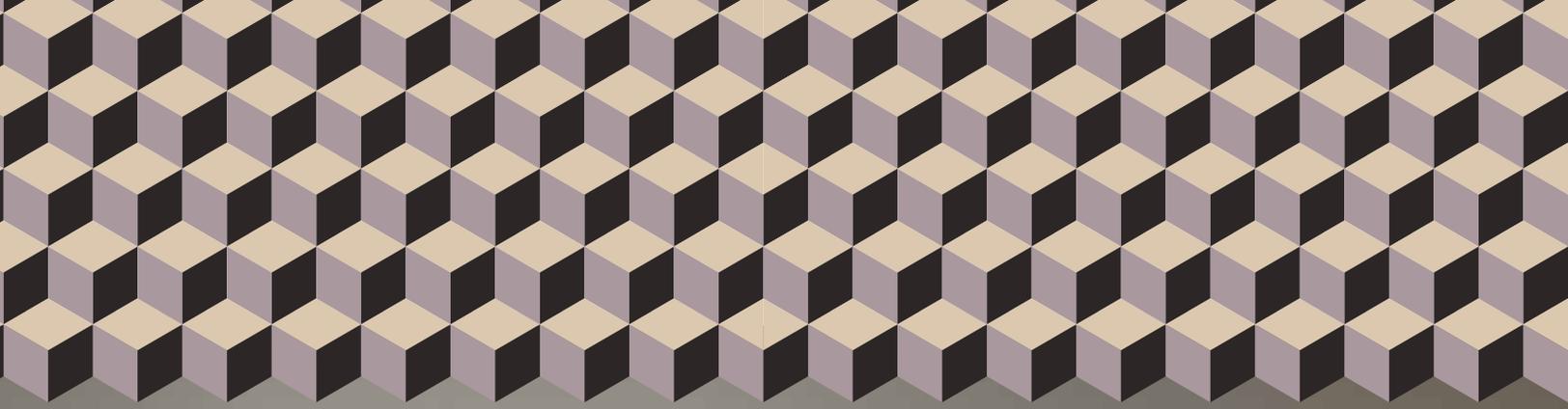
PHOTO BY DAVID CHAMPAGNE PHOTOGRAPHY

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## M.C. Escher: Infinite Variations

April 15–August 28, 2022

INFINITE VARIATIONS

# M.C. ESCHER

INFINITE VARIATIONS

ESCHER, M.C.

From April 15 to August 28, the Chrysler Museum of Art welcomes *M.C. Escher: Infinite Variations* to introduce a new generation of art lovers to the mesmerizing and inspirational work of this modern master. Maurits Cornelis Escher (1898–1972) is possibly the most famous and popular graphic artist in modern history. The 150 works in this exhibition cover Escher's entire career, from his training in Haarlem, Netherlands, to his Italian period, and lastly to his final years back in the Netherlands. It includes nearly every iconic image he produced. One highlight is the nearly thirteen-foot-wide *Metamorphosis* of 1939–1940.

OPPOSITE PAGE: Maurits Cornelis Escher, *Metamorphosis II*, 1939–1940

Millions of dorm rooms and textbooks have been adorned with images by Escher such as *Hand with Reflecting Sphere* (1935), *Drawing Hands* (1948), *Day and Night* (1938), *Belvedere* (1958) and *Waterfall* (1961). Escher's impossible buildings, reflections, tessellations, and drawing hands have become so recognizable in popular culture that it's easy to forget he is part of a long tradition of Dutch printmaking, graphic design, and emblematic art following in the footsteps of Hieronymus Bosch (ca. 1450–1516) and Rembrandt van Rijn (1606–1669). He was also in tune with the trends of his day: the Amsterdam school of architecture in the Netherlands along with international Surrealism whose dream imagery can be connected to his work. Nearly his entire output consists of prints, no doubt because he was trained as a graphic artist. However, Escher's father did not originally intend him for the art world.

M.C. Escher was born in 1898, the second of five sons born to George Escher, a successful water engineer, and his second wife, Sarah Gleichmann. George Escher had designed canal systems in Japan and China, and he directed his sons (seven in total) towards science and engineering, an influence which had a lasting impact on Maurits' art. George settled in Leeuwarden, Friesland, after his first wife passed away. He rented the Prinsessehof, a palace that serves today as the Ceramics Museum. This house, which was once home to the Stadhouders of Friesland, the Counts of Nassau Dietz until 1801, had ample room for the growing Escher family.

Escher's father obsessed over his sons' education, building both an observatory and a woodshop in the house where Maurits (or Mauk, as his family called him) started carving wood, a skill that he would later refine for his printmaking. They lived in Prinsessehof until Maurits was five years old when George moved the family to Arnhem for the sake of his employment. For Maurits, however, this period held bitter memories of struggling at school. He was often sick, and he was even admitted to a rehabilitation facility in Zandvoort at the age of seven.

M.C. Escher persisted, and after a short period of studying engineering at the Delft Polytechnical Institute, he transferred to Haarlem to study architecture, only to switch majors a week after arriving. He took up the study of graphic design with Professor Samuel Jessurun de Mesquita whose bold woodcuts were a lifelong influence on him. During the first decades of the 1900s, the medieval technique of woodcut printing had been revived by modern artists like de Mesquita, and it became one of Escher's favorite media.



Escher's impossible buildings, reflections, tessellations, and drawing hands have become so recognizable in popular culture that it's easy to forget he is part of a long tradition of Dutch printmaking, graphic design, and emblematic art.





After graduating in 1922, Escher joined several friends on a trip to Italy, Corsica, and Spain. To save money, he arranged to provide a shipping company with advertising images in exchange for passage. Escher fell in love with Italy and stayed there for thirteen years. In 1924, he married Jetta Umiker in Viareggio, and they settled in Rome. He exhibited frequently and enjoyed moderate success. During the summers, he sketched the countryside and mountains of Italy. He adored rugged hilltop towns, often choosing to draw from steep angles and high points of view. During winter, he turned these sketches into engraved prints and lithographs.

One of Escher's projects from this period was a series of 27 emblems, or visual symbols, combined with poetry or short maxims in Latin provided by the art historian G. J. Hoogewerff. In doing so, Escher revived of form that was popular in Holland in the seventeenth century. Emblem books from that period encouraged readers to contemplate hidden meanings beneath the superficial appearances of things in the world, something that Escher continued to do in his own work by revealing underlying structures and meanings in nature.

The Eschers lived in Italy for eleven years and had three children there, but when his oldest son returned from school in a Fascist youth uniform in 1935, the Eschers departed, settling in Jetta's native Switzerland.

Out of protest of fascists, Escher never produced another Italian landscape, but he wasn't happy in Switzerland, calling it a "gruesome white snowy misery." The family lived there for two years before moving to Brussels in 1937, but they also visited the Alhambra in Spain where Maurits copied geometric Moorish tile patterns that had mesmerized him years earlier on his first trip. These patterns became the impetus for the works that Escher called "repeating-tile works" or *tessellation*. *Metamorphosis* (1937) is one such work of tessellation.

