



THE CHRYSLER

SUMMER 2021



Save the Date

Building a Legacy: Chrysler Collects for the Future

November 19, 2021–March 6, 2022

50th Anniversary Gala

December 11, 2021

Learn more about Walter P. Chrysler, Jr. and see highlights from his transformative gift of art at the Museum and chrysler.org.



A Monumental Year for the Chrysler



At the Chrysler Museum, 2021 is already proving to be a landmark year. Last winter, we celebrated the opening of *Americans in Spain*, an exhibition co-organized by the Chrysler Museum and the Milwaukee Art Museum. This summer, we will present the Museum's second consecutive in-house organized exhibition: *Alma W. Thomas: Everything Is Beautiful*. These two shows have been several years in the making and have involved every sector of Museum operations. Of course, as the Museum director, I believe these exhibitions are wonderful, but we also have objective proof. The warm reception from the national press has been striking. A host of grants from funders like the National Endowment for the Humanities, the National Endowment for the Arts, The Andy Warhol Foundation for the Visual Arts, The Gladys Krieble Delmas Foundation, The Henry Luce Foundation, and the Wyeth Foundation for American Art, as well as major corporate sponsors like Aflac and Dollar Tree, allowed us to mount these ambitious shows. They supported these exhibitions not just because we asked but because they recognized the high quality of the endeavors.

Not only is this year monumental for our exhibitions, but 2021 also marks a milestone for our collection: the 50th anniversary of Walter P. Chrysler, Jr.'s transformative gift of art to the City of Norfolk. This gift came to Norfolk in 1971 during an era of considerable turmoil. There was national discord over the Vietnam War, and Civil Rights issues were at the forefront in Virginia. Membership at the Chrysler had been denied to Black citizens until 1964 when a small group, including the painter A. B. Jackson, integrated the institution.

While reviewing the Museum's history and reading clippings from *The Virginian-Pilot*, I was impressed by the vision and persistence of community leaders fifty years ago. Norfolk Mayor Roy B. Martin, Jr. along with City Attorney Philip Trapani and others secured the exceptional collection amid critical press coverage of Mr. Chrysler and objections from the old museum's Board chair and a faction of the Norfolk Society of Arts. As questions about the value of Chrysler's gift loomed, Norfolk's leaders were steadfast in their belief that a great museum would be a lasting benefit to the community. Fifty years later, it is evident that their vision holds true. Over the next year, we will highlight artworks from Walter Chrysler's collection in our galleries and hear from former curators and community members who worked alongside him during his active years at the Museum.

As we emerge from the challenges of COVID-19, I am eager to embark on the days ahead as we celebrate our history and chart an exciting path forward.

Erik H. Neil, Director

On View

- Alma W. Thomas: Everything Is Beautiful
July 9–October 3, 2021
- Robert Davis: HOME
Through July 11, 2021
- Clear as Crystal: Colorless Glass from the Chrysler Museum
Through July 11, 2021
- If You Thirst for a Homeland: Flame-worked glass
by Dafna Kaffeman
August 12–December 12, 2021
- Tuan Andrew Nguyen: The Boat People
August 6, 2021–January 2, 2022
- Edward Steichen: In Exaltation of Flowers
Through November 28, 2021

ON THE COVER: Alma Thomas (American, 1891–1978), *Wind Dancing with Spring Flowers*, 1969, Acrylic on canvas, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange

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12 Dafna Kaffeman, *A brother in front, a snake in the back*, 2008, *Red Everlasting* series

PHOTO BY ERIC TSCHERNOW



20 New Life for a Visitor Favorite



22 Alfred Stieglitz, *Gossip—Katwyk*, 1894, from *Camera Work No. 12*, October 1905, Gift of Joyce F. Menschel, in memory of Alice R. and Sol B. Frank



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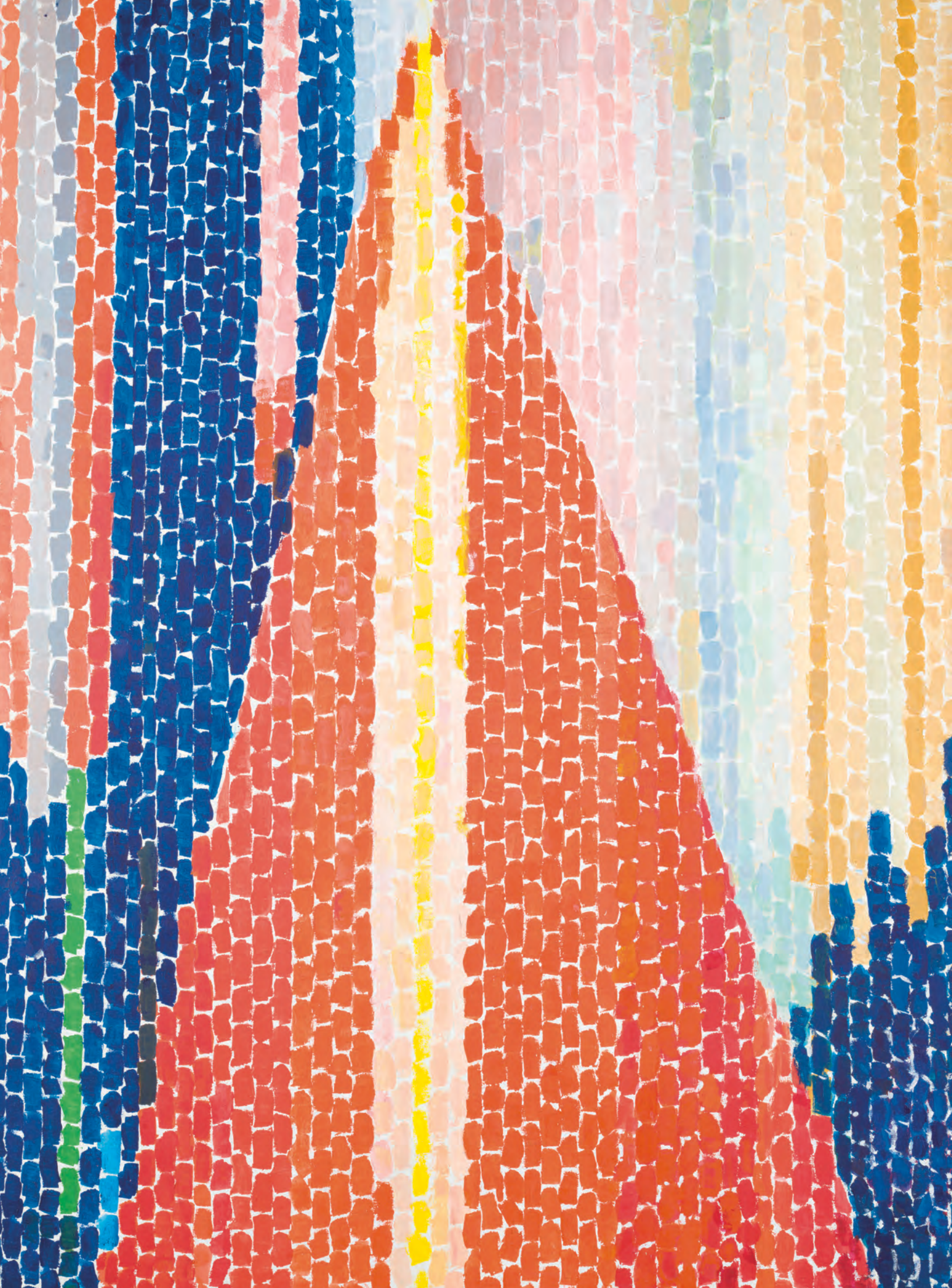


Alma W. Thomas
Everything Is Beautiful
July 9–October 3, 2021

ALMA W. THOMAS

Everything Is Beautiful

Alma W. Thomas, *Untitled*, ca. 1968,
Steve and Lesley Testan Collection,
as curated by Emily Friedman Fine Art



