

# THE CHRYSLER SUMMER 2023



Save the Date

December 5, 2023–April 7, 2024

# Paul McCartney Photographs 1963–64: Eyes of the Storm



Paul McCartney (English, b. 1942),  
*Self-portraits in a mirror. Paris 1964*,  
Photograph ©1964 Paul McCartney



## A Time of Change and Growth

This is a time of change and growth at the Chrysler Museum of Art. With the funds raised and pledged through the \$55 million Capital Campaign, we are creating new spaces for learning and enjoyment. As I write this, the backhoes and excavators are hard at work laying the Perry Glass Studio expansion foundation with an innovative rigid inclusion system. This time next year, the expansion will open its doors to the public. During the course of construction, the original Studio continues to operate at capacity with a robust class lineup and free daily glassblowing demonstrations. We're well into the demolition inside the Museum, creating the new Goode Family Works on Paper Center. Opening later this year, the Center will give the public greater access to the Museum's rich collection of photographs, prints, and drawings. Imagine making an appointment to see a photograph by Sally Mann, a print by Rembrandt, or a drawing by Picasso up close. These fragile and light-sensitive works cannot be displayed for extended periods. However, they can be made available to individuals and classes in an environment that is conducive to careful examination and observation. These new spaces are at the core of our mission to bring art and people together for meaningful experiences.

As part of the Campaign, and in collaboration with the City of Norfolk, we have acquired land adjacent to the Museum, formerly part of the Eastern Virginia Medical School. We are determining the best use that portrays our mission and fulfills our needs. In the short term, this means parking. We have resurfaced the parking lot, and it is available for staff, volunteers, and visitors.

Along with the changes to the buildings and grounds, we've made wonderful additions to our leadership team and staff. Over several months we have attracted the best talent to the Chrysler Museum. It can be difficult to see valued colleagues move to the next stage of their careers, but change undoubtedly creates opportunities for new ideas and fresh approaches. Along with my trusted Deputy Directors, Dana Fuqua and Colleen Higginbotham, we have new leadership in Public Engagement and Learning, Communications, and Curatorial Affairs. Stacey Shelnut-Hendrick, Ashley Grove Mars, and Mark Castro are bringing invigorating attitudes to the ongoing challenges of making the Museum an effective institution that meets the needs of our community and our times. Keep an eye out because more great things are coming.

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

## On View

### **Barbara Earl Thomas: The Illuminated Body**

February 24–August 20, 2023

### **Heather Beardsley: Strange Plants**

June 30–October 29, 2023

## Upcoming

### **Reckonings and Reconstructions: Southern Photography from the Do Good Fund**

August 11–November 5, 2023

### **Jaime Guerrero: Dendrolatry**

September 22, 2023–January 21, 2024

### **Charles Atlas: Selected Video 1987–2015**

September 22, 2023–March 24, 2024

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PHOTO BY ALEXANDER KRNETS

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REFORM



REFUGES

# RECKONINGS AND RECONSTRUCTIONS

## Reckonings and Reconstructions: Southern Photography from the Do Good Fund August 11–November 5, 2023

This exhibition asks key questions that identify and complicate conventional ideas of an “American South” and “Southern photography” by resisting retrograde tropes and instead projecting the enigmatic, ever-changing qualities of the region and its people. What this exhibition tackles head on is the notion that there remains unsettled business about the South that requires reckoning. Learning how to travel from past to present and expand the boundaries of our regional understanding is what is at stake. Organized by the Georgia Museum of Art in Athens, the work comes from the Do Good Fund, a private organization based in Columbus, Georgia. Its founder, Alan F. Rothschild, Jr. began this collection of now 800 photographs ten years ago with the intention of focusing on the American South. The works included highlight a wide-ranging group of photographers, diverse in gender, race, and ethnicity. Photographs by seventy-three artists, including Gordon Parks, Sheila Pree Bright, Mark Steinmetz, Michael Stipe, and William Christenberry showcase both established and emerging names in photography.

LEFT: Peyton Fulford, *Becoming One (Annie and Trevor)*, 2016

# RECONSTRUCTIONS







*Reckonings and Reconstructions* navigates the interface between nature and culture in the South. Themes of land, labor, law and protest, food, ritual, and kinship draw from historical legacies where despair and hope, terror and beauty, pain and joy, and indignity and dignity commingle. The photographs capture Southern community and identity through civic and religious rituals and connect histories of quotidian labor and caretaking along with the region's painful histories of enslaved and incarcerated labor. Seeing how one image speaks to another and communicates across time is central to this exhibition's précis.

Photography is a powerful tool for this task, and the medium has its history in the South. The Chrysler's photography collection charts this relationship between photography and the region in its exemplary works from the Civil War, the Great Depression, and the Civil Rights Movement. These photographers trained their camera eyes on violence, poverty, and injustice, and the images to this day have the ability to stir the collective conscience. There is always a choice behind the camera. For instance, when Dorothea Lange was hired by the Farm Security Administration to document the Depression's impact on rural livelihood, it was her choice to take a sociological view and expose the relationship between race and poverty in the Jim Crow South, instead of focusing on white poverty as instructed.<sup>1</sup> The fact that a photograph can speak volumes is incredibly crucial in our present time when our culture wars are now engaged in the re-writing of textbooks. Facts can be refuted, but what does the image say? It is critical that people documented the Civil Rights Movement for the nation to reflect upon. The images hold their potency when compared to the documentation of the Black Lives Matter movement. Gathered together, these photographs are reckonings. They contend with the past. They tally up and give an account. They surmise and assert that change must come.