Escher's half-brother Berend, a professor in geology and expert in crystallography, recommended Maurits study the work of Hungarian mathematician György Pólya. Pólya's mathematical rules for regularly repeating forms helped Escher to improve his tessellating patterns of interlocking natural forms. Illusion and reflection, especially involving natural phenomenon, also became a significant part of Escher's work. By the late 1930s, Escher's fascination for metamorphosis and change in nature had fully emerged in his art, showing fish, frogs, and birds morphing from one form into another.

When the Nazis invaded Belgium in 1941, the Eschers returned to the Netherlands, settling in the countryside of Baarn. Unlike Italy, Escher's native Dutch landscape held little interest for him, and from then on, the natural subjects of his tessellations

ABOVE: Maurits Cornelis Escher, *Convex and Concave*, 1955



CLOCKWISE: Maurits Cornelis Escher, *Depth*, 1955, Wood engraving and woodcut print on paper in brown-red, grey-green, and dark brown ink, from four blocks

Maurits Cornelis Escher, *Flatworms*, 1959, Lithography stone

Maurits Cornelis Escher, *Preliminary Drawing, Flatworms series (Studies with Arrows, Recto and Verso)*, c. 1959 Pencil Drawing on paper

Maurits Cornelis Escher, *Depth*, 1955, Wood blocks cut with designs for printing





and other works were drawn from his imagination. Escher's work was severely impacted by the Nazi occupation of the Netherlands in May 1940. Refusing to certify his "Aryanness," Escher was barred from exhibiting his work. However, he continued working on his tessellations in private. The occupation likewise carried great heartache for Escher. When news arrived of the arrest of his former teacher Samuel Jessurun de Mesquita, a Sephardic Jew, Escher rescued the contents of his teacher's studio. De Mesquita and his wife perished in the gas chambers of Auschwitz in February, 1944; their son, Jaap, died a month later at the camp in Theresienstadt. The works that Escher saved were given to the renowned Stedelijk Museum in Amsterdam and exhibited there after the war's end.

After the war, Escher held exhibitions at major institutions and features in major publications; he enjoyed large-scale success which coincided with the flowering of his lifelong interest in science and mathematics. Escher's interest in general relativity appears in *Gallery (Other World)* (1946) which presents a moonscape seen through portals that are oriented in different directions, each with its own center of gravity. A 1954 exhibition at the Stedelijk Museum was scheduled to coincide with the International Congress of Mathematics. The second *Time Magazine* article on Escher appeared the same year.

Advanced mathematics had become his artistic identity. At the same time, however, the art world became increasingly interested in his work; the art historian E. H. Gombrich published some of Escher's work in 1961. But Escher also drew the attention of major figures in the hard sciences, and friendships with many of them continued to advance the complexity of his work. Roger Penrose, British mathematician and Nobel laureate (2020) stumbled upon Escher's work in the *British Journal of Psychology*, and the two became friends. Escher would go on to incorporate the "impossible" Penrose triangles into one of his most famous prints, *Belvedere*. He made several works based on the Möbius strip—an endless loop with only one surface. The mathematician H.S.M. Coxeter helped Escher understand hyperbolic geometry (that of curved surfaces), which influenced prints like *Circle Limit IV* with its suggestion of the infinite at the edges of a circle, and his final work, *Snakes*, where infinity appears at the center.

The dream-like properties of his compositions attracted the attention of musicians and the counter-culture. Escher did not encourage this; he was frustrated by the appearance of his designs in fluorescent colors, several of which are included in the exhibition. He turned down a request from Mick Jagger to publish a design on a Rolling Stones album cover, asserting that his images were about mathematics and nature, not psychedelic experiences.

Escher continued to make new prints and publish impressions from his old plates until his death in 1972. It was with the 1979 publication of Douglas Hofstadter's Pulitzer-prize winning *Gödel, Escher, Bach* that the artist's reputation was firmly established for future generations. *M.C. Escher: Infinite Variations* has been generously lent by Paul and Belinda Firos of Athens, Greece, who have been collecting the work of Escher for decades and who are pleased to share the exhibition with the Chrysler's visitors. 🇺🇸

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

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This exhibition was organized by Pan Art Connections.

PRESENTING SPONSOR





# THE Totality of Time LUSTERS THE DUSK

**T**he exhibition *The Totality of Time Lusters the Dusk*, by artist Lauren Fensterstock, invites visitors to come face-to-face with a dark and ominous cosmic landscape. In the room-sized installation, a black comet encrusted with a dazzling mosaic of glass, crystals, and stones, including onyx and hematite, hovers at eye level and bursts through a collection of dark clouds. Rain falls in streams of glass and crystal beads, pooling on the ground in puddles of reflective black Plexiglas and surrounded by an earthy black landscape dotted with paper plant forms. Fensterstock reflects on the piece:

*"With so much turmoil on the ground, I've turned my eyes to the sky for wisdom. Moody storms. Ominous comets. Dying stars. Weather events and celestial sightings are a historically rich location for the projection of human anxiety, hopes, and fears."*

Fensterstock's artworks reflect on how human beings express their cultures, views, and values by manipulating the natural world. *The Totality of Time Lusters the Dusk* is the artist's first major work to explore how weather and celestial activity have been used as metaphors—an especially potent idea in our current age of extreme weather, climate change, and social upheaval. Although this new direction came before COVID-19, the foreboding and destabilizing beauty of her work takes on additional meaning amidst the devastating global pandemic.

The Chrysler Museum of Art also recently acquired an artwork from Fensterstock's second major series touching on this same theme: *When A Second Sun*. This new work is on view in Gallery 107 alongside historical South and Southeast Asian artworks from the Museum's permanent collection.

The Totality of Time Lusters the Dusk  
January 15–July 17, 2022



Lauren Fensterstock, *The Totality of Time Lusters the Dusk*, 2020

Lauren Fensterstock, *When a Second Sun*, 2021





COURTESY OF THE ARTIST

## Interview with Lauren Fensterstock

**Carolyn Swan Needell:** Why did you choose to use an all-black color palette?

**Lauren Fensterstock:** It sounds dramatic, but I love darkness. Black has a quiet power that draws you in. It forces your eyes to adjust to its limited light, and once your eyes have adapted, you become aware of things that were previously hidden.

**CSN:** What are the inspirations for this particular work, especially the image of the comet?

**LF:** I was inspired by a sixteenth-century German manuscript, *Das Wunderzeichenbuch* (*The Book of Miracles*). It is full of incredible imagery: burning logs falling from the sky, rains of blood, glorious rainbows, and numerous comets. Each picture has a caption that describes the event and, at times, draws correlations between the event and human activity. The authors have projected portentous narratives onto each weather event, from horrible omens to the causes of famines and political upheaval. Humans are constantly looking for narratives: we tell ourselves stories to make sense of our experience.

**CSN:** Why did you choose to create this sculpture using the medium of mosaic?

**LF:** There is something magical about taking isolated bits and pieces and uniting them into a holistic new whole. Because the work includes a variety of materials—gemstones, glass, natural crystals—I am bringing together fragments from different origins. It's like making an introduction, where sometimes things connect, and sometimes they don't, and having to find the right pairing. When it clicks it is like magic and I end up with something greater than its parts. I see mosaic as a metaphor for individuals coming together in an interconnected reality.