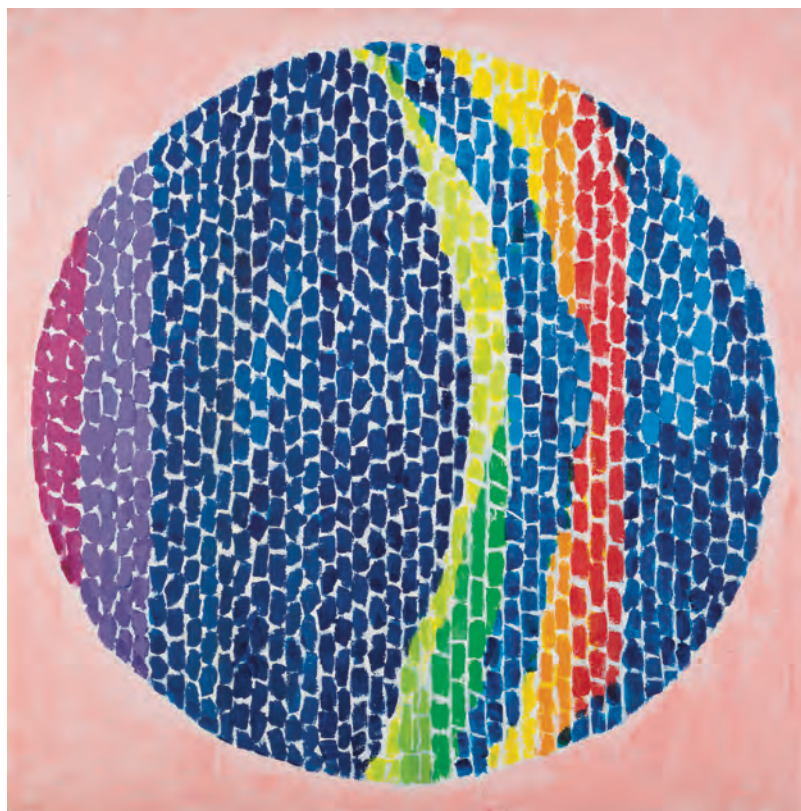
Artist and educator Alma Thomas (1891–1978) lived a lifetime of firsts. The eldest of four sisters, she was the first graduate in fine art from Howard University in 1924 and likely the first African American woman to earn such a degree. In 1943, she became the founding vice president of Barnett Aden Gallery, the first private art gallery to exhibit works by artists of all races in Washington, D.C. She received her first retrospective at Howard University in 1966, just six years after retiring from teaching art at Shaw Junior High School for thirty-five years. In 1972, at eighty-one years old, she was the first Black woman to have a solo exhibition at the Whitney Museum of American Art. Her long list of firsts continues this summer at the Chrysler Museum with her largest retrospective to date: *Alma W. Thomas: Everything Is Beautiful*. This show marks the first time the Chrysler Museum has dedicated an entire exhibition of this scale to an African American woman artist.

Co-organized by the Chrysler Museum of Art and The Columbus Museum in Columbus, Georgia, *Everything Is Beautiful* includes fifty canvases by Thomas spanning 1922–1977, nearly sixty works on paper, several sculptures, numerous photographs, and a range of ephemera. A number of her late-career paintings on view have never been exhibited or published. The exhibition focuses on Thomas's wide-ranging creativity and persistent search for beauty, not only to provide a more complex understanding of the artist but also to offer an inspiring example of how to lead a creative life today. Visitors will encounter the archetypal spaces where Thomas moved and worked, including the studio, the garden, the theater, community

sites like schools and churches, and the art scene that extended from Washington, D.C. to New York and beyond through the Art in Embassies program.

Everything Is Beautiful began to take shape several years ago through a collaboration with The Columbus Museum. Thomas was born in Columbus, Georgia and spent the first sixteen years of her life there before migrating with her family to Washington, D.C. After her passing, Thomas's sister, John Maurice Thomas, donated a treasure trove of materials to The Columbus Museum that has not yet received sustained attention beyond that institution. Included was Thomas's student work of the 1920s, marionettes from the 1930s, costume designs, sketches, ceramic sculpture, home furnishings, and dozens of works on paper. The objects provide the foundation for *Everything Is Beautiful* and dramatically transform our understanding of the artist and how she interwove her creative activities as part of her artistic journey. As the exhibition reveals, Thomas's imagination and ingenuity were well developed long before her retirement from Shaw Junior High School and her creativity extended far beyond the painting studio to encompass clothing design, innovative teaching, and backyard gardening.

Thomas has been long adored by collectors and scholars, but her talent remained unfamiliar to a wider public more than three decades after her passing. That changed in 2009 when President Barack Obama and First Lady Michelle Obama included her work among the paintings they installed at the White House. *The New York Times* celebrated "a big, wide selection" of modern and contemporary masters while appreciating the addition of "paintings by little-known



figures like Alma Thomas, the African-American Expressionist painter.” The tide turned immediately. A few days later, art critic Holland Cotter offered *Times* readers a thorough description of Thomas’s life and work. Within a few years, Skidmore College’s Tang Teaching Museum and The Studio Museum in Harlem partnered to present a thoughtful and highly regarded exhibition that focused on the works Thomas made in the last two decades of her life. Seemingly overnight, the market for Thomas’s works exploded, with record-breaking auction prices and her works joining the collections of institutions like the Museum of Modern Art, Crystal Bridges Museum of American Art, and the National Museum of African American History and Culture.

Although Thomas has enjoyed more exposure and admiration, it is safe to say she remains “little-known.” The story often told about Thomas brushes over her many decades working as a teacher, community organizer, gardener, and artist. Instead, the focus has been on her decision to retire from classroom teaching in 1960 and her remarkable rise to stardom in the art world during the last two decades of her life. Her 1972 show at the Whitney has even taken on mythical status, celebrated as a triumph over racism, sexism, ageism, and provincialism. The exhibition at the Chrysler opens with a partial restaging of Thomas’s Whitney show, including seven large canvases, several works on paper, and a recreation of the dress Thomas commissioned to complement her art. Notably, the section

also includes photographs and documents that put Thomas’s Whitney exhibition in context. The Whitney curators selected Thomas after many years of artist-led protests, particularly those led by the Black Emergency Cultural Coalition, that demanded more inclusion of women and African American artists.

While Thomas’s success in the art world in her 70s and 80s is well worth celebrating, concentrating only on her final, remarkable years tends to disregard the richer arc of her long life. Moreover, it fails to appreciate how her diverse creative interests and devotion to various local communities played a part in her singular artistic vision. Often overlooked is how Thomas viewed the natural world as a site of community connection and an enduring source of beauty, harmony, and regeneration. She saw parks and gardens as spaces of interaction and exchange, and she possessed a deep understanding of how flowers, her painted “impressions” of the natural world, and her memories of nature could be used to create and support a broad social network.

Thomas surrounded herself with beauty in her neighborhood and at home. She often observed her backyard garden from her kitchen studio window and used it as inspiration for her paintings. Other areas of her home also served as sources of inspiration. The exhibition includes objects that will transport visitors to a corner of Thomas’s home, including books, her paint set, homemade jewelry, artwork by herself and others that she looked at daily, and a reproduction

ABOVE: Alma Thomas, *Snoopy Sees a Sunrise*, 1970, Smithsonian National Air and Space Museum, Washington, DC, Gift of Mr. and Mrs. David K. Anderson

OPPOSITE PAGE: Ida Jervis, *Alma W. Thomas in the studio*, 1968, Anacostia Community Museum, Smithsonian Institution



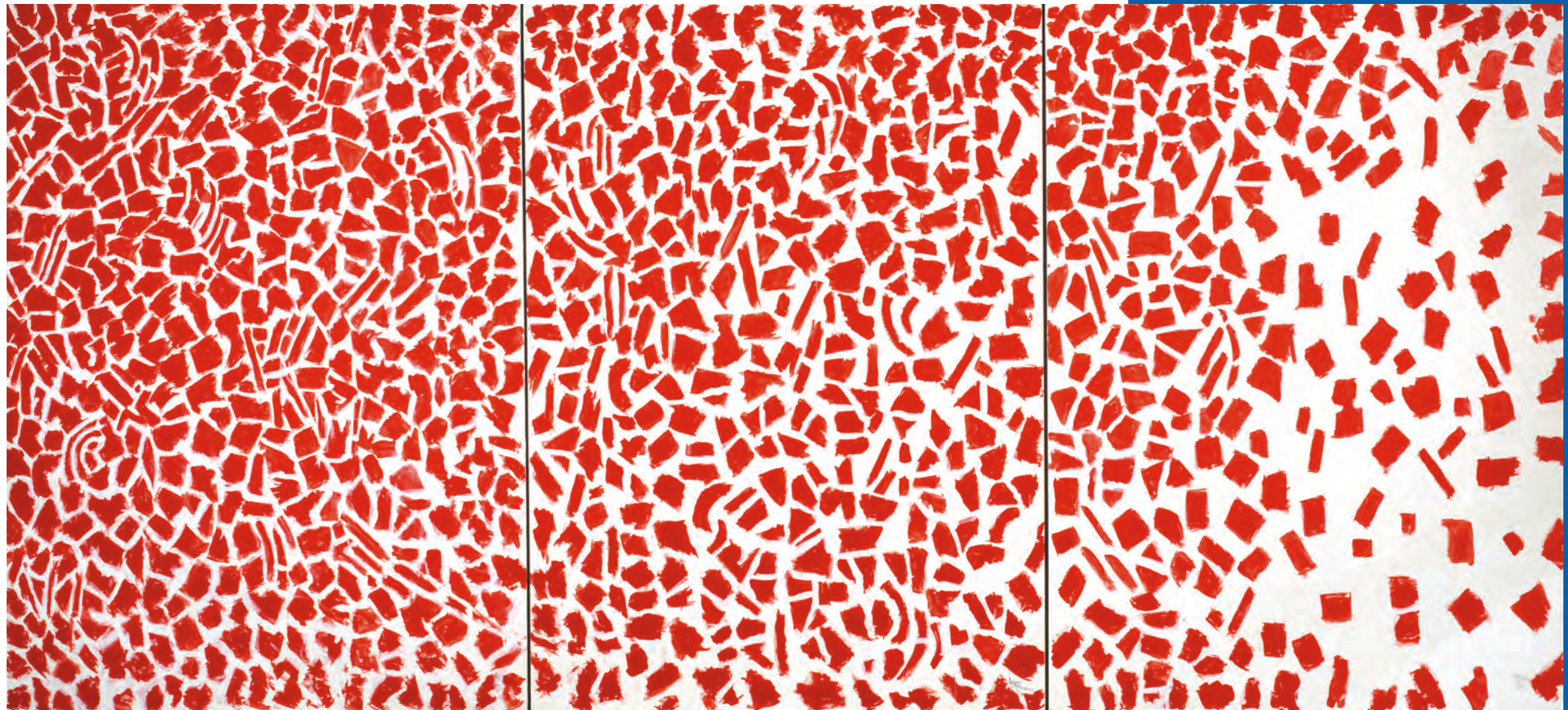
While Thomas's success in the art world in her 70s and 80s is well worth celebrating, concentrating only on her final, remarkable years tends to disregard the richer arc of her long life.

of her house dress and favorite Saarinen chair. In this installation, visitors will discover how she found her creative voice through formal training, extensive study of art and culture, and a constant exploration of abstract forms through dozens of small works on paper.