Declan Haun, *Picketing the Courthouse, Monroe, North Carolina, 1961*

LEFT: Sheila Pree Bright, *#SayHerName (Young Man Crying)*, from *#1960Now* series, 2016

The second part of this exhibition's title evokes the notion of reconstruction. Of course, "Reconstruction" also has a specific historical connotation as the period that followed the end of the Civil War and the re-building of the South. Our narrative asserts that reconstruction is not done, that community building is an ongoing project shaped by daily existence, and photography remains an essential obligation to this present and our future. For instance, photography has consistently documented the richness of Southern foodways and cuisine, traditions that have fostered some of the most coherent notions of regional identity. The images also identify the disparities between abundance and lack within southern food systems and show how foodways can map complex patterns of migration.

Through food and agriculture, we can see the making of the modern South as a global phenomenon, from the cultural transmission of African, Asian, and Latin American diasporic communities to the impact of present-day



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Susan Worsham, *Margaret's Rhubarb*, 2010



Matt Eich, *Firehose baptism*, *Newport News*, *Virginia* from the series *The Invisible Yoke*, *Volume III: The Seven Cities*, 2013



Andrea Morales, *Southern Heritage Classic Parade*, 2017

industries dependent on Central and South American labor and beyond.

For well over a century, artists have captured the performance of southern community and identity in civic ceremonies and religious rites. These performances demonstrate how southernness requires continuous performance and re-inscription. In some images, institutional religion appears embedded in—even inextricable from—the southern soil. In others, we see dynamic examples of how

communities use ritual to fashion themselves and to preserve or revive shared traditions. In Andrea Morales's photograph, *Southern Heritage Classic Parade*, members of the Elite Starz of Nashville march down Park Avenue in Memphis's Orange Mound ahead of the annual football game between rivals Jackson State University and Tennessee State University. Once the site of a huge plantation, Orange Mound was the first neighborhood in the city built by African Americans for African Americans. The majorettes travel across a landscape reclaimed from the darkness of chattel slavery for Black ownership, agency, and enterprise. The dancers stretch out their arms and raise their faces skyward, as if in a moment of transcendence. Orange Mound is hallowed ground, a kind of civil religious landscape. The performers on the street and the spectators join in near-sacred communion and breathe in the air of freedom.

One last issue is critical to our understanding of this exhibition: What is the premise for "southern photography"? It is evident that one need not hail from the South to have a take on it. Certainly in other media such as literature, film, and visual art, creatives have mined the region for their own purposes.

As this exhibition will reveal, there are numerous photographers who live and work in the South and several who come at it from some distance, like United Kingdom-based Vanessa Winship. These varied perspectives offer a richly diverse view of the South. Likewise, the photographers oscillate between modes of sympathy and detachment in their documentation of southern life. This striking duality mirrors a fundamental strategy to living life in the South. There are elements that warrant our love and sympathy, others that must be excised, and some that we can't bear to look at but must.

As residents of Virginia, and participants in the continual construction of our regional communities and identities, our choices to engage or not—much like the photographers' choices—form the material of our future. Yet, one can only stand with some sense of reflection if one is firmly rooted in their own identity. A quotation by novelist Flannery O'Connor reminds us of this fact: "I think that to overcome regionalism, you must have a great deal of self-knowledge. I think that to know yourself is to know your region, and that it's also to know the world, and in a sense, paradoxically, it's also to be an exile from that world. So that you have a great deal of detachment."<sup>2</sup>

O'Connor's legacy, like many other figures in the South, is under scrutiny. Perhaps, looking through the camera lens gives these photographers that sense of nuance, an ability to see the gray areas and shift focus. Can lessons on how to see be gleaned from these images? The evidence is laid before us in black and white and in color. The camera will keep clicking, and the Do Good Fund will keep acquiring photographs. The question remaining is what will the South look like in five years? In ten years? Can we take in visual fact and act toward positive change? Or will there be images where we can hardly differentiate between 1950 and 2050? This exhibition does not presume to chart the future, only to offer a space of reflection.

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



*Reckonings and Reconstructions: Southern Photography from the Do Good Fund* will travel from the Chrysler Museum of Art to the Lowe Art Museum, University of Miami, February 8–May 18, 2024 and the Figge Art Museum, June 15–September 8, 2024. The exhibition is organized by the Georgia Museum of Art, University of Georgia. This program is supported in part by the Wyeth Foundation for American Art, the W. Newton Morris Charitable Foundation, and the Friends of the Georgia Museum of Art.