**CSN:** What is the significance or meaning of the artwork's title, *The Totality of Time Lusters the Dusk*?

**LF:** We tend to think in terms of human lifespans or generations. I believe the present is much more expansive. Our daily lives are interwoven with forces set in motion millennia past, while our current actions will create the archaeology of the future. I wanted the title and the artwork to have a sense of now and forever intertwined.

Thinking about this massive scope of time can make a human life seem insignificant, but, like a tiny tile of mosaic, I see each life as an inspiring part of a larger and glitteringly beautiful reality. The lustering of the dusk is perhaps an apocalyptic gesture, but one filled with awe. I imagine a force beyond us, beyond time, that will bring beauty in even the most catastrophic of circumstances. 

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



**The Guiding Hand:**  
**The Barr Collection of Torah Pointers**  
 March 24–August 14, 2022

## The Guiding Hand: The Barr Foundation Collection of Torah Pointers

Alsace (France),  
*Torah pointer*, ca. 1700

In March, the Chrysler Museum of Art welcomed its first Judaica exhibition in over forty years. Featuring 147 items, this exhibition focuses on the *yad* (“יד”, literally “hand” in Hebrew), the pointers used by readers of the Torah and other holy scrolls. Readers use them to keep their place and to avoid touching the fragile surface of the scroll. A popular bar/bat mitzvah gift, the *yad* is a familiar item to observant Jews. It is also a personal item that is handled and regularly used.

Torah scrolls contain the five biblical books of Moses, from Genesis to Deuteronomy, on one continuous scroll, and readers often find it challenging to keep their place in the large areas of Hebrew text. Jews first used simple tapered wooden sticks to follow the text of the Torah without touching the precious, fragile, handwritten parchment surface (usually made of animal skin) with their fingers. The pointers also helped readers avoid damaging even a single letter which would risk rendering the sacred, communally owned scroll incomplete and unusable.

There are no proscriptions or rules about what makes a *yad*. They range in size from three inches to over two feet long. While most *yadim* include the

There are no proscriptions or rules about what makes a *yad*. They range in size from three inches to over two feet long.

endearing, miniature, pointing hand that gives the *yad* its name, even this element is not required. The exhibition features selections of superb *yadim* in traditional silver, wood,

and ivory, as well as a selection made in unexpected materials. One *yad* is made of concrete, another contains seashells; yet others are made of pennies, buttons, or paper-maché. The only limits are practical use and the artist’s imagination. All *yadim*, however,

reflect a reverence for the text of the Torah, the practice of reading it, and the thousands of years of tradition and faith that continue all over the world today.

The exhibit is made possible through the generosity of Clay Barr, who created the Barr Foundation Collection of Torah Pointers in memory of her late husband, Jay. Clay Barr continues to expand the collection to include *yadim* from a vast array of places and periods. In particular, it has grown through Barr’s commissioning of contemporary artists, including some who are not Jewish, to interpret the *yad* form for users and audiences today. Norfolk artist Spencer Tinkham fashioned his *Rabbit Yad* from a recycled skateboard deck. Vicki Ambery-Smith’s golden *yad* has a model of the Rotunda at the University of Virginia on top. George Worthington delivers a pointer that is a sensuous sculpture of carved wood resembling a flowing ribbon. Others were created by Tobi Kahn, Darlys Ewolt and Albert Paley. Marjorie Simon’s haunting *Never Again* references Auschwitz; it is a stark reminder of the Holocaust and the ongoing persecution that the Jewish community even faces today in the United States.

As part of the exhibit, Norfolk’s Temple Beth-El community has generously lent their precious Torah scroll rescued after the Holocaust. It belonged to the synagogue in Divišov, Czech Republic, whose members perished at the hands of the Nazis. It will also help demonstrate to our viewers how a *yad* is used. To both the Barrs and the Beth-El community, the Museum offers its sincere gratitude.

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

Support for the  
 exhibition is  
 provided by the

*Barr  
 Foundation*







## Chrysler's Cezanne—A Storied Past

In the above photo, Paul Cezanne's *Bather and Rocks* is shown exhibited in Paris alongside the work of other Impressionist artists. This early work, however, predates his Impressionist period. It was painted sometime between 1860 and 1866 on the wall of the grand salon in his house in the South of France, and it forms but one part of a larger work that spanned the wall, filled with other such figures. It highlights how, in his early works, Cezanne had become fascinated by the classical theme of nude bathers in a landscape—a theme that would continue to fascinate him throughout his career. After Cezanne's death, however, it was detached from the plaster wall and carefully transferred to canvas in 1907. But *Bather and Rocks'* journey from the wall of the grand salon to the Chrysler Museum was an arduous one.

*Bather and Rocks* recently returned to the Chrysler from a pivotal exhibition at the Jewish Museum of

New York called *Afterlives: Recovering the Lost Stories of Looted Art*. *Afterlives* told part of the story—the first and perhaps most exciting part—of how *Bather and Rocks* came to the Chrysler. The exhibit featured works that suffered the Nazi looting of Jewish art during the Second World War. The Chrysler painting had been looted from a prominent French collection, and it was one of the few works restituted to its owners after the fall of the Nazi regime. From there, it was passed through several collections before Walter P. Chrysler Jr. acquired it by 1955.

The photograph shows the Chrysler's Cezanne *Bather and Rocks* in a very different spot than the one it now occupies in the Chrysler Museum. The year is 1940 and the painting has been crated, ready for shipping, but it is installed high on a wall in a gallery-like storeroom in Paris. The building is the royal tennis court or "Jeu de Paume" which is today a photography

ABOVE: "Gallery of Martyrs" in the Jeu de Paume in October 1940, with Cezanne's *Bather and Rocks* to the upper right. Photo courtesy of the *New York Times*.

museum on the Tuileries Garden. The painting never made it to its destination in Germany; it was rescued by the resistance, and it eventually made its way back to its owner, the great collector Alphonse Kann. Kann was in London to which, in 1938, he had escaped long before Paris fell to the Nazis.

Son of a successful businessman, Alphonse Kann was a passionate collector whose taste was labelled “more chic than chic.” He was a society figure who is widely regarded as the basis for the character Swann in Marcel Proust’s renowned, laborious, and loosely autobiographical novel *Remembrances of Time Past*. Kann acquired the Cézanne after liquidating his considerable collection of European paintings in 1927. It became part of a massive collection of superb modern artists in his home in St. Germain-en-Laye, 12 miles from Paris.

When the Nazis invaded, Kann left most of his collection behind in France, where it was plundered and brought to the central collecting depot at the Jeu de Paume and carefully catalogued. The Nazi art historian Bruno Lohse who worked for the *Einsatzstab Reichsleiter Rosenberg* (ERR), the personal plundering agency of Hermann Göring, assigned it a “Kann” number (KA 1096) which is still visible on the reverse. Cézanne’s work was not in Göring’s taste and was in fact considered “degenerate” by the Nazis, like all the works in the “Gallery of Martyrs.” It was perhaps intended for foreign sale when, after D-day, it was scheduled to be moved to Germany, but the shipment was intercepted by the resistance.