An eclectic mix of handmade marionettes, photographs of Thomas teaching, paintings inspired by her faith and her favorite songs, and a selection of works made by her students will acquaint visitors with Thomas's dynamic artistic persona and the community sites where she was most active, including Shaw Junior High School. She worshipped and ran programs for children at St. Luke's Episcopal Church and maintained a strong commitment to her alma mater, creating costumes for Howard University's theatrical performances and taking her students to visit the university art gallery. The exhibition also acknowledges her relationship with Columbia University, where she received a master's degree in education with a thesis on puppetry arts, and the National Theatre, where she saw countless performances, including Pearl Bailey's starring role in the first all-Black cast of *Hello, Dolly!* *Everything Is Beautiful* emphasizes how Thomas leveraged her artistic interests to bring these distinct worlds together.

The final section of the exhibition returns to the art world, situating Thomas among numerous artistic circles in Washington, D.C.—from Howard University to the uptown gallery scene and from American University to sites in Europe and Africa through the Art in Embassies program. The show presents Thomas's work alongside her peers, establishing Thomas as an integral member of several collaborative and sometimes competitive groups. Thomas was often treated as a late-blooming artist who looked to others for inspiration. This section proves that other artists looked to Thomas as often as she looked to them.

The show culminates in what might be described as Thomas's magnum opus, *Red Azaleas Singing and Dancing Rock and Roll Music*. Painted in 1976, just two years before she died, the monumental work measures more than six feet tall and thirteen feet wide and shows



ABOVE: Alma Thomas, *Red Azaleas Singing and Dancing Rock and Roll Music*, 1976, Smithsonian American Art Museum, bequest of the artist, 1980.36.2A-C

how Thomas continued working with extraordinary ambition all the way to the end, even after her Whitney exhibition. Along with rarely seen late works on paper, the enormous painting shows Thomas not only pushing herself but doing so by adapting to and making the most of her physical changes. She was beset with bouts of crippling arthritis starting in the 1960s and was increasingly impaired as she aged. Her broader brush strokes, wavering lines, and looser forms create luminous and expressive works that convey optimism and her persevering sense of beauty.

Everything Is Beautiful blends Thomas's bold abstract canvases from the 1960s and '70s with ephemera, photographs, sculpture, and works by other artists to evoke a sense of the world in which Thomas developed and pursued her belief that focusing on beauty can change the world. She worked persistently to establish a successful artistic career in the decades leading up to the Whitney show, and she opened many new creative pathways in the years after. This exhibition looks at the long span of her creativity so as to celebrate a full lifetime of accomplishments.

—Seth Feman, PhD,
Deputy Director for Art & Interpretation
and Curator of Photography



BELOW: Alma Thomas, *Clown*, ca. 1935, The Columbus Museum, Gift of Miss John Maurice Thomas in memory of her parents, John H. and Amelia W. Cantey Thomas and her sister Alma Woodsey Thomas

Aflac is proud to sponsor *Alma W. Thomas: Everything Is Beautiful*. The exhibition has also been made possible in part by major support from The Henry Luce Foundation, The Andy Warhol Foundation for the Visual Arts, and the National Endowment for the Arts.



Local sponsorship at the Chrysler Museum of Art is provided by the Presenting Sponsor Dollar Tree.



If You Thirst for a Homeland:
Flame-worked glass by Dafna Kaffeman
August 12–December 12, 2021



Fragile Beauty

PHOTO BY DORON LENZTER

It is incredibly difficult to believe that Dafna Kaffeman's life-sized flowers and insects are made from glass, even when taking a very close look at the artwork. The Israeli artist is an enormously skilled flame-worker who uses a benchtop torch to heat and manipulate colorful glass rods into delicate botanical sculptures, which she typically presents on soft white backgrounds of cotton or felt. The Chrysler Museum will present twenty-five of Kaffeman's artworks in *If You Thirst for a Homeland*. The show will feature mixed-media glass and fabric sculptures, including new pieces created during

the COVID-19 pandemic, and screenprints that demonstrate how Kaffeman meditates on elements of nature in her artistic practice.

The botanical species Kaffeman chooses to replicate in glass are both native and non-native to the region. Each plant has its own cultural, historical, or religious significance that contributes to the subtle—yet powerful—message of these glass artworks. Arabian boxthorn (*Lycium shawii*), which appears in *Map*, is a species of thorny shrub adapted to the desert environments of the Mediterranean Basin, Arabian Peninsula, and southwest Africa. Kaffeman rests two

branches of flame-worked glass boxthorn on a white handkerchief in her mixed-media sculpture. The small leaves and spiky vertical stalks of the plant flank a simple, central motif that has been embroidered onto the cotton cloth. To many eyes, the lines of embroidery are meaningless. To others, the walls of the Old City of Jerusalem are immediately recognizable.

In *Map*, the white handkerchief recalls Jewish practices of commemoration and mourning. The green of the embroidery floss mimics the green of the boxthorn leaves, and tiny red glass berries peek out from the foliage here and there. The stem, leaves, and berries of Arabian boxthorn are used in traditional medicine, in particular for sore eyes and inflammation. The bush grows on rocky soil and is well-adapted to desert climates; it can withstand extreme conditions like drought, heat, frost, wind, and overgrazing. The species is useful to humans and is popularly planted for windbreaks, slope stabilizers, and as fodder for livestock. It is also considered to be a colonizing species. All these varied characteristics of the Arabian boxthorn suggest the plant's presence in the artwork, expressing the conflicted nature of Jerusalem itself.

Other botanical specimens in the exhibition include Aleppo pine, barley, red everlasting, milk thistle, fireweed, slender safflower, Jerusalem sage, coral vine, ficus, terebinth, clerodendrum, and lantana. The sculpture *Lantana* is part of Kaffeman's *Crown of Creation* series. The plant's bright green stems, orange and pink flower clusters, and purple berries are arranged into a loose, circular format that recurs in the artist's recent body of work. For Kaffeman, the "corona" crown originally reminded her of the flower crowns she wove as a child. More recently, she sees her crowns as reflecting on the beauty of nature in contrast to the fear and chaos caused by the COVID-19 pandemic. In the landscape of Israel-Palestine, lantana is a beautiful, yet invasive, plant.

Kaffeman's exquisite plant replicas ignite both emotional and intellectual responses. Reflecting the difficulties of modern life in the region, her art draws its power and impact from layers upon layers of perceived meaning.

If You Thirst for a Homeland: Flame-worked glass by Dafna Kaffeman is co-curated by the Chrysler Museum of Art and the Israel-Cleveland Arts Connection, a program of the Jewish Federation of Cleveland. After leaving Norfolk, the exhibition will travel to Cleveland, Ohio in 2022.

Support for the exhibition is provided by the Association of Israel's Decorative Arts.

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



ABOVE: Dafna Kaffeman, *Map*, 2008, *Red Everlasting* series

OPPOSITE PAGE: Dafna Kaffeman, *Lantana*, 2020, *Crown of Creation* series

PHOTO BY ERIC TSCHERNOW

Tuan Andrew Nguyen:
The Boat People
August 6, 2021–January 2, 2022

Markers of the Past

“I think objects have a certain kind of karma, and the life of an object and the things that objects have witnessed and hold testimonies to are quite fascinating. What were the causes and condition that enabled an object to survive through time, through intense periods of war, for instance?”

–Tuan Andrew Nguyen

What happens to memories when there is almost no one left to remember them? What becomes of the past when objects are the only things left from times gone by? Tuan Andrew Nguyen’s 2020 film *The Boat People* invites viewers on a journey with five vulnerable children—one girl and four boys—who grapple with being the only humans left on Earth. Besides each other, the children only have artifacts to give them guidance. As Nguyen delves into a world in which humans are an endangered species, he explores whether humanity can survive and move forward.

The Boat People opens with the children on a small boat floating in open water before they land on the coast of an unknown but lush landscape. They wear headpieces reminiscent of steampunk literature and wander around the space, picking up and engaging with discarded objects such as a headless Quan Yin (Goddess of Mercy) sculpture, fractured memorial plaques, a fishing boat, an American-style gas mask, and a Japanese-style machine gun. As the film unfolds, the children carve wooden replicas of the objects and burn them. The ashes free these replicas and the memories of those who created the originals, releasing them into the world to be reunited with the ancestors.