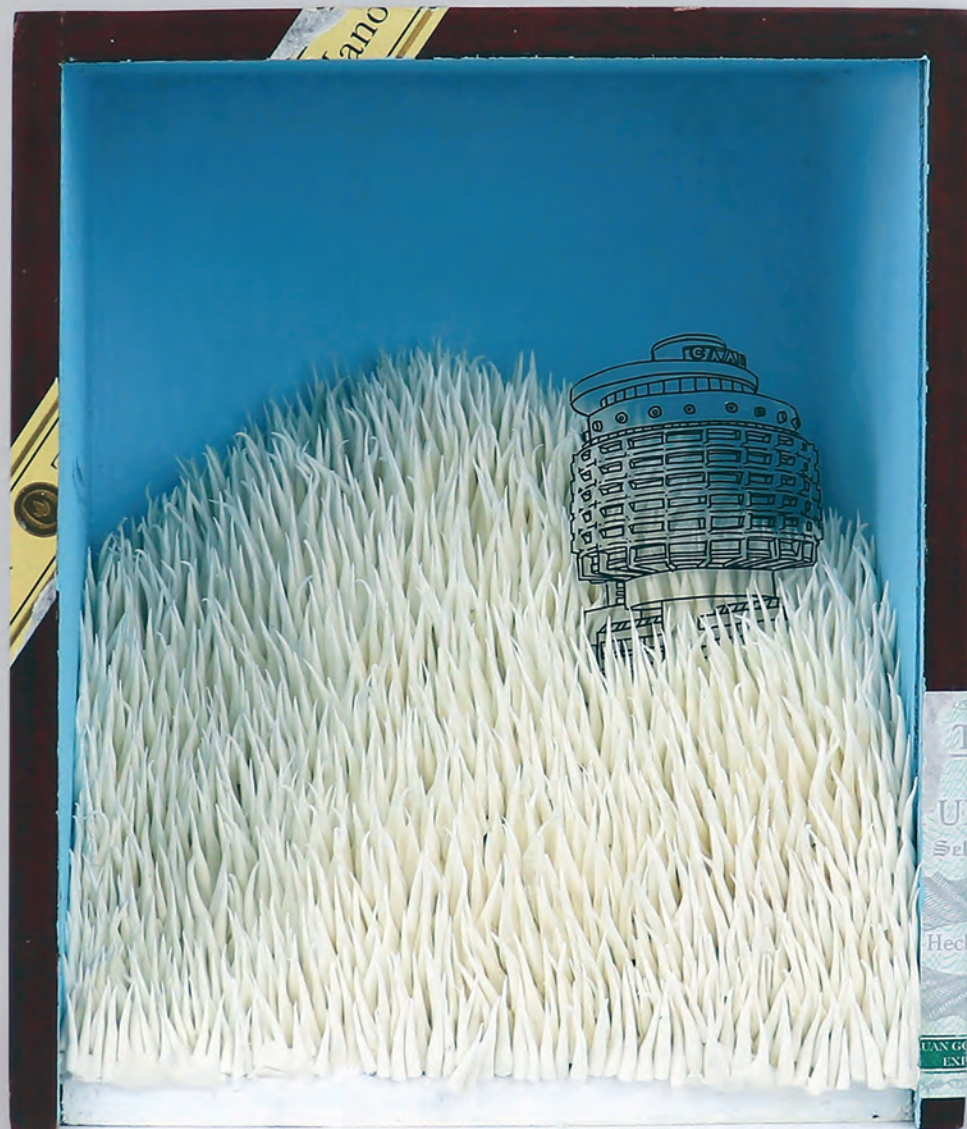
<sup>1</sup> Linda Gordon, 'Dorothea Lange: The Photographer as Agricultural Sociologist' in *The Journal of American History* 93, no. 3 (Dec., 2006), pp. 698–727. <https://doi.org/10.2307/4486410>.

<sup>2</sup> Quoted in Paul Elie, 'How Racist Was Flannery O'Connor?' in *The New Yorker Magazine*, June 22, 2020 issue.



Jeff Rich, *Blue Ridge Paper Mill, The Pigeon River, Canton, North Carolina*, 2008

# An Interview with Heather Beardsley



This summer the Chrysler Museum of Art will debut a solo exhibition of Hampton Roads-based artist Heather Beardsley. Chelsea Pierce, McKinnon Curator of Modern and Contemporary Art, sat down with the artist to talk about her practice and what it's like to exhibit in her hometown museum.

## Heather Beardsley:

### Strange Plants

June 30–October 29, 2023

**Chelsea Pierce: Tell me a bit about growing up in Virginia Beach.**

**What experiences led you to become an artist?**

**Heather Beardsley:** My mom was an art teacher, so making art was a regular part of my life from the time I could sit up and hold a crayon. It wasn't until I got a bit older that I realized it wasn't something that everyone did. In third grade I was accepted to the Virginia Beach gifted art program. That was significant not only in giving me opportunities to learn more advanced skills and theory but in helping me realize that my interest and ability in art was worth investing time in. Around the same time I began taking classes at Virginia MOCA, which was my first real exposure to contemporary art.