It was one of only a few items successfully returned to Kann in London the year before his death in 1948. Items from his collection continue to be discovered in museums and private collections. The London dealer Paul Rosenberg (unrelated to the ERR) acquired the Cézanne from Kann and sold it to Walter P. Chrysler, Jr.. Chrysler owned several works by Cézanne during his time collecting, but this monumental male nude has become the sole representative of the artist’s work in Chrysler’s encyclopedic collection. The Chrysler Museum continues to research the ownership history of items in the collection, especially in relation to any unexplained gaps during the Nazi period in Europe.

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



Paul Cézanne (French, 1839–1906), *Bather and Rocks*, ca. 1860–66

The Chrysler painting had been looted from a prominent French collection, and it was one of the few works restituted to its owners after the fall of the Nazi regime.

## OUR COLLECTION

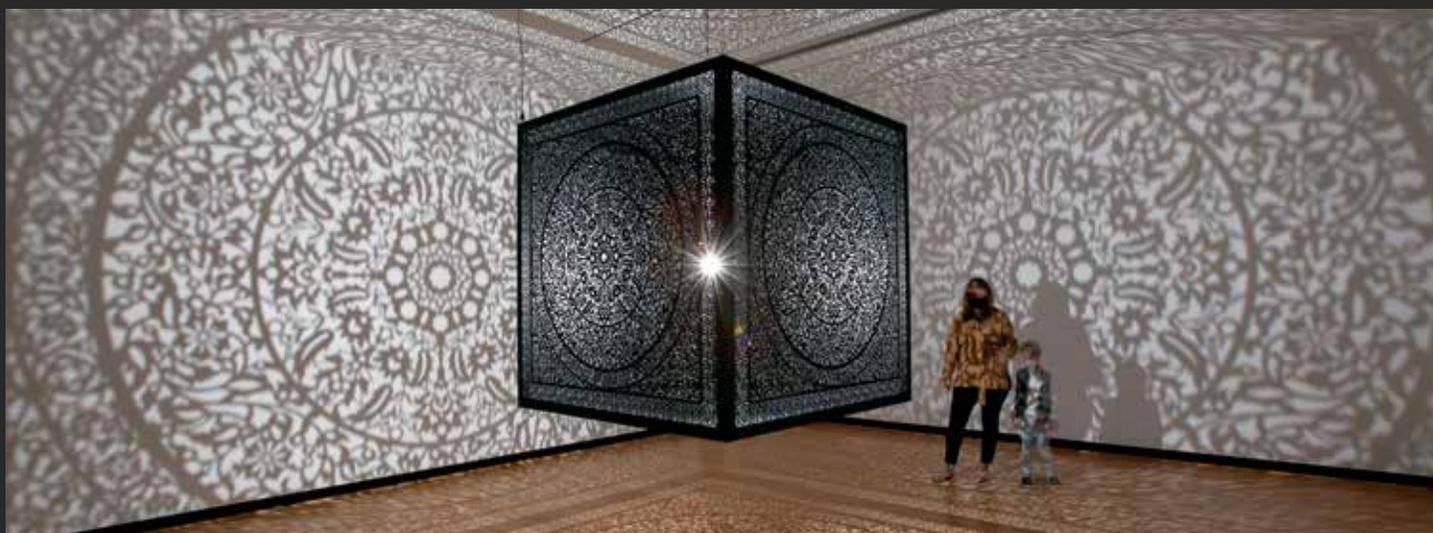
# Transforming Space by Manipulating Light

A gallery with white walls and natural wood floors is the temporary space for the intricate sculpture, *All of the Flowers are for Me (black)* by Anila Quayyum Agha (Pakistani-American artist, born 1965). An illuminated six-foot cube sculpture, every surface features geometric and botanical details, a densely patterned composition of light and dark with radial balance. The lacy steel cube hangs from the ceiling; a single light source is suspended inside it, bright enough to project the laser-cut details onto the architecture and visitors alike. Projected shadow columns, doorways, or windows appear, and a new architectural skin is overlaid on the existing room. It transforms the gallery. With every visitor to the space, these details warp and ripple in response to body contours and movement.

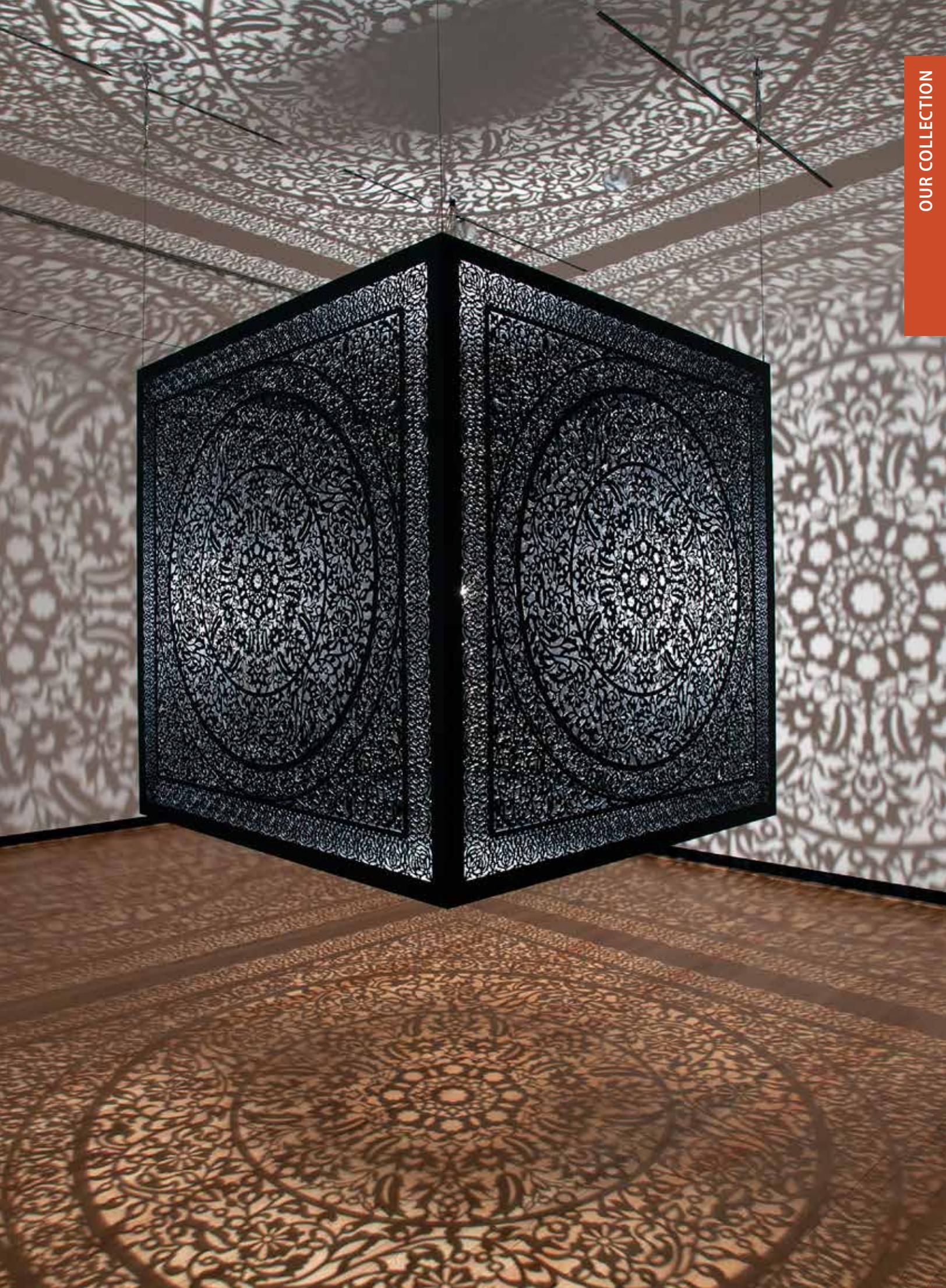
Born in Lahore, Pakistan in 1965, Agha is inspired by Islamic architecture and form, although her access to these spaces was limited by her gender. In 1999 Agha moved to the United States where she currently resides. Her work is informed by her migrant experience as a diaspora artist. In her work, Agha creates immersive works of art that explore exclusion or alienation and contrasts that with belonging and unity, transforming spaces by manipulating light. These enveloping spaces, including *All of the Flowers are for Me (black)*, are for all to experience and enjoy.