In Nguyen’s film, objects become monuments and markers of the past, providing insight into the mistakes humans have made. When animated, they offer advice to the film’s protagonist, an unnamed young girl who is the only female on Earth. As the children confront their reality, they try to learn about their past and how the world used to be, with hopes of finding the keys to enduring in the future.

Nguyen’s piece was filmed on location in the coastal town of Bataan, Philippines, where he was an artist in residence at the Bellas Artes Project in Manila. The city was the site of the Philippine Refugee Processing Center (PRPC), a location for people fleeing

their countries after the Vietnam War when Communist governments took over their nations. From 1981–1994, the PRPC sheltered and educated more than 400,000 Vietnamese, Laotian, and Cambodian refugees whose governments and communities had sided with the U.S. during the war before helping them resettle in the United States, Canada, and Norway.

Most refugees fled by boat, traveling on small fishing vessels that could have easily been destroyed. They became known as “boat people.” After the PRPC closed, the facility was converted into The Boat People Museum, a commercial and tourist enclave that includes a space dedicated to its former history. One of the original boats that crashed close to Bataan is a dominant piece in the museum.

Nguyen created *A God, A Casket, A Crossing*, a smaller replica of the original boat. Both appear in the artist’s film. The sculpture will be on view in the Chrysler’s Asian galleries as a part of the Museum’s Double Takes series, a curatorial initiative that pairs seemingly unrelated objects to encourage viewers to take a deeper look into the works on view and consider them from new perspectives.

–Kimberli Gant, PhD,
McKinnon Curator of Modern & Contemporary Art

ABOVE: Tuan Andrew Nguyen,
The Boat People, 2020
© Tuan Andrew Nguyen 2021

OPPOSITE PAGE:
Tuan Andrew Nguyen, *A God, A Casket, A Crossing*, 2019
© Tuan Andrew Nguyen 2021



A Border of Artistic and Cultural Exchange

Journeys Across
the Border:
U.S. & Mexico
Through
April 24, 2022

A gallery that was once home to a lovely, diverse selection of contemporary painting and sculpture now serves as a crossroads of cultural exchange between the United States and Mexico. *Journeys Across the Border*—a compilation of objects from the permanent collection and local lenders—features prints, paintings, and photographs by Mexican and American artists. The installation displays how the border between the neighboring countries has been a gateway for the flowing of ideas and learning for more than a century. Works by internationally renowned artists such as Diego Rivera, José Clemente Orozco, Elizabeth Catlett, and Paul Strand appear alongside pieces by Henry Glintenkamp, Miguel Covarrubias, and Pablo (Paul) O'Higgins. Gallery labels in English and Spanish make the information available to a wider audience, a goal that is at the core of the Chrysler Museum's accessibility, diversity, equity, and inclusion efforts.

Remembering the border as a passageway rather than a barrier not only challenges the contemporary and often disparaging discussions about the space between the two countries, but it also emphasizes the border's role as an important entry point for artists. Artists from the United States regularly traveled abroad to experience new cultures, sights, and art practices, while artists from Mexico, other parts of Latin America,



INSET: Pablo (Paul) O'Higgins,
The Market (Cuautla),
1946-1950, Anonymous
Donor

Europe, Asia, and Africa journeyed to the U.S. to learn. Interaction is how art techniques develop and spread. *Journeys Across the Border* highlights the power of exchange between artists from the United States and Mexico in the early twentieth century.

The works on view will change three times during the year, beckoning visitors to revisit the gallery often. Several photographs and works on paper will be on view for approximately four months and then replaced by other pieces. Among them are *The Market (Cuautla)* by O'Higgins, a U.S.-born artist, and *Día de Todos Muertos* by Manuel Álvarez Bravo, one of Mexico's most important photographers. Bravo was born into a family of artists and deeply impacted by the Mexican Revolution. His work presents subjects that are



Manuel Álvarez Bravo, *Día de Todos Muertos*, 1933,
printed ca. 1979, Gift of Mr. Keith Wellin © Manuel Álvarez
Bravo Estate

somber yet formal, and several of his images were exhibited in Paris in the 1930s and admired by the Surrealists.

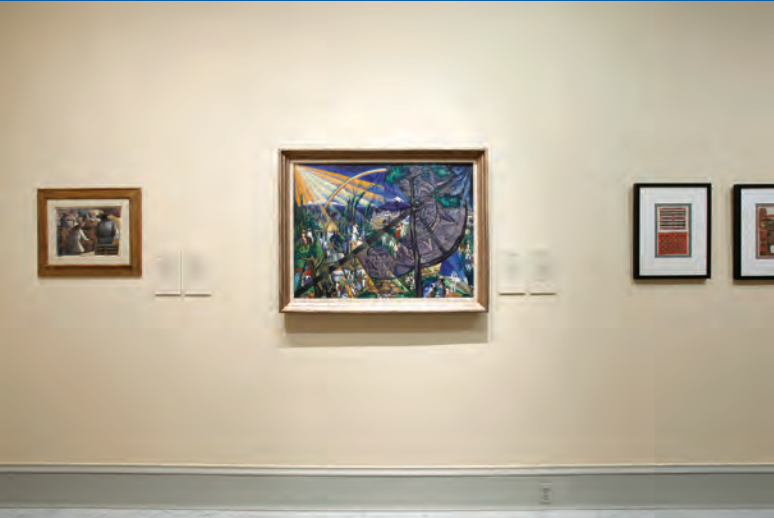
Various photographs from Strand's *The Mexico Portfolio* will also rotate throughout the year, while Glintenkamp's *Symphony No. 1 in Green and Gold (A Mexican Symphony)* will remain on view. Glintenkamp created the work while living in Mexico and presents several scenes of life there, including local farmers working in the fields and the country's native history with depictions of masks, reliefs, and pyramidal temples. When the artist's granddaughter, Pamela Glintenkamp, gifted the painting to the Museum in 2019, it arrived in a fragile state. Brandon Finney, the Chrysler's 2019-2020 National Endowment for the Humanities Conservation Fellow, completed extensive treatment on the work to prepare it for this installation.

Art is not created in a vacuum, nor without experimentation. Instead, artists seek knowledge and experience outside of their immediate surroundings. *Journeys Across the Border* expands the Chrysler Museum's presentation of the history of modern and contemporary art, offering a glimpse of Mexico from the perspective of U.S. and Mexican artists in the early years of the twentieth century after the Mexican Revolution.

—Kimberli Gant, PhD,
McKinnon Curator of Modern & Contemporary Art



Henry Glintenkamp, *Symphony No. 1 in Gold and Green (A Mexican Symphony)*,
1925-1926, Gift of Pamela Glintenkamp in memory of Rik van Glintenkamp
© Estate of H. Glintenkamp



Learn more about the conservation of Henry Glintenkamp's *Symphony No. 1 in Green and Gold (A Mexican Symphony)* on *Torch*, the Chrysler's blog. Visit chrysler.org/torch to read a three-part series by Brandon Finney, the 2019-2020 National Endowment for the Humanities Conservation Fellow.



PHOTO BY SANDRA SELLARS © VIRGINIA MUSEUM OF FINE ARTS

ON THE ROAD

A Tour for Natural Bridge

Over the past year, when travel and indoor gatherings have been limited, many people have taken the opportunity to stick closer to home and explore the restorative experience of nature. For modern Virginians and nineteenth-century travelers alike, one of the great wonders of nature is practically in our backyard. Natural Bridge, located in western Virginia's Rockbridge County, is a marvelous geographic feature. Its surrounding landscape has long fascinated artists like Jacob Caleb Ward, who created the Chrysler's early landscape, *View of the Natural Bridge*, around 1835. The painting, given to the Museum by the Norfolk Society of Arts in commemoration of the group's 100th anniversary, made its own journey this year to the Virginia Museum of Fine Arts (VMFA), where it is featured in a major exhibition, *Virginia Arcadia: The Natural Bridge in American Art*.

In the nineteenth century, Natural Bridge was one of the most frequently depicted landscape sites in the United States and rivaled the popularity of other well-known natural wonders like Niagara Falls. Encompassing paintings, prints, decorative arts, and photographs, VMFA's exhibition explores the visual history of the site in great depth. The presentation reunites the Chrysler's painting with another closely related landscape created by Ward that is now in the collection of

The Nelson-Atkins Museum of Art in Kansas City. While the Chrysler's painting presents a distant view of the iconic arch, the view of the Nelson-Atkins work is taken from the valley floor looking up toward the towering bridge. Christopher Oliver, PhD, VMFA's Assistant Curator of American Art, says the chance to display the paintings together offers key insights into how artists' first impressions of the site were shaped. "The two paintings of the Natural Bridge by Jacob Caleb Ward are some of the earliest serious contemplations of the Natural Bridge in oil. Ward's two views are stripped of human presence and emphasize an almost Edenic sense of the landscape," Oliver said.

Natural Bridge continued to fascinate America's leading landscape artists who regularly returned to the site, improving upon Ward's visual formula. *Virginia Arcadia* fully captures the enduring interest throughout the nineteenth century that Natural Bridge maintained for travelers and artists alike. "Ward's paintings are the first objects in the second section of the exhibition that introduces artists associated with the Hudson River School, including Frederic Church and David Johnson," Oliver explained. "Each of these artists, as well as others, followed Ward's early practice of sketching the site from directly below the great arch before capturing it from about a third of a mile away, as is seen in the Chrysler's work."