**You've been visiting the Chrysler Museum now for decades.**

**How does it feel to have a solo exhibition?**

It feels surreal. Visiting the Chrysler as a kid, it never even occurred to me that my work could be exhibited there someday. I didn't grow up knowing any professional artists, so it didn't seem possible even to my child imagination. Over the years I have taught classes for children and adults in the area, and this past year I was an artist in residence with the CAN (Contemporary Arts Network) Foundation in Newport News. Being able to share this show with my community is really meaningful to me. This area has so much talent, but often artists have felt like they need to leave Hampton Roads to get the support and recognition necessary to build an art career. An exhibition at the Chrysler Museum feels like a validation of the local arts community as much as it does me.



Heather Beardsley, Detail of *Strange Plants, Kyiv*, 2020

**I feel we can't overstate how important it is that you are representing local artists in our exhibition programming, but you are also a world traveler and have spent time in many parts of the world. Can you share a bit about your residencies in Europe and Asia and how those experiences shaped you?**

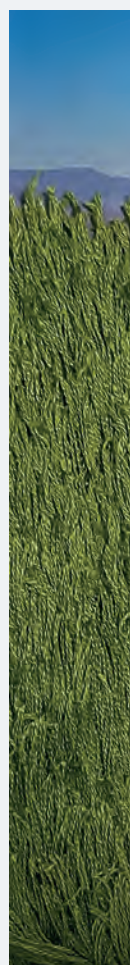
Travel forces people outside of their comfort zones, challenging their assumptions about how things should be, an important headspace for an artist to be in. I always wanted to see as much of the world as possible; but honestly, pursuing residencies has also been just as much about finding a way to support myself making art. In my final year of graduate school at the School of the Art Institute of Chicago, I applied for a Fulbright Scholarship for Installation Art in Vienna, Austria. Fulbright gave me the opportunity to be a full-time artist for the



first time in my life, so I used the time to apply to several more art fellowships around Europe and the United States. I received a twelve-month residency from the regional government of Lower-Saxony in Germany, and seeing how much this time and support was allowing my art to develop, I wanted to keep it going. From there I did shorter-term residencies in Budapest, Vienna, Beijing, Kyiv, Las Vegas, and Cobh until 2020 and the forced hiatus of the pandemic. Since then, I was able to do another residency in France in 2022, before partnering with the CAN Foundation this year to develop the same relationships locally.

**In 2017 you visited a site near the Chernobyl nuclear facility in Ukraine, and that sparked this idea for *Strange Plants*. What about visiting that area stayed with you, and why did you feel it was important to translate that into art?**

Chernobyl has occupied a place in my imagination since I was 10 and my family hosted a girl from Belarus for the summer to get her out of the radiation. I visited in December, and my tour group of around twelve people were the only ones there that day. What surprised me the most was how peaceful it was walking through the former streets and abandoned buildings. It was a snapshot of what happens to the built environment after thirty years without people, and in this place that is synonymous with radioactivity and toxicity, nature was in actuality thriving. A few months later, I was



in Budapest for an art residency, and I began by doodling plants overtaking the city into an architecture book I found in a local thrift shop. I loved the implication of plant life taking over buildings with the beauty and serenity of these natural forms. Chernobyl is the

embodiment of humanity's capability for self-destruction. This body of work is about learning to understand the world through a less anthropocentric lens.

**You work in a range of media and utilize an impressive assortment of techniques. Can you explain the mechanics behind the transfer process that we see in many of these works?**

I use a few different techniques to add photographic images onto fabric. The most time-consuming is a gel transfer, which involves coating a toner-based

image with a thick layer of acrylic gel medium, then placing it face down on the fabric with a heavy book on top of it for 48 hours until the gel dries. After that the image's paper backing is removed by soaking it in water, and the printed image remains attached to the medium on the fabric. I also do transfers using colorless blender

"I loved the implication of plant life taking over buildings with the beauty and serenity of these natural forms. Chernobyl is the embodiment of humanity's capability for self-destruction. This body of work is about learning to understand the world through a less anthropocentric lens."

—HEATHER BEARDSLEY





LEFT: Heather Beardsley, *Strange Plants, Las Vegas*, 2020

OPPOSITE PAGE: Heather Beardsley, *Strange Plants, Budapest*, 2018

markers with a strong solvent like xylene, again placing the image face down, then applying the marker on the back and rubbing it into the fabric with a bone folder or old spoon. The final technique is using fabric coated with UV sensitive dye and film negatives to make prints using sunlight that I later collage into the textiles.