With room-filling installation art, perspective-taking is an essential component to consider and to feel out for oneself. Upon entry, I encourage you to wait and take in the whole space before snapping a photo. Once you are oriented to the space and its change of brightness from other parts of the Museum, enter in and discover more ways of seeing. Take a walk around the cube and explore the sculpture's details. Go so far as to bend down for closer examination. Compare and contrast each wall's distance from the central hanging cube. Ask yourself, which side is crisply in focus? Which is blurred? Choose a corner in the room and study the overlaid architecture. How do solid outlines in the cube's composition expand to form implied architectural details? Follow where light is blocked by a thick, solid area of the steel cube and discover a column or doorway there. Consider your own presence in the space and play with the interruption of your own shadow. Experience how it adds to the composition of the room. You are here now, and you appear in this space with your shadow and its unique details. Being in the space and taking the time to explore multiple perspectives yields discoveries, and it encourages that sense of belonging which Agha seeks to create in her works of art.

—Emily Cayton,  
School and Teacher Programs Coordinator



Anila Quayyum Agha, *All the Flowers Are for Me (black)*, 2019



# Restoring and Revealing Hidden Treasures



While organizing paintings in storage, the conservation team was drawn to a particularly exciting piece gifted to the Chrysler in 1978, but yet to be exhibited. *Bandera* (“Flag” in English) is a fifty-inch square canvas painted in 1963 by Argentine artist Sarah Grilo (1919–2007). At first, we did not know much about Grilo or the painting’s history, but our research revealed that *Bandera*’s Latin American creator is currently being celebrated worldwide—and the Chrysler’s painting holds special importance for understanding her oeuvre.

Grilo established herself in avant-garde art circles of Buenos Aires in the 1950s. In 1961, she was awarded a Guggenheim Fellowship to work in New York City. She moved with her husband, Antonio Fernando-Munoz (himself an artist), and their two children to Manhattan. The move placed her in a different environment amongst a new and innovative community of artists who influenced her lifelong career. In 1965, *Bandera* was shown at Bianchini Gallery in New York in a solo exhibition that featured works inspired the cacophony of text covering every surface in New York—the signs, the posters, the billboards, and, most importantly, the *graffiti*.

According to Grilo’s grandson, Mateo Fernández-Muro:

*The artwork [Bandera] happens to be a very interesting piece from Grilo’s New York early days, for it forms part of a limited amount of paintings that exemplifies [sic] like no other her transition from geometric abstraction to the more characteristic graffiti language that would define her entire career from those years on. A sort of ‘missing link’ between both styles.*

For *Bandera*, Grilo added colors on top of colors, building up the surface of the canvas. She dripped and brushed paint, and then she used tools to push around or scrape through upper layers to reveal hues below. However, when we initially observed *Bandera*, its vibrant color and the dimension of these techniques were obscured by layers of dirt. Decades ago, the painting sustained damage from multiple impacts to the reverse of the canvas. One impact resulted in a three-inch tear in the bottom left corner and raised bulges and cracks throughout the painting. The canvas’ thin stretcher bars bowed drastically in their middle; the resulting tension caused



ABOVE, LEFT TO RIGHT: Before and after conservation photos of Sarah Grilo's *Bandera*, 1963

OPPOSITE PAGE: Sarah Grilo posing in front of the painting *Mr. President* (1967), at her solo exhibition in Byron Gallery, New York, captured by her son Juan Muro. Archival materials provided courtesy of the Estate of Sarah Grilo.

the corners to come out from the wall. These issues made the artist's intended imagery difficult to interpret and appreciate. The conservation team set to work.

First, we lifted surface dirt using dry, soft sponges. We then removed more embedded grime with an adjusted water solution, brightening lighter hues and enriching darker ones. Cleaning revealed natural paint gloss variation and emphasized texture and depth. To treat raised cracks and loose paint, we used a unique technique. With the painting upright, we directed focused light onto the front of the painting. We worked on the reverse to apply adhesive to the canvas with a fine brush into the cracks which became visible as the light transmitted through the fine gaps. We then followed up this procedure with light heat, humidification, and pressure, securing vulnerable paint and relaxing raised areas. Excess fabric from the loose edge on the reverse was carefully traced and trimmed to fit the loss inside the tear. Using canvas from the painting allowed for precise matching of weave direction, replicating the texture and pattern of the lost threads. We fixed the insert in place, and then we filled and

retouched the repair on the front. To reduce bowing, we added new, slowly-expandable cross-members to the center of each stretcher. By attaching a stiff board to the reverse, the painting is kept lying flat and protected from further impacts and dust.

The last two years have seen rapidly-growing interest in celebrating Grilo's legacy. New essays have been published, exhibitions and lectures held, and a retrospective planned in Buenos Aires. The Chrysler Museum's newly-restored gem was professionally photographed and recently on display in the McKinnon Galleries of Modern and Contemporary Art.

—Jennifer Myers  
National Endowment for the Humanities Conservation Fellow



Audrey Handler, *Pairs*, 1988

## 60 Years of Studio Glass

This year marks the 60th anniversary of a turning point in the history of art: the American Studio Glass Movement. The Chrysler Museum of Art has collected exemplary works made by many of the pioneering artists involved with the movement. In 2020, the Chrysler added its first artwork made by a woman who was there at the beginning of American Studio Glass: Audrey Handler's mixed-media sculpture, *Pairs*.

Until the early 1960s, glass as an artistic medium was practically inaccessible to an individual artist in the United States. This was due, in part, to the technological needs of glassmaking with its specialized equipment like high-temperature furnaces and kilns. It was also due to the traditional division of labor between the design of a glass object



Audrey Handler in her Verona, Wisconsin studio, ca. 1972. Photo courtesy of the *Wisconsin Milwaukee Journal Sentinel*.

“It was historically a male-dominated culture. As a woman, I had to be very strong, dedicated, and insistent in order to be taken seriously.”