Jacob Caleb Ward, *View of the Natural Bridge, Virginia*, ca. 1835, Gift of the Norfolk Society of Arts in commemoration of its 100th anniversary and Museum purchase, 2017

As Ward's view of Natural Bridge departed for a tour through the state, the Chrysler acquired Oscar Edmund Berninghaus's *Natural Bridge*, created around 1914. Berninghaus is perhaps best known as one of the founders of the Taos Society of Artists, which he established in 1915 along with five other painters. Around 1914, August Anheuser Busch Sr., one of his patrons and head of the Anheuser-Busch Brewing Company, commissioned Berninghaus to create a series of landscapes and historical scenes that could be distributed as advertisements and promotional prints. The artist's style emphasized aesthetic clarity; visual storytelling; and a bold, graphic approach to composition. These features are readily evident in his eye-catching depiction of the famous site. Though Natural Bridge's reputation as a major monument and a locus for artists diminished somewhat by the twentieth century, Berninghaus's painting fully conveys the imposing grandeur and sublime beauty of the monument, though updated for modern times with fashionable tourists shown sightseeing at the base of the great arch.

—Corey Piper, PhD,
Brock Curator of American Art

"The two paintings of the Natural Bridge by Jacob Caleb Ward are some of the earliest serious contemplations of the Natural Bridge in oil."

—Christopher Oliver, PhD,
Assistant Curator of American Art,
Virginia Museum of Fine Arts

NEW LIFE FOR A VISITOR FAVORITE

Conserving Thomas Cole's *The Angel Appearing to the Shepherds*

At the Chrysler Museum, a monumental depiction of a New Testament story is one of the focal points of the American art galleries. Thomas Cole's *The Angel Appearing to the Shepherds* captivates visitors with a panoramic nocturnal landscape that is illuminated by rays of heavenly light as an angel announces Christ's birth to startled shepherds in the fields below. This summer, visitors can stop by on select Fridays to watch as I treat the eight-by-sixteen-foot painting with help from Jennifer Myers, the National Endowment for the Humanities Conservation Fellow and a recent graduate of the Winterthur Museum's conservation training program. The project, made possible by a generous grant, will allow visitors to ask us questions to learn more about conservation, the artist, and nineteenth-century painting practices.

For the early part of its life, *The Angel Appearing to the Shepherds* was displayed in the Boston Athenæum. Following a fire, the brittle old canvas was removed and rolled for storage, where it was unsupported and accidentally flattened. This resulted in several vertical tears and creases. About fifty years ago, conservators adhered the canvas to new, heavyweight fabric and carefully filled and retouched the losses. Because of the artwork's size and the extent of the damages, this was the best method to restore the canvas.

Although the painting's structure remains sound, several disturbing cosmetic problems emerged over the past five decades. The old natural resin varnish became cloudy with age and is now discolored and no longer saturates the paint. This makes the dark passages of the painting difficult to read. Old losses and retouched damages became discolored over time and no longer match the surrounding paint. In the past, conservators had a limited range of retouching options, many of which were not stable. As a result, these areas of old damage and restoration have become quite distracting to the composition.



Thomas Cole, *The Angel Appearing to the Shepherds*, 1833-1834, Gift of Walter P. Chrysler, Jr. in memory of Edgar William and Bernice Chrysler Garbisch

While the painting is still on view, we will examine the work and employ several analytical techniques. A partnership with Old Dominion University's chemistry department will allow us to complete an elemental analysis of the artist's materials using x-ray fluorescence. To complement this work, we will conduct a cross-sectional study of paint samples to identify the layered structure of the paint film, give valuable insight into the artist's technique, and clarify later additions. Examining the painting with an infrared camera will allow us to see the artist's original underdrawings and compositional changes.

Thomas Cole was America's first great landscape painter and the founder of the Hudson River School, a group of mid-nineteenth-century New York artists. *The Angel Appearing to the Shepherds* is Cole's largest canvas and one of his earliest and most ambitious attempts at painting. He produced it in New York during the winter of 1833-34 and later said it was completed in the astonishingly brief span of about two months.

We look forward to discovering more about Cole's artistic practice and restoring his painting to its original brilliance. Visit chrysler.org for the in-gallery conservation treatment schedule and updates on the progress.

—Mark Lewis, *Conservator*

Jennifer Myers, the National Endowment for the Arts conservation fellow, and Mark Lewis, the Chrysler's conservator, will treat Thomas Cole's *The Angel Appearing to the Shepherds* while it remains on view.

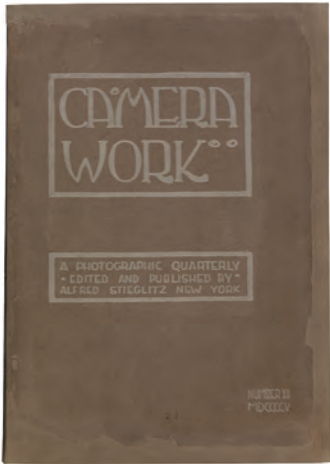
NEW TO THE CHRYSLER COLLECTION:

Joyce Menschel’s Gift of *Camera Work*

When I joined the Chrysler team in 2012, I noted the full run of Alfred Stieglitz’s *Camera Work* as one of the great highlights of the Museum’s photography collection. Perhaps more than any other publication, the photographic quarterly established the medium as a reputable art form. Possessing an entire run of the journal is a high honor for a photography collection. Only after digging into the records, however, did I find that we were missing one issue: Volume 12. Thanks to the generosity of Joyce Menschel, a longtime Museum supporter and highly regarded patron of photography, that is no longer the case. Several months ago, she contacted Brooks Johnson, the Chrysler’s Founding Curator of Photography, with incredible news: she wanted to donate the missing volume to the Museum.

Camera Work, published from 1903–1917, appeared at a time when the artistic value of photography was unsettled and disputed. The journal worked to set art photography apart from commercial, scientific, and amateur uses of the medium. Under Stieglitz’s leadership, the volumes featured pictorial photographers who used soft focus and painterly techniques in their work. Stieglitz believed that *Camera Work* should be “the mouthpiece of the Photo-Secession,” a group of photographers who shared his artistic vision. For most of its history, the magazine published works by Alvin Langdon Coburn, Gertrude Käsebier, Edward Steichen, and Clarence H. White. These artists also showed their work at Stieglitz’s gallery, the Little Galleries of the Photo-Secession, which was later renamed 291.

Menschel’s gift to the Museum comes at a serendipitous moment. Recent exhibitions have pushed *Camera Work* and the longstanding impact of Menschel’s generosity to the forefront. The Chrysler’s winter



2021 exhibition, *Americans in Spain*, showcased American artists who traveled to and worked in Spain between 1820 and 1920. The show included photographs of Spanish subjects from *Camera Work* that inspired this group. The exhibition also featured newly acquired photographs of Spain—acquisitions made possible because of an endowment for photography that Menschel established several years ago in honor of her parents, Alice R. and Sol B. Frank.

The Chrysler’s Frank Photography Galleries are also named in honor of Menschel’s parents. Through November 28, the space is home to *Edward Steichen: In Exaltation of Flowers*. Although Steichen’s dazzling mural of symbolist floral portraits anchors the exhibition, visitors also get to see the artist’s photography in several volumes of *Camera Work* that are on view. Steichen partnered with Stieglitz to develop the Photo-Secession and also served as an editor of *Camera Work*.

Camera Work 12 has special meaning for Menschel and the legacy of her family at the Chrysler. Menschel’s mother bought the issue for her in the days before the internet. Devoted to her daughter’s collecting, she wrote letters to book dealers and visited bookstores and galleries whenever she traveled, hunting down items for her daughter. She purchased *Camera Work 12* in Florida for Menschel’s collection.

Late this fall, the Chrysler will unveil *Camera Work 12* alongside other recent acquisitions in *Building a Legacy: Chrysler Collects for the Future*. The exhibition, which commemorates the 50th anniversary of Walter P. Chrysler, Jr.’s gift of art, will celebrate gifts and the generous donors who help shape and expand the Chrysler’s collection.