**There's so many great details that require really close looking. You can see so much in one work. One thing that visitors can't quite quantify but can certainly get a sense of is the time spent making each piece. How many hours goes into embroidering one postcard or fabricating one sculpture? Also, it seems you could really get carried away. When do you know that a work is finished?**

I honestly have no idea. There was a time when I would try to track it, but eventually I gave up. With embroidery a lot depends on the kind of stitches I'm using and the size of area of a photograph or textile I am choosing to cover. French knots definitely take the longest time. The same is true with the sculptures too. The type and scale of the plant forms has a big impact on how long the piece will take, so sometimes if I am working with a deadline or in a headspace where I want to work quicker, I will set the parameters of a piece to accommodate that. The nice thing is that as labor-intensive as this work is, there are many points where it can be meditative or doesn't require my full focus. This means I can talk

on the phone, listen to audiobooks and podcasts, or even go somewhere else for a change of scenery and still be making my art. Knowing when a piece is finished varies. Obviously when filling a frame or a suitcase it's pretty clear; with the found textiles it is more of a judgement call. I tend to enjoy the beginning and middle parts of the process much more than that last five to ten percent when it's more about executing a pre-determined plan than working intuitively. So at that point, I am often very anxious to finish and start something new as soon as I can reach a satisfying end point.

**The tension between plant life and manmade structure exists across the series. What ecological context is this work sited within, and what do you hope visitors take from the work?**

One big goal with this work is to break down the division our culture makes between 'humans' and 'nature,' encouraging people to see themselves as part of the natural ecosystem instead of something that exists outside of it. By taking the dynamic between the plant life and manmade structures to such an extreme, I hope the works will activate visitors' imaginations as we search for creative solutions to the environmental problems we have created.

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

## Charles Atlas: Selected Works, 1987–2015

September 22, 2023–March 24, 2024

# From Underground to Center Stage

The span of Charles Atlas's (American, born 1949) fifty-year career has placed him in underground New York clubs, behind the scenes of theatrical, dance and television productions, and center stage at the art world's most pinnacle events. Listing the various artists that Atlas has collaborated with could form the outline of a treatise on the history of performance art from the post-modern era to our present day. However, one constant thread connecting Atlas's multifarious endeavors is his dedication to the art of film and video. In September, the Chrysler Museum will feature a series of three of Atlas's video works in The Box, chronicling the diversity of his collaborations, subjects, and styles from the late 1980s to 2010s.

*As Seen on TV* (1987, 16mm film transferred to video, sound) was commissioned by PBS for the series *Alive from Off Center*. Bill Irwin stars as an aspiring actor who comes for a casting call and wanders into an empty studio. Playing around with a camera and TV monitor, he haphazardly falls into the TV and becomes trapped in TV land. Along the way he encounters real life Muppets, gets caught up in the drama of a soap opera, and dances in a ballet. Atlas was given free use of the PBS archives of found footage which he intersperses with Irwin's antics.



Charles Atlas, *As Seen on TV*, 1987



Charles Atlas,  
*The Myth of Modern  
Dance*, 1990

Filed with the use of a green screen, *The Myth of Modern Dance* (1990, video, sound) features dancer and choreographer Douglas Dunn, who satirizes the notion of evolution as a linear process applied to modern dance. Emerging from primordial mud, Dunn proceeds to dance out the evolution of man. Atlas applied different backgrounds to the green screen to amplify this solo dance. Setting the humor of the work aside, it is a prime example of Atlas's pioneering work in 'Media Dance,' where his collaborations with choreographers like Merce Cunningham established a choreography meant for the camera. Previously, any filmed dance production would have editorial choices: who to focus in on, when to zoom out or in, what action is captured. In media dance all movement is engaged with the camera lens.

The feminist performing duo DANCENOISE, comprised of Anne lobst and Lucy Sexton, plays with the idea of performance art in *DANCENOISE In A Museum?* (2015, video, sound). Filmed at the Whitney Museum of American Art, lobst and Sexton are first seen being uncrated on a loading dock by



Charles Atlas, *DANCENOISE  
In A Museum?*, 2015

mustachioed art handlers. They come out looking like mannequins but shortly come to life to deliver their performance. After running around the museum's various offices and galleries, they are directed to the auditorium where they are supposed to be. Despite this light-hearted scenario, the work interrogates the difficulty of placing performance in a museum. The ephemeral nature of performance art challenges the idea of collecting for perpetuity and bucks against established classifications for fine art and media.

The ephemeral nature of performance art challenges the idea of collecting for perpetuity and bucks against established classifications for fine art and media.

While Atlas's works are visually stimulating and easy to watch, they do ask some important questions. The series locates the particular nexus of performance and video in contemporary art. The total running time of the three works comes to an hour. Knowing that individuals may only have time to sit for one at a time, repeat visits are encouraged to take in all three works in the series.

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



Tiffany Studios, *Woman in a Pergola with Wisteria*, ca. 1910–14.

## The Woman in the Window

In September 1978, a New York art dealer purchased “a fine stained glass portrait window” from Christie’s auction house. The dealer sold the window shortly thereafter to Walter P. Chrysler, Jr., who gifted it directly to the Chrysler Museum. In Norfolk, this beautiful artwork has come to be known as *Woman in a Pergola with Wisteria*.

The auction catalog describes the veiled woman standing amidst a lush landscape as “depicting Nellie Virginia Sands, clad in Near Eastern costume.” The attribution seemed logical, supposing that the figure in the window was modeled after the wife of Captain Joseph De Lamar (1843–1918), the New York City millionaire who commissioned Tiffany Studios to create this spectacular window. However, new research over the past decade challenges this traditional assumption and re-identifies the mysterious woman as De Lamar’s lifelong (and unrequited) love: the famous American opera singer Lillian Nordica.