—AUDREY HANDLER

and the creation of that object on an industrial factory production scale. In 1962, ceramics professor Harvey Littleton and Toledo Museum of Art director Otto Wittmann, Jr. organized two workshops seeking to experiment with the artistic possibilities of glass within a smaller, studio-sized setting. The endeavor ultimately proved to be successful: opportunities for glass art education began to bloom.

“Glassblowing is very hard on the body,” reflects Handler, now nearing ninety years old, “and I’ve been doing it since 1965.” Handler was one of just four women among the first group of graduate students to study glass with Harvey Littleton at the University of Wisconsin, Madison, the first glass program offered at a university in America. Handler graduated with her MFA in 1970 and stayed in Wisconsin to build her own studio that same year, now one of the oldest continuously operating glass studios in the country.

Handler is one of even fewer women from that era who continued to work in glass. The rapidly growing field was referred to as “the Brotherhood of Glassblowers,” indicative of the machismo culture surrounding the medium, but Handler and several other women persisted. Handler explains, “It was historically a male-dominated culture. Men blew glass and women decorated or served tea in the factories. As a woman, I had to be very strong, dedicated, and insistent in order to be taken seriously.”

Handler developed a highly unique artistic voice, and she was one of the first people to successfully explore glass as mixed media.

She focused on Surrealist imagery to express feminine and domestic themes. Her glass, metal, and wood sculptures were often challenged by purists within the field of glass. Today, however, her work is broadly recognized as well ahead of its time in both concept and aesthetics.

*Pairs* was made in the early part of the Handler’s fifty-year long career. The sculptural assemblage includes two life-sized blown glass pears displayed on a wooden table set with a glass plate and silver knife. This “still life” is interrupted by tiny, insect-sized human figures, cast in silver, who seem to inhabit the space. Through her play of scale and materials, Handler creates a surreal time and place: a theatrical landscape of monumental pears and pairs who are going about their daily lives.

Handler has recently been called “the Grande Dame” of American Studio Glass. This moniker is fitting and well-deserved, given her involvement since the beginning of the movement as well as her work’s embodiment of Studio Glass’s mission of artistic individuality. We are honored to feature her work at the Chrysler Museum of Art.

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



# 2022 Masterpiece Art Purchase Dinner

LEFT TO RIGHT: Mark Lewis, Conservator; Carolyn Swan Needell, PhD, Carolyn and Richard Barry Curator of Glass; Erik Neil, PhD, Macon and Joan Brock Director; Corey Piper, PhD, Brock Curator of American Art; Lloyd DeWitt, PhD, Irene Leache Curator of European Art and Chief Curator



PHOTO BY DAVID CHAMPAGNE PHOTOGRAPHY

The Chrysler recently welcomed back its popular Masterpiece Art Purchase event after a two-year hiatus following the global pandemic. Carefully organized by the Masterpiece Society under the leadership of President Meredith Rutter, the evening began with cocktails and an examination of the four objects that had been carefully selected by the curators and installed in the McKinnon Wing for the attendees' consideration.

Corey Piper, PhD, Brock Curator of American Art, presented Everett Gee Jackson's *Man and Woman with Acacia Tree*, a 1932 oil on canvas painting. Born and raised in Texas, Gee was inspired by the Mexican muralists, especially his mentor Jose Clemente Orozco. Jackson's modernist and regionalist style highlighted local scenery like the acacia trees of San Diego where he lived, worked, and taught in his adult years. A striking yet anonymous portrait of a married couple, the painting deliberately recalls Grant Wood's iconic *American Gothic*.



Everett Gee Jackson, *Man and Woman with Acacia Tree*, 1932

Carolyn Swan Needell, PhD, Barry Curator of Glass, selected *A Moth of Peace*, a spectacular 70" tall glass chandelier by American artist Fred Wilson created in 2018. Renowned for his 1992 exhibition *Mining the Museum* at the Maryland Historical Society, Wilson's

practice has specifically addressed how museums display race in their collections and exhibitions. He stumbled into glass blowing during the run of the Venice Biennale exposition in which he had installed the US pavilion. Glassblowing gave him the opportunity to use Venetian glass to examine the rich yet troubled history of ethnic diversity in Venice and more specifically the image of Venice in Shakespeare's *Othello*. The results were the first ever Venetian glass chandeliers that include black glass.

Lloyd DeWitt, Chief Curator and Irene Leache Curator of European Art, brought forward Horace Vernet's 1847 *Pierre Paul Édouard and the Duke of Chartres Save the Engineer Siret from Drowning on August 3, 1791, in Vendôme*, an oil on canvas painting created for the King of France to memorialize an event of his younger years when he and his Guadeloupan-born aide Édouard helped save a life. Édouard served as Captain in the army and died in the service of France in Haiti in 1796. This painting was owned by the Orleans family until recent decades and retains the King's stamp on the reverse. It is an exceedingly rare image of a heroic black man who led an accomplished life in 18th-century Europe.

Erik Neil, Macon and Joan Brock Director, selected the 2019 oil and wax on linen painting *Decoy* by James Little. Little has examined the Black experience in American through the medium of abstract painting



Fred Wilson, *A Moth of Peace*, 2018



James Little, *Decoy*, 2019



Émile Jean-Horace Vernet, *The Duke of Chartres Saves the Engineer Siret From Drowning on August 3, 1791, in Vendôme*, 1847

over his decades-long career. The uneven chevron pattern on his canvas is created entirely through texture and medium, challenging how we think of color—especially black. He calls his paintings “fragile experiments” in abstraction, a practice he refers to as “liberating,” and that “I don’t find freedom in any other form.” The title, *Decoy*, is elusive, but refers to the essentially illusory and imitative practice of art.

After cocktails were enjoyed, all headed to the Kaufman Theater to give ear to the impassioned and carefully timed arguments of the curators. Dinner guests had the difficult task of narrowing down, through two rounds of voting, a single winning object that would immediately join the Chrysler’s collection. The Masterpiece Society’s 2022 Art Purchase acquisition is Fred Wilson’s *Moth of Peace*, the first major work by this renowned American artist to enter the collection. The four candidate works all, however, embodied the Museum’s ongoing commitment to bring great works of art that also add new and diverse artists, stories, and experiences to its collection.



PHOTO BY DANU CHAMPAGNE PHOTOGRAPHY

Carolyn Swan Needell, PhD, Carolyn and Richard Barry Curator of Glass, speaks with members of the Masterpiece Society about her selection *A Moth of Peace*.

## A New Fellowship Honors Catherine Jordan Wass



LEFT TO RIGHT: Amy R. Navratil, Thomas Sokolowski, and Catherine Jordan Wass in August 1981.

**The Chrysler Museum of Art is pleased to honor Catherine Jordan Wass for her significant contributions to the Museum in a career spanning more than 30 years.**

Catherine began her career at the Chrysler in 1979 as a volunteer. She joined the professional staff as Assistant Registrar and shortly thereafter was promoted to Chief Registrar. In 1993, she became Deputy Director and served as Acting Director from 1995–1997. Throughout her decades of service, Catherine has spearheaded major advances for the benefit of the Museum’s visitors. She was involved in the building expansion in the late 1980s. She saw to the Museum’s first successful accreditation by the American Association of Museums, a capital campaign, and two full inventories of the permanent collection. She helped make our complete collection available online, an endeavor that placed the Museum’s collection

within reach of other museums and art lovers all around the world. Catherine participated in the restoration and reinterpretation of the Historic Moses Myers House, and she personally mounted hundreds of exhibitions in the Chrysler Museum’s galleries.