—Seth Feman, PhD,
Deputy Director for Art & Interpretation and Curator of Photography

INSET: Alfred Stieglitz, editor, *Camera Work No. 12*, October 1905, Gift of Joyce F. Menschel, in memory of Alice R. and Sol B. Frank

RIGHT: F. Benedict Herzog, *Angela* from *Camera Work No. 12*, October 1905, Gift of Joyce F. Menschel, in memory of Alice R. and Sol B. Frank



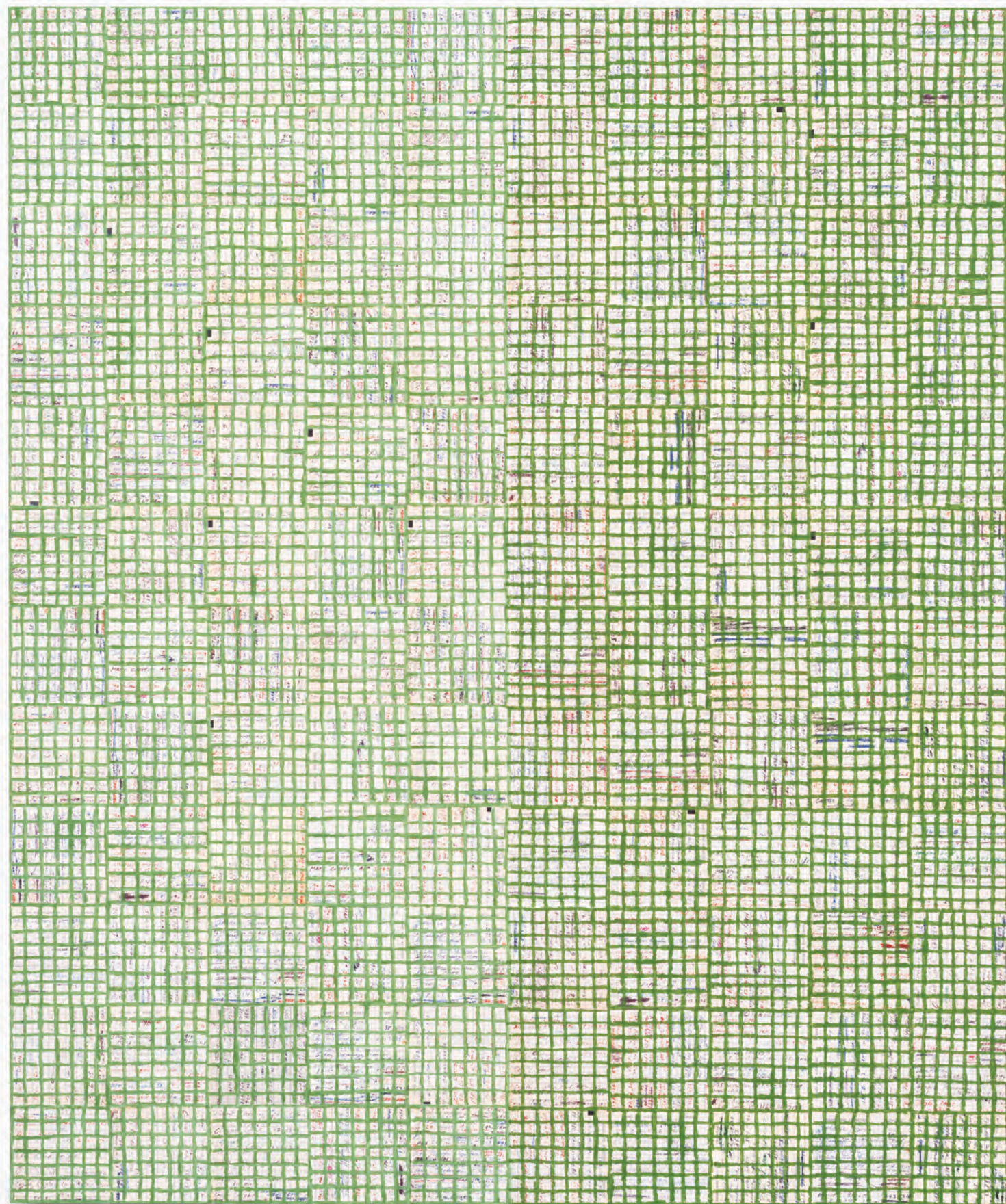


PHOTO BY AARON GENT

McArthur Binion, *dna:study*, 2019, Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London, Promised Gift of Meredith and Brother Rutter

A Promise of Art for the Future

In 1971, Walter P. Chrysler, Jr. transformed Hampton Roads when he gifted more than 7,000 works of art to the City of Norfolk. Today, a new generation of local and regional collectors are inspired by his generosity and continue to bolster the Chrysler's holdings with enriching gifts of art. Meredith and Brother Rutter are members of this new generation of art collectors.

As the Museum celebrates the 50th anniversary of Chrysler's gift, the Rutters have promised eight pieces of contemporary painting, photography, and sculpture to the Chrysler that will increase the Museum's holdings by women artists and artists of color. Among them are works by Glenn Ligon, McArthur Binion, Math Bass, Hank Willis Thomas, Matthew Brandt, Alex Prager, and Brian Bress. The objects will come into the collection over time, with several pieces arriving in the next couple of years and others further in the future. "We felt that concentrating as much as possible on women and artists of color would have the greatest impact on the Chrysler collection. And, since Walter Chrysler made his magnificent gift before much of what would not be considered 'contemporary art,' we hope the gifts of recent objects will also have a positive impact," the Rutters said.

Visitors will get their first look at some of the artworks from the Rutters' personal collection this fall in *Building a Legacy: Chrysler Collects for the Future*. Presented in conjunction with the 50th anniversary of Chrysler's transformative gift of art, the exhibition will include recent and promised gifts that will allow the Museum to tell richer and more compelling stories and increase the diversity of its holdings.

Among them will be three gifts from the Rutters: Ligon's *Study for Negro Sunshine #73*, Binion's *dna:study*, and Bass's *Step Platform*. All of these artists are new to the Chrysler Museum's permanent collection. Ligon and Binion, both African American, are major figures in contemporary art. Bass is a younger female artist and a rising star in contemporary art. Their works represent a range of media, including works on paper, mixed media painting, and steel sculpture.

The Rutters realize that, similar to most of the art world, museum collections are skewed. To tell a more comprehensive story on the history of art, institutions must focus on artists, mediums, and content that

have been ignored or forgotten. Their additions to the Chrysler Museum will spark transformative discussions for decades to come about the environment, social justice, interaction within an artist's circle, and new ideas of minimalism and visual perception. These discussions reflect the world around us.

Meredith and Brother Rutter have been incredible supporters of the Chrysler Museum for almost two decades. Meredith is the current chair of the Masterpiece Steering Committee and was a member of the Norfolk Society of Arts. Brother has been a highly active member of the Chrysler's Board of Trustees for many years and is the current Board chair. They also

"We felt that concentrating as much as possible on women and artists of color would have the greatest impact on the Chrysler collection."

—Meredith and Brother Rutter

founded the Rutter Family Art Foundation, which exists to support nonprofit arts organizations in Hampton Roads and to bring contemporary art to the widest possible audience.

The Chrysler Museum seeks to expand presentations of the history of art through the collection. Gifts from local and regional collectors like Meredith and Brother Rutter make that possible. With each additional work, the narrative expands and becomes more nuanced. We hope the Rutters' incredible donation will inspire other collectors to make an impact on the valuable stories the Chrysler Museum can tell for generations to come.

—Kimberli Gant, PhD,
McKinnon Curator of Modern & Contemporary Art



PHOTO BY BRIAN FOREST



TOP PHOTO: Glenn Ligon, *Study for Negro Sunshine #73*, 2011, © Glenn Ligon; Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London and Chantal Crousel, Paris, Promised Gift of Meredith and Brother Rutter

BOTTOM PHOTO: Math Bass, *Step Platform*, 2014, Courtesy of the artist and Vielmetter Los Angeles, Promised Gift of Meredith and Brother Rutter

FIRED UP

A DECADE OF CREATIVITY AT
THE PERRY GLASS STUDIO

A whole lot can happen in a decade, and at the Chrysler Museum of Art Perry Glass Studio, it has! What was once a 1970s-style bank has become a hub of artistic inspiration and creativity. Since opening the doors in November 2011, the Perry Glass Studio has welcomed thirty-one visiting artists of international acclaim, presented nearly 3,000 free noon demonstrations, prepared 130 Studio Assistants for careers in glass, thrilled audiences with evening performances, and hosted countless glassmaking classes for visitors who left with one-of-a-kind keepsakes, exciting memories, and keen interest in the art of glass. After hours, the Studio has been a gathering spot for businesses and a place of new beginnings for couples who hosted weddings and receptions in the Hot Shop. The place of education, family fun, and lasting memories has also played a significant role in bolstering excitement for the Chrysler Museum, home to one of the finest glass collections in the world.

When a vacant bank building situated across the street from the Chrysler was offered by the City of Norfolk as a satellite location for the Museum, a few ideas for its potential use were mentioned: library, galleries, and art storage. The suggestion to turn it into a glass studio quickly caught on and spread like—well—wildfire. Suzanne Mastracco and Andrew Fine, longtime Museum supporters and members of the Chrysler's Board of Trustees at the time, spearheaded the campaign to transform the former bank into a state-of-the-art glass studio. Both co-chaired Art of Glass festivals in 1999 and 2009, so bringing a glass studio to Norfolk was an obvious next step in their aim to raise the region's profile in the glass world. They were not alone in their enthusiasm, and an early gift from Doug and Pat Perry set the fundraising ball in motion and gave the Glass Studio its name.



IMAGES COURTESY OF THE PERRY GLASS STUDIO

LEFT: Andrew Erdos presents *Godzilla Goes to the Beach* during a June 2013 Third Thursday performance.



PHOTO BY ED POLLARD

ABOVE: Legendary Artist Lino Tagliapietra (center) presents the very first glassmaking demonstration at the Perry Glass Studio in November 2011.