A wealthy entrepreneur, De Lamar made his fortune salvaging ships off the Atlantic coast and mining ores in the American West. At the time of his marriage to seventeen-year-old Helen “Nellie” Virginia Sands in 1893, his fortune was estimated at \$10 million (the equivalent of \$333 million today). However, theirs was not a happy union. The couple divorced while living in Paris in 1897, when their only child was two years old. De Lamar returned to New York to raise their daughter, Alice, when the young girl was five. Meanwhile, Nellie Sands continued to live abroad in France and would marry twice more.

De Lamar hired prominent architect C.P.H. Gilbert (1861–1952) to design a lavish home on Long Island in 1910–16, known as Pembroke. It was for this mansion that De Lamar commissioned Louis C. Tiffany to create a monumental tripartite window of colored glass—*Woman in a Pergola with Wisteria*—overlooking the



Captain Joseph Raphael De Lamar (1843–1918)



ABOVE: Joseph De Lamar and Lillian Nordica (front row), with her cousin Grace Cook and an unidentified man (back row) on Martha's Vineyard, ca. 1874

LEFT: Lillian Nordica as Aida, ca. 1894

mansion's main entrance and visible inside at the mezzanine level above the entry hall. The window was removed in 1968 when Pembroke was demolished, its whereabouts unknown until it reappeared on the art market in 1978.

Ten years ago, curatorial research made a huge leap in reshaping previous interpretations about the inspiration for and meaning of *Woman in a Pergola with Wisteria*. A watercolor preparatory drawing for the window was identified in the collection of the Metropolitan Museum of Art (67.654.51), which shows there were originally three small transom panels above the large panels currently in the Chrysler Museum. In the missing panel above the woman's head, the lintel of the pergola is embellished by a small Egyptian scarab (beetle). This element—combined with the dramatic costuming of the woman—led to the conclusion that the window depicts the titular heroine of Verdi's opera *Aida*. De Lamar was a noted music lover and an opera devotee. Furthermore, photos of Pembroke's mezzanine show there was an organ positioned in front of the window, underscoring

a musical interpretation for the interior design of the space. At the time when De Lamar commissioned the window, the Metropolitan Opera was staging a new production of *Aida* to rave reviews.

Research over the past two years has brought even more details to light. While the 1908–09 production debuted Emmy Destinn in the lead role of Aida, it was another soprano who undoubtedly inspired Tiffany's woman in the window. Lillian Nordica (1857–1914) performed the role in New York from 1894 to 1906, and in her official photograph as Aida she is draped in a manner that is strikingly similar to Tiffany's depiction in glass. This is no mere coincidence. De Lamar and Nordica were lifelong friends, and he asked her to marry him on at least two separate occasions, some thirty years apart: the first time in 1874 while Nordica was a teenager vacationing with her mother on Martha's Vineyard; the second time, decades later, in 1905. Although their marriage evidently never came to pass, De Lamar's choice of imagery attests to and immortalizes his lifelong affection for Lillian Nordica.

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

## NEW ACQUISITION

## Medieval Mamluk Candlestick

Although the Chrysler's collection is rich in Islamic manuscripts, pottery, and glass, it previously lacked an example of the fine metalwork of the Islamic world. The Museum recently acquired an exquisite Mamluk candlestick made during the 1300s, decorated with beautiful Arabic script set in gilded and silvered brass.

This candlestick was made in Syria during the reign of Sultan al-Nasir Muhammad (r. 1293–1341), whose reign represented the cultural apex of the Mamluk sultanate, a kingdom that stretched from Egypt to Syria and encompassed the holy cities of Mecca and Medina.

The inscription around the drum or body reads, *"The High Authority, the Lordly, the Great Amir, / the Just, the Holy Warrior, the Possessor of Wealth, the [officer of] al-Malik al-Nasir"* while a similar inscription runs around the drip tray: *"The High Authority, the Lordly, the Great Amir, the Holy / Warrior, the Defender, the Protector of Frontiers, the One helped [by God], the [Officer of] al-Malik al-Nasir."* That is not the end of the praise for the sultan, as another inscription around the socket continues, *"The High Authority, / the Lordly, the Great Amir, the Learned / the [Officer of] al-Malik al-Nasir."* Repeated lines of praise of a ruler inscribed on an object of everyday use demonstrates the power the sultan held at this point in time.

No major visible area of this candlestick is free from elaborate decoration. Islamic law forbids the use of images of people and animals, but a few stylized ducks do appear on this opulent work. The flower and flying duck motifs betray the influence of Asian art, influence

that waned in Mamluk art after this point. Most of the surface is covered in refined Arabic calligraphy and non-figural geometric decorations, popular in Islamic art around the world. The candlestick's owner is not identified, but considering the inscription, he was likely an amir or courtier. Objects like this made ideal gifts to others or to mosques, where they would have illuminated the Qu'ran.