In celebration, the Chrysler Museum has established an endowment, the Catherine Jordan Wass Fellowship. The selected Fellow will work alongside our Conservator, Mark Lewis, benefiting from his expertise while learning to utilize advanced, conservation-focused technology to closely study the art in our extensive collection. The paid fellowship will begin in the summer of 2023. The application period will begin September 2022. “We are deeply grateful to the donors that established this fund,” said Erik Neil, Macon and Joan Brock Director. “With fully endowed opportunities such as this, we can fulfill our ongoing commitment to emerging professionals and advance equity within the museum profession. This is an excellent way to support the Chrysler’s conservation program and, at the same time, salute Catherine’s many accomplishments.”

—Heather Sherwin,  
Director of Development



**1**  
**Corporate Leadership Alliance Luncheon**

(1) From left to right: Michael Berlucchi, Community and Government Relations Manager; Erik Neil, Macon and Joan Brock Director; Diane Leopold, Chief Operating Officer at Dominion Energy and Luncheon's keynote speaker; C. Arthur "Brother" Rutter III, Board of Trustees Chair  
Photograph by Glenn Bashaw



**2-4**  
**Masterpiece Society Art Purchase Dinner**

(2) Lloyd DeWitt points out details about Émile Jean-Horace Vernet's work.  
(3) Erik Neil, Macon and Joan Brock Director, with Meredith Rutter, Chair of the Masterpiece Steering Committee.  
(4) Carolyn Swan Needell, Carolyn and Richard Barry Curator of Glass, presents the winning selection of the Masterpiece Society Art Purchase Dinner, Fred Wilson's *A Moth of Peace*, 2018.

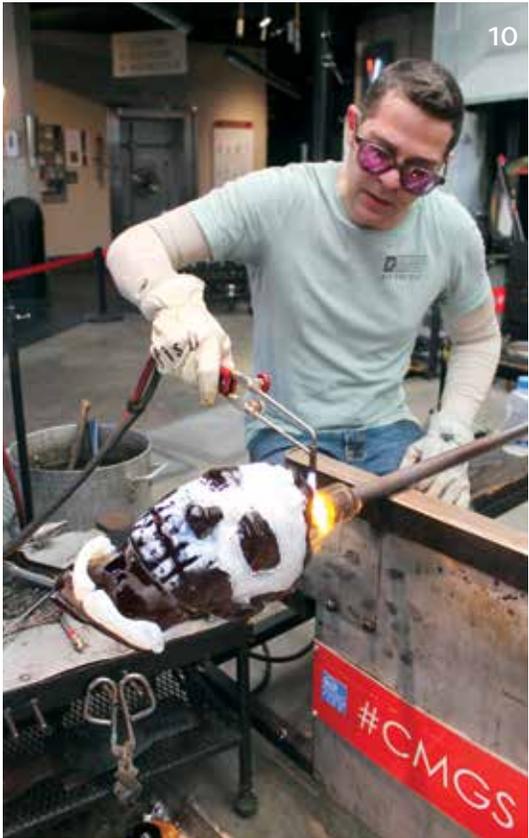
Photos by David Champagne Photography



**5-9**  
**M.C. Escher: Infinite Variations Members' Exhibition Preview Party**

(5-8) Museum Members appreciate the detail in the work of M.C. Escher  
(9) Members enjoy activities and artmaking.  
Photos by Will Hawkins Photography





10



11



13

**10–11**  
**Guest artists at the Perry Glass Studio**

(10) Spring 2022 Visiting Artist Davin Ebanks.  
 (11) Renowned artist Davide Fuin.  
 Photos by Robin Rogers

**12–14**  
**The Guiding Hand: The Barr Foundation collection of Torah Pointers Opening Reception**

(12) From left to right: Elena Baum, Clay Barr, Gary Baum and Micah Baum  
 (13) Barr Foundation President, Clay Barr  
 (14) Artists Joshua Solomon and Spencer Tinkham

**15–17**  
**Art Out Loud: Oracle**

(15) Ashley Branton from Velvet Witch gives artwork tarot reading tours to Museum visitors.  
 (16) Visitors gather custom tarot cards  
 (17) Museum guests enjoy craft cocktails and live music  
 Photos by Will Hawkins Photography



12



14



15



16



17

# Chrysler to Colombo: Conservation Collaboration



Chrysler staff members occasionally work across borders, continents, and even hemispheres to help conserve the work of artists all over the world. This past December, I was invited to Sri Lanka, a South Asian island nation, to embark on a new initiative with the National Art Gallery in the capitol city of Colombo. Sri Lankan conservators are professionally trained in the preservation of paintings found on the walls of temples, rock faces, and caves, but smaller, movable paintings on panels or canvas are less studied and present unique challenges. Familiar with the conservation of these types of easel paintings, I was invited to work with local professionals preserving and displaying the national collection of paintings.

The National Art Gallery and a committee of artists, conservators, and government officials came together to address the care of over 250 artworks in the collection in a comprehensive way. Storage and display methods used in previous decades, as well as a humid tropical environment had led to some physical damage such as stains, warping, and paint losses. This contributed to diminished public appreciation of part of the country's cultural heritage. During the last two years, the Gallery closed its doors for extensive building renovations and preparations for a grand reopening in 2022, when it planned to display eighty significant artworks. Committee members worked with the government to draw attention to the quality of the collection and best practices for its care.

The team in Sri Lanka required three things: (1) a general assessment of their collections' needs, (2) skills workshops for their staff, and (3) professional consultation on the use of their workspace. They reached out to a U.S. connection who happened to be my graduate school professor. I saw great opportunities both to contribute my expertise and to learn about preserving culturally significant art beyond the perspective of my American training.

I advised conservators on stabilizing fragile or damaged paintings and improving aesthetic appearances for the upcoming exhibition. I also shared techniques with museum professionals from around the country on how to examine and safely handle easel paintings. I met with government and civil service employees to share findings and advocate for support of the project. I produced a comprehensive document that assessed the Gallery's collection, facilities, and practices and offered recommendations. It was the largest and most far-reaching aspect of the project, and providing a valuable fundraising tool to support their long-term goals.



TOP LEFT: Examining large rolled canvas paintings with conservators at the Painting Conservation & Research Center at the Museum of Wall Paintings in Dambulla, Sri Lanka. Photo by Jennifer Myers.

TOP RIGHT: Lifting a corner of a painting by A.C.G.S. Amarasakera revealing another painting below. Photo by Jennifer Myers.

BOTTOM: Jennifer Myers, NEH Conservation Fellow, discussing treatment techniques with curators and conservators working on the project. Photo by Mr. Upananda.

OPPOSITE PAGE: Jennifer Myers, NEH Conservation Fellow, examining a painting in collections storage with curator, Hiranthi Fernando. Photo by Professor Jagath Weerasinghe.