RIGHT: (From left to right) Karl Jones, Charlotte Potter, Grant Garmezy, Erin Garmezy, Adam Childress, and Josh DeWall present Grant Garmezy's *The Great Turtle Migration* in 2013.



Like moths to a flame, hobbyists and artists at every stage of their journey with glass have flocked to the Perry Glass Studio since the doors opened, forming a vibrant community that continues to grow and flourish. Many people who found glass through one of the introductory classes return often to unwind, learn, and explore their creativity. Stephen Munday, a regular at the Glass Studio, enjoys the pleasant atmosphere and opportunity to learn new things. "I am made to feel welcomed and comfortable no matter my skill level," Munday said. "I've been met by the most kind and talented staff who are willing to share their knowledge as well as listen to what a novice would like to share."

Students from Old Dominion University and Virginia Wesleyan University take semester-long glass classes for college credit and Governor's School for the Arts students participate in classes twice a week at the Studio. The Studio also has a long-running after-school program with the Boys & Girls Club of Southeast Virginia and recently started a partner class with Teens With a Purpose, a local nonprofit that provides creative outlets for underserved youth.

Artists who have a Bachelor of Fine Arts or equivalent experience in glass can apply to spend six months in the Studio Assistantship, which provides valuable experience and prepares artists for future opportunities in the field. In the last decade, dozens have relocated to Hampton Roads to participate in the program and remained to become team members and call this place home. Other alumni of the Assistantship have gone on to do great things and hold important positions, carrying the spirit of the Chrysler with them. Grant Garmezy, a member of the inaugural class of Studio Assistants, learned lessons



at the Chrysler that have taken him around the world. His fondest memory was assisting Lino Tagliapietra during a demonstration. "I remember being starstruck and thrilled to be on the floor helping

Like moths to a flame, hobbyists and artists at every stage of their journey with glass have flocked to the Perry Glass Studio since the doors opened, forming a vibrant community that continues to grow and flourish.

all of them," he said. Since completing the program, Garmezy has exhibited, taught, and demonstrated his process stateside at museums, universities, the Corning Museum of Glass, and Pilchuck Glass School and internationally in Turkey, Swaziland, Japan, and Italy. He proposed to his girlfriend at the Studio when he was invited back for a Third Thursday performance.

Third Thursdays were a longstanding fan-favorite at the Glass Studio. Before COVID-19 halted programming, crowds packed the Studio and waited in standby lines each month to witness themed performances with molten glass, actors, live music and dancers,

projection, and other special effects. Not only were audiences captivated by the performances, but they often became part of the show. Third Thursday debuted in 2013. In the same year, Norfolk officially commissioned the New Energy of Norfolk (NEON), the city's first official arts district, and dedicated it with the inaugural NEON Festival in 2015. Before COVID-19, the NEON Festival kickoff coincided with the Third Thursday performances. The Chrysler Museum and Perry Glass Studio sit at the cornerstone of the NEON and have played pivotal roles in its growth over the years with murals and other artworks created by team members and other artists affiliated with the Museum and Glass Studio.

In 2017, the Perry Glass Studio welcomed more than 1,200 people from around the world to the NEON District for the Glass Art Society Conference. Hosting the three-day, annual event was a major milestone for the Perry Glass Studio and garnered praise and recognition from the global glass community. The theme—Reflections from the Edge: Glass, Art, and Performance—championed one of the hallmarks of the Perry Glass Studio, so conference attendees enjoyed evening performances in multiple locations throughout the NEON District.

As the 10th anniversary of the Perry Glass Studio draws near, it is exciting to reflect on the impact the Studio has had on visitors and anticipate a future that includes plans for an expanded facility and programming that will create more in-depth visitor and student



FAR LEFT: (From left to right) Former Studio Assistants JiEun Yoon, Johnny Shield, and Betty Gowans work with Julia Rogers during Aya Oki's July 2019 Third Thursday performance, *Exhale*.


ABOVE: Musician Kishi Bashi performs as Colin McKinnon spins a sculpture created by Robin Rogers in *More Than Meets the Eye* in 2013.

LEFT: Robin and Julia Rogers blow a large glass sphere for a larger sculpture.

All photos are by Echard Wheeler Photography unless otherwise noted.



experiences. The Perry Glass Studio was very much an experiment from the beginning. Designed as an educational tool, the vision was to have a place for glass artists to share their creation process live and up-close for Museum visitors. Although the full scope of Studio programming was somewhat of a mystery, the potential was exciting. Charlotte Potter, the founding Studio manager, brought a vision of not only exploring traditional glassmaking processes, but also embracing experimentation and the exploration of the performative properties of glass. With this foundational directive, the Studio continues to charge forward as a standout in the field of glass.

In 1608, the first glassmaking in the New World took place just up the river in Jamestown. Four hundred years later, the region became known for glass. While the first decade has been bright, the future of the Perry Glass Studio is even brighter, holding potential for glass artists, enthusiasts, and collectors alike. 

—Robin Rogers,
Glass Studio Manager and Program Director



Diversifying the Field of Curation and Conservation

This fall, the Chrysler Museum, in partnership with Hampton University Museum, will launch a three-year pilot program to enhance diversity in the museum field. The project will also showcase the Chrysler’s understudied collections of African art and provide more notoriety for Hampton’s Harmon Foundation Collection of Modern African Art. A highly competitive \$500,000 grant from The Andrew W. Mellon Foundation will fund the project.

In September, the institutions will welcome one curatorial fellow and one conservation fellow. Both will hold postgraduate degrees and at least two years of museum or conservation experience. During the second and third years of the program, one Hampton University undergraduate student will participate in a paid internship at the Chrysler Museum. “We are fortunate to have the support of The Andrew W. Mellon Foundation as we partner with Hampton University Museum to provide practical experience for aspiring museum professionals. Working together will amplify the impact of both institutions and ensure valuable exposure for our collections,” said Chrysler Museum Director Erik Neil.

The fellows will work under the mentorship of Kimberli Gant, PhD, the Chrysler’s McKinnon curator of modern & contemporary art, and Vanessa Thaxton-Ward, PhD, Hampton University Museum’s director and chief curator, to curate a public exhibition, originate a catalog, and conserve objects from both museums. They will also write for Hampton’s influential art journal *International Review of*

African American Art, develop curriculum-based materials for college students, and deliver several presentations to the public, docents, and volunteers at both institutions. “After partnering with Hampton University Museum on object loans and events over the past several years, we are excited to develop a substantial collaboration addressing the museum field’s diversification. This fellowship will provide valuable practical education and leave the participants with a strong portfolio of work for permanent employment,” said Gant.

Both fellows will spend the first year of the program studying Hampton University Museum’s Harmon Foundation Collection to identify twenty to thirty paintings for conservation and art historical scholarship. The conservation fellow will be based at the Chrysler Museum, treating the objects under the leadership of Mark Lewis, the Chrysler’s conservator. The curatorial fellow will spend the second year researching the Chrysler Museum’s collection of African art, identifying twenty to thirty works for research and conservation and using the works from both institutions to develop education guides for college students and the general public. In the third year, the curatorial fellow will organize an exhibition with a small catalog to be presented at the Chrysler Museum and Hampton University Museum. “The African collections at the Hampton University Museum and the Chrysler are significant, and they provide ample opportunity for research and scholarship. The fellows’ work will result in a more comprehensive picture of art’s global history and have long-lasting impacts on the staff and visitors’ experience at both museums,” said Thaxton-Ward.

Gant and Thaxton-Ward hold more than thirty years of combined curatorial and research experience and have encountered challenges and triumphs in the field. They recognize the need for this fellowship to nurture the next generation of museum professionals and look forward to the contributions they will make at both institutions.

Virginia Natural Gas Lends a Hand to Teachers

Each year, teachers spend a significant amount of time, and often their own resources, designing inspirational classroom spaces that facilitate enriching experiences for their students. As schools across the region shuttered their doors last fall to prevent the spread of COVID-19, uncertainty loomed, leaving teachers in a quandary. Would their living rooms serve as appropriate spaces to deliver instruction? Would they be able to keep students engaged from their kitchens?

Thanks to generous support from Virginia Natural Gas, a member of the Chrysler’s Corporate Leadership Alliance (CLA), the Museum helped teachers transition to virtual instruction with Make the Chrysler Your Classroom. The program invited K-12 public school teachers to offer instruction from the Museum’s galleries as an alternative to teaching from home. The support from Virginia Natural Gas meant that educators received a desk, a chair, and additional teaching tools to create an authentic learning environment that kept their students’ attention as they tuned in from home. The Museum’s education staff and docents were available to lead students through a guided looking activity or talk about works of art in this virtual classroom. Almost 200 students and teachers benefited from the program last year.

CORPORATE GIVING AT THE CHRYSLER

Corporate donors significantly contribute to the Chrysler Museum’s mission of bringing art and people together. In addition to supporting educational programs, members of the Corporate Leadership Alliance sponsor exhibitions and events that help the Museum extend its reach and enhance the cultural vitality of our community. Not only does the investment support the Museum, but it also helps CLA members with employee recruitment and presents companies with unique opportunities for client engagement. Together, CLA members help maintain a vibrant arts community that makes a strong economic impact.