This candlestick is made of sheets of brass soldered together, with decoration engraved into the surface that is then heightened with gold and silver inlay. The design is simple and elegant, providing broad surfaces for calligraphy and to reflect candlelight. A slightly indented surface prevented wax from flowing down the sides. The solid conical base helped protect the candle from falling and causing fire, and its form is beautifully repeated at the neck. This splendid example of the refinement, sophistication, and literacy of Islamic cultures during the middle ages will strengthen the diversity of cultures represented in the Chrysler's collections.

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



Candlestick, ca. 1320–40

## ON THE ROAD

# Chrysler's Collection Around the World

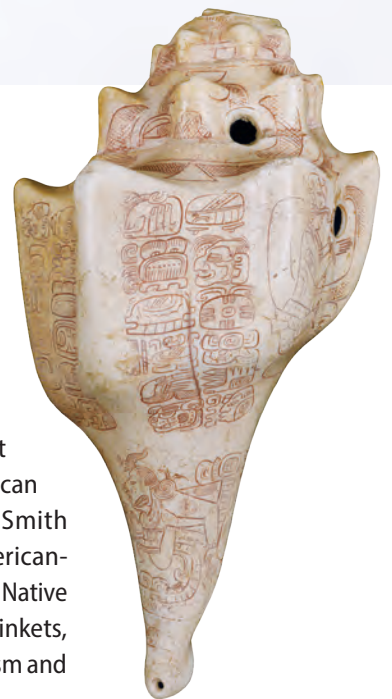
The world-famous works of art in the Chrysler Museum are some of our best ambassadors. The Museum receives many requests to borrow precious works of art for temporary exhibitions from museums around the world. Each request has to be carefully considered, especially because it means that a masterpiece will not be available for our visitors for a period of time. The exhibition has to merit this absence by adding to scholarship or presenting our treasure in an enlightening way. Here is a roundup of where some of the Chrysler Museum's important works of art have been traveling lately.

The engraved Mayan *Conch Shell Trumpet* is a star attraction in our Mesoamerican galleries, being a rare surviving example. Because of its importance, it was requested to be part of the very ambitious survey of ancient Mayan art, *Lives of the Gods: Divinity in Maya Art* at the Metropolitan Museum of Art from November 14, 2022–April 2, 2023 and traveling on from there to the Kimbell Art Museum in Fort Worth, Texas, from May 7–September 3, 2023.

Also in New York is our painting by Henry Glintenkamp, *Club Julio A. Mella* (Cuban Workers' Club) of 1937. It is being exhibited at the Museum of the City of New York. This museum is celebrating its centennial with an exhibition called *This is New York: 100 Years of the City in Art and Pop Culture 1923–2023* which runs from May 20–September 8, 2023. Glintenkamp was a politically engaged artist and showed political posters on the wall of this worker's club in New York City during the Great Depression, which was being attended by

workers from a variety of ethnic backgrounds and genders.

One of the Museum's most famous works of contemporary art, Jaune Quick-to-See Smith's large *Trade* (*Gifts for Trading with White People*) of 1992 is part of *Jaune Quick-to-See Smith: Memory Map*, a major retrospective of this key artist that runs from April 19–August 13, 2023 at the Whitney Museum of American Art in New York. Examining contemporary American life through the lens of Native ideology, Smith provocatively juxtaposes cheap, Native-American-themed trinkets and toys with a large canoe, the Native instrument of this unequal trade of land for trinkets, painted over newspaper articles about the racism and violence Native Americans experience today.

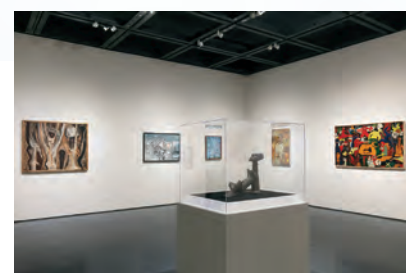






Jaune Quick-to-See Smith, *Trade (Gifts for Trading Land with White People)*, 1992

Lastly, several works from the Chrysler's collection are part of the major exhibition partnership with the New Orleans Museum of Art that was featured at the Chrysler Museum last winter: *Black Orpheus: Jacob Lawrence and the Mbari Club*. These include works by Jacob Lawrence, Gwendolyn Knight, and Alexander "Skunder" Boghossian that were all recent acquisitions identified by Dr. Kimberli Gant, former McKinnon Curator of Modern and Contemporary Art, now Curator of Modern and Contemporary Art at the Brooklyn Museum of Art. Co-organized by the New Orleans Museum of Art, *Black Orpheus* was on view there from February 10–May 7, 2023, then traveled to the Toledo Museum of Art in Ohio, where it will be on view through September 3, 2023.



Both loans to prominent international museums and projects generated by Chrysler Museum staff are a way the Museum can share its spectacular collection with audiences around the world who will be inspired by these masterpieces and gain new insight into their meaning, impact, and history.

ABOVE: Installation views of *Black Orpheus: Jacob Lawrence and the Mbari Club* at the New Orleans Museum of Art

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

OPPOSITE PAGE: *Conch-Shell Trumpet*, 300-550



PHOTO BY ELIZABETH ROBSON

## Diversifying the Field

ABOVE: Pilipili Mulongoy's painting *Crocodile and Snake Fighting* after conservation treatment by Elizabeth Robson.