We made some fascinating discoveries in the process of conserving and examining some of the paintings. I looked closely at a 1965 portrait by one of the most well-known artists from Sri Lanka: A.C.G.S. Amarasakera. The painting appeared to possibly have a newer support fabric adhered to the back, referred to as a lining. The fabric weave seen on the front differed from the pattern observed on the reverse. Paintings are often lined because they are fragile or damaged, but this one was in good condition and the canvases felt unattached. I wondered why. Further investigation revealed dust accumulated on a vertical stretcher, but the portrait was displayed horizontally indicating dust should accumulate on the bottom instead. Removing tacks and lifting one corner revealed a separate painted canvas underneath! We removed the upper painting, revealing a signed and dated portrait of a woman by the same artist, painted forty years earlier. No one yet knows her identity or why she was covered. The Sri

Lankan media excitedly shared the mystery of the newly-discovered work. The news story wonderfully promoted the collection and efforts of the National Art Gallery. After some on-the-spot conservation work, both paintings will now be exhibited at the reopening.

After visiting UNESCO World Heritage Sites outside the major city hub including Sigirya and Dambulla, and seeing projects undertaken by new colleagues, I gained new insights and techniques from their training and backgrounds. This collaborative project is still in its initial stages, and I hope to lead more workshops and consult further on the development of a conservation lab for the National Art Gallery in the near future.

—Jennifer Myers  
*National Endowment for the Humanities  
 Conservation Fellow*

# New Hires and Promotions

## Chelsea Pierce

### *McKinnon Curator of Modern and Contemporary Art*

After an extensive interview process of an impressive group of national and international candidates, the Search Committee selected Chelsea Pierce to join the Chrysler curatorial team as the next McKinnon Curator of Modern and Contemporary Art. Chelsea earned a BA in Anthropology from the University of Oklahoma, an MA in Museum Studies from New York University, and she recently submitted her Ph.D. thesis in Art History to the Courtauld Institute of Art, London, UK. Her monographic study of the Gorgona group, a Croatian avant-garde collective active in the 1960s, is now the leading study of these cutting edge artists. Chelsea's research is in post-war international art and global perspectives in art history, specializing in art practices historically excluded from the Western canon. Prior to commencing her post-graduate program, she was Curatorial Assistant for Contemporary Art at the Dallas Museum of Art from 2014 to 2018, where she worked on various exhibitions, commissions, and publications. She has served in curatorial departments at the Brooklyn Museum and the Drawing Center, New York. As an independent curator, she organized exhibitions of emerging artists in the Dallas area.

## Julia Rogers

### *Higher Education and Outreach Coordinator*

Julia Rogers was introduced to art making by her father, an Argentine artist, who taught her how to draw and think beyond established norms. When she saw glassblowing for the first time in 2001, she was seduced by its molten state and never looked back. She holds a BFA from Southern Illinois University and an MFA from Bowling Green State University. As the Higher Education and Outreach Coordinator at the Chrysler Museum of Art, Julia loves sharing her passion of glass-making with others and teaches glass classes for multiple universities in the Tidewater area.

"It is such an honor to be part of a community that strives to provide experiences in an art form that is a valuable lesson in important life skills including collaboration, leadership, and attentive assistance, yet is not easily accessible to everyone."

## Alyana Perez

### *Human Resources Manager*

Alyana was born and raised in El Paso, TX in the desert mountains. She moved to Virginia Beach in 2003 and moved to Maine in 2007 for three years where she went to college and received an A.A in Liberal Studies, transferring back to Virginia Beach in 2010 to attend ODU. She has worked in the human resources field for 5 years and enjoys helping employees succeed and grow in their field. She now lives in Virginia Beach with her fiancé, 10-year-old son, their cat and new puppy. Alyana is glad to work and learn alongside her peers at the Chrysler Museum of Art.

---

## NEW HIRES AND PROMOTIONS

**Hunter Mendenhall**  
*Security*

**Alyana Perez**  
*Human Resources Manager*

**Chelsea Pierce**  
*McKinnon Curator of Modern and Contemporary Art*

**Julia Rogers**  
*Higher Education and Outreach Coordinator*

**Thomas Tarpey**  
*Security*

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## CREDITS

**ON THE COVER:** Anila Quayyum Agha (Pakistani-American, b. 1965), *All the Flowers Are for Me (black)*, 2019, Laser cut lacquered stainless steel and bulb, Museum purchase, 2020.31; **INSIDE FRONT COVER:** Jacob Lawrence (American, 1917–2000), *Market Scene*, 1966, Gouache on paper, Museum purchase, 2018.22; **PAGE 3:** Lauren Fensterstock (American, b. 1975), *The Totality of Time Lusters the Dusk*, 2020, Glass, Swarovski crystal, quartz, obsidian, onyx, hematite, paper, Plexiglas, wood, cement, lath, and mixed media, Commissioned by The Renwick Galleries of the Smithsonian American Art Museum for the 2020 Renwick Invitational, on loan from Claire Oliver Gallery, NY and the artist; Steve Ford (American, b. 1964), *Shells Yad*, 2020, Polymer, steel, gold leaf, sterling silver, glass beads, Lent by the Barr Foundation; **PAGE 4–5:** Maurits Cornelis Escher (1898–1972), *Metamorphosis II*, 1939–1940, Woodcut print on paper, Collection of Paul and Anna Belinda Firos; **PAGE 7:** Maurits Cornelis Escher (1898–1972), *Convex and Concave*, 1955, Lithograph, Woodcut print on paper, Collection of Paul and Anna Belinda Firos; **PAGE 8–9:** Maurits Cornelis Escher, *Depth*, 1955, Wood engraving and woodcut print on paper in brown-red, grey-green, and dark brown ink, from four blocks; Maurits Cornelis Escher, *Flatworms*, 1959, Lithography stone; Maurits Cornelis Escher, *Preliminary Drawing, Flatworms series (Studies with Arrows, Recto and Verso)*, c. 1959 Pencil Drawing on paper; Maurits Cornelis Escher, *Depth*, 1955, Wood blocks cut with designs for printing **PAGE 10:** Lauren Fensterstock (American, b. 1975), *The Totality of Time Lusters the Dusk*, 2020, Glass, Swarovski crystal, quartz, obsidian, onyx, hematite, paper, Plexiglas, wood, cement, lath, and mixed media, Commissioned by The Renwick Galleries of the Smithsonian American Art Museum for the 2020 Renwick Invitational, on loan from Claire Oliver Gallery, NY and the artist; Lauren Fensterstock (American, b. 1975), *When a Second Sun*, 2021, Vintage crystal, quartz, obsidian, onyx, hematite, and black glass with wood, tile backer board, and mortar, Museum purchase 2021.26; **PAGE 14:** Alsace (France), *Torah pointer*, ca. 1700, Silver, gold, and gemstones, Lent by the Barr Foundation; **PAGE 15:** India, *Elephant Torah pointer*, 1800s, Silver, Lent by the Barr Foundation; Steve Ford (American b. 1964), David Forlano (American b. 1964), *Shells Yad*, 2020, Polymer, steel, gold leaf, sterling silver, glass beads, Lent by the Barr Foundation; George Worthington (American, b. 1956), *Torah pointer*,

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