New this year, the CLA is offering a tiered giving structure, adding \$1,000 and \$2,500 levels. This change gives smaller companies an opportunity to become involved, deepening the Museum’s partnerships with corporate citizens in Hampton Roads. In appreciation for this support, the Museum hosts a selection of offerings for corporate engagement throughout the year—from tiny desk gallery talks that provide employees with an entertaining and educational midday break to curator-led tours for clients and staff.

For more information about how you or your company can invest in the Chrysler Museum through the Corporate Leadership Alliance, visit chrysler.org or contact Emily Barton, Corporate and Foundation Relations Manager, at ebarton@chrysler.org or 757-333-6314.

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PHOTO BY ECHARD WHEELER PHOTOGRAPHY

Remembering Leah Waitzer

1936–2021

The most remarkable volunteer I have ever worked with.

That’s how those who served alongside Leah Waitzer describe the longtime Museum supporter. Leah and her husband, Richard, left an indelible mark on Hampton Roads, evidenced by their countless contributions of both time and treasure to organizations throughout the region. Willing to take on any task, Leah’s dedication to the Chrysler Museum over the last thirty-five years was unmistakable, whether she was stuffing envelopes or opening her home for a grand affair or intimate gathering. “The first week I moved to Norfolk, Leah invited my wife Luisa and me to her house for dinner. Her warmth and kindness were heartfelt and remained so throughout the time I knew her,” Museum Director Erik Neil remembers.

Leah’s welcoming nature and passion for giving back were matched only by her love of art. She had an eye for contemporary glass artworks, acquiring outstanding pieces by artists throughout the country. She had a particular interest in American modernism, which comprised the strength of her and Richard’s personal collection. “They were really passionate collectors. Leah was a true art lover and had a great eye for quality. She was a good Museum member and supporter because she had a genuine connection to the art,” said Corey Piper, PhD, the Chrysler’s Brock curator of American art.

For decades, Leah passionately served at the Chrysler Museum, volunteering for any task that was needed. As a trustee, she was regarded for the seriousness with which she governed and how well informed she was for each meeting. “She did everything you would want a volunteer to do and was transformational to the institution in a very behind-the-scenes way,” emphasized Linda Kaufman, Chrysler Museum trustee and friend. “Leah and Richard were the best kind of people you could have at the Chrysler.”

Leah and Richard funded the Waitzer Community Gallery in memory of Edwin Neil Waitzer and a wing of the glass galleries that bears their name. They also contributed to the modern American art galleries. These are among countless projects that Leah supported that reflect her generosity and passion for service in Hampton Roads and her devotion to improving the community locally and beyond.

–Emily Barton,
Corporate and Foundation Relations Manager



PHOTO BY ELEASE THEUER PHOTOGRAPHY

This artwork is temporarily on view in Gallery 119 in honor of Leah Waitzer. It was purchased in 2005 in memory of Waitzer’s mother, Eva Wainger.



Susan Taylor Glasgow, *Good Housekeeping Toaster*, 2005, Museum purchase in memory of Eva Wainger by her friends and family

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CREDITS

ON THE COVER: Alma Thomas (American, 1891–1978), *Wind Dancing with Spring Flowers*, 1969, Acrylic on canvas, Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, purchased through a gift from Evelyn A. and William B. Jaffe, Class of 1964H, by exchange; **INSIDE FRONT COVER:** Suku peoples (Congolese), *Helmet Mask* (detail), Early- to mid-20th century, Wood | Pigment | Raffia, Gift of Walter P. Chrysler, Jr., 71.2586; Attributed to Gian Lorenzo Bernini (Italian, 1598–1680), *Bust of the Savior* (detail), ca. 1679, Marble, Gift of Walter P. Chrysler, Jr., 71.2043; **PAGE 3:** Alma Thomas (American, 1891–1978), *Breeze Rustling Through Fall Flowers*, 1968, Acrylic on canvas, The Phillips Collection, Washington, DC, gift of Franz Bader, 1976; Dafna Kaffeman (Israeli, b. 1972), *A brother in front, a snake in the back*, 2008, *Red Everlasting* series, Flame-worked glass and embroidery on cotton handkerchief, Photo credit: Eric Tschernow; **PAGES 4–11:** Alma W. Thomas (1891–1978), *Untitled*, ca. 1968, Acrylic on cut, stapled, and taped paper, Steve and Lesley Testan Collection, as curated by Emily Friedman Fine Art; Alma Thomas (American, 1891–1978), *Blast Off*, 1970, Acrylic on canvas, Smithsonian National Air and Space Museum, Washington, DC, Gift of Vincent Melzac; Alma Thomas (American, 1891–1978), *Snoopy Sees a Sunrise*, 1970, Acrylic on canvas, Smithsonian National Air and Space Museum, Washington, DC, Gift of Mr. and Mrs. David K. Anderson; Ida Jervis (American, 1917–2014), *Alma W. Thomas in the studio*, 1968, Gelatin silver print, Anacostia Community Museum, Smithsonian Institution (2001.0001.0001); Alma Thomas (American, 1891–1978), *Clown*, ca. 1935, Fabric, wood, paint, and strings, The Columbus Museum, Gift of Miss John Maurice Thomas in memory of her parents, John H. and Amelia W. Cantey Thomas and her sister Alma Woodsey Thomas; Alma Thomas (American, 1891–1978), *Red Azaleas Singing and Dancing Rock and Roll Music*, 1976, Acrylic on three canvases, Smithsonian American Art Museum, bequest of the artist, 1980.36.2A–C; **PAGES 12–13:** Dafna Kaffeman (Israeli, b. 1972), *Lantana*, 2020, *Crown of Creation* series, Flame-worked glass, Photo credit: Doron Lenzter; Dafna Kaffeman (Israeli, b. 1972), *Map*, 2008, *Red Everlasting* series, Flame-worked glass and embroidery on cotton handkerchief, Photo credit: Eric Tschernow; **PAGES 14–15:** Tuan Andrew Nguyen (Vietnamese, b. 1976), *A God, A Casket, A Crossing*,

2019, Santa Clara Marine Plywood (JCG11339) © Tuan Andrew Nguyen 2021, Image courtesy of the artist and James Cohan, New York. Photo by Dan Bradica; Tuan Andrew Nguyen (Vietnamese, b. 1976), *The Boat People*, 2020, Single-channel video, 4k, Super 16mm transferred to digital, color, 5.1 surround sound, 20 mins., Edition of 5 plus 2 artist’s proofs (JCG11340) © Tuan Andrew Nguyen 2021, Image courtesy of the artist and James Cohan, New York; **PAGES 16–17:** Pablo (Paul) O’Higgins (American, 1904–1983), *The Market (Cuautla)*, 1946–1950, Lithograph on wove paper, Anonymous Donor, 50.11.11; Manuel Álvarez Bravo (Mexican, 1902–2002), *Día de Todos Muertos*, 1933, printed ca. 1979, Gelatin silver print, Gift of Mr. Keith Wellin, 81.191.8 © Manuel Álvarez Bravo Estate; Henry Glintenkamp (American, 1887–1946), *Symphony No. 1 in Gold and Green (A Mexican Symphony)*, 1925–1926, Oil on canvas, Gift of Pamela Glintenkamp in memory of Rik van Glintenkamp, 2019.13 © Estate of H. Glintenkamp; **PAGE 19:** Jacob Caleb Ward (American, 1809–1891), *View of the Natural Bridge, Virginia*, ca. 1835, Oil on wood panel, Gift of the Norfolk Society of Arts in commemoration of its 100th anniversary and Museum purchase, 2017, 2017.11; **PAGE 21:** Thomas Cole (American, 1801–1848), *The Angel Appearing to the Shepherds*, 1833–1834, Oil on canvas, Gift of Walter P. Chrysler, Jr. in memory of Edgar William and Bernice Chrysler Garbisch, 80.30; **PAGES 22–23:** Alfred Stieglitz, editor, *Camera Work No. 12*, October 1905, Gift of Joyce F. Menschel, in memory of Alice R. and Sol B. Frank, 2021.10.; F. Benedict Herzog, *Angela from Camera Work No. 12*, October 1905, Photogravure, Gift of Joyce F. Menschel, in memory of Alice R. and Sol B. Frank, 2021.10.; **PAGES 24–25:** McArthur Binion, *dnastudy*, 2019, Oil paint stick and paper on board, Courtesy of the artist and Lehmann Maupin, New York, Hong Kong, Seoul, and London, Photo by Aron Gent, Promised Gift of Meredith and Brother Rutter; Glenn Ligon, *Study for Negro Sunshine #73*, 2011, Oil stick, coal dust, and gesso on paper © Glenn Ligon, Courtesy of the artist, Hauser & Wirth, New York, Regen Projects, Los Angeles, Thomas Dane Gallery, London and Chantal Crousel, Paris, Photo by Brian Forrest, Promised Gift of Meredith and Brother Rutter; Math Bass, *Step Platform*, 2014, Waxed steel, Inventory #BAS1043, Courtesy of the artist and Vielmetter Los Angeles, Promised Gift of Meredith and Brother Rutter; **PAGE 32:** Susan Taylor Glasgow (American, b. 1958), *Good Housekeeping Toaster*, 2005, Cast glass with mixed media, Museum purchase in memory of Eva Wainger by her friends and family, 2005.25

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