In 2021, the Chrysler Museum of Art and Hampton University Museum (HUM) received a grant from the Andrew W. Mellon Foundation to start a three-year pilot program to enhance diversity in the museum field by hiring a curatorial fellow and conservation fellow to survey HUM's Harmon Foundation Collection of modern African art and the Chrysler's African art collection. As the Andrew W. Mellon Curatorial Fellow for this project, I am thrilled to share an update on our transformative work.

The project started by first completing an inventory of Hampton's Modern African art collection, which was donated by the Harmon Foundation in 1967. This inventory allowed us to get familiar with the collection's pieces and artists. From this inventory we discovered that the artworks in the collection come from several African countries such as Nigeria, Ghana, Sudan, Ethiopia, and South Africa. Although we originally thought this collection was comprised of paintings, we learned that it contains more works on paper—358 to be exact.

With the support of HUM staff, Vanessa Thaxton-Ward, PhD, Director; Crystal Johnson, Associate Curator and Director of Membership and Community Programs, and Kenlontae Turner, Curator of Collections in collaboration with Chrysler Museum staff, Carolyn Swan Needell, PhD, Carolyn and Richard Barry Curator of Glass and Mark Lewis, Conservator; the second year of this project is wrapping up. Conservation treatments of select works from Hampton's collection are underway in preparation for the opening of two exhibitions that will feature artworks from both organizations.

The first exhibition, *Sankofa: Constructing Modern African Art*, will open on April 12, 2024 at Hampton University Museum. This exhibition will examine how African artists were utilizing notions of the past (pre-colonial, cultural heritage, traditional values) to construct their versions of Modern African art. The second exhibition, *I am Copying Nobody: The Art and Political Cartoons of Akinola Lasekan*, will open on April 13, 2024 at the Chrysler Museum. The exhibition will



LEFT: Elizabeth Robson and Tashae Smith examine the back of a painting by Emmanuel Owusu Dartey.



INSET TOP: Elizabeth Robson examines the painting *The Good Samaritan* by Emmanuel Owusu Dartey.



INSET BOTTOM: Tashae Smith measures Ben Enwonwu's *Painting of Woman in Orange*.

showcase the early artworks and political cartoons of Akinola Lasekan, a pioneer of modern Nigerian art and political cartoons. Visitors will be introduced to a trailblazing artist who can rightfully claim that he copied nobody. These exhibitions will be featured in a joint museum catalogue.

As we prepare for the third year of this project, we will continue to further its core objective of diversifying the museum field by providing information on Hampton's modern African art collection and the Chrysler's African art collection through online resources, educational programs, and the *International Review of African American Art*. Select artworks in Hampton's collection will continue to be conserved so they can be shared with other institutions. And lastly, increased opportunities have been created through the 2023 and 2024 summer curatorial internship program, which supports a student from Hampton University who will receive hands-on curatorial experience by helping to prepare for the 2024 exhibitions.

To learn more about the progression of this project, the Harmon Foundation, and artworks in these collections, visit [mellondiversifyingthefield.com](http://mellondiversifyingthefield.com). This website is updated each month with blog posts that bring awareness to the project and these special collections.

—Tashae Smith  
Andrew W. Mellon Curatorial Fellow

To learn more about the progression of this project, visit [mellondiversifyingthefield.com](http://mellondiversifyingthefield.com)

Photos by Alexander Kravets. Courtesy of the Hampton University Museum. Funding provided by The Andrew W. Mellon Foundation

# Lunch is Served

The Chrysler Museum of Art is excited to once again offer a beautiful lunch spot to enjoy during your visit. The newly renovated Zinnia Café is a bright, modern space that opens to Mary's Garden, offering both indoor and outdoor dining.



PHOTO PROVIDED BY ZINNIA CAFE

Zinnia Café is a partnership between the Chrysler Museum of Art and the TASTE Family of Businesses. TASTE has a reputation throughout Hampton Roads for delicious food and friendly service, and this new space is no exception. General Manager Stephen Brown has many years of fine dining experience and is a familiar face from the Museum's former restaurant, Wisteria. He and his team are prepared to provide a warm welcome and provide excellent service.

Chef Chris Young was inspired by the beauty of the Museum and gardens as he created his menu. Dishes

feature local ingredients, and visitor favorites include the Coastal Cobb Salad, the Duck Confit Grilled Cheese, the Zinnia Burger, and the Southern Virginia Board. There are also wine and beer selections, vegetarian options, and a children's menu.

The full-service menu is available Tuesday–Saturday from 11 a.m.–2 p.m. and Sunday from noon–2 p.m. In addition, crafted coffees and grab-and-go options are available during Museum hours. Grab-and-go options include snacks, sandwiches, salads, and sweet treats. For more information, visit [zinniava.com](http://zinniava.com) or call for reservations at 757-333-3291.

Zinnia Café is also the ideal place to host your next event. The flexible space can accommodate up to 75 guests, and the combination of the café and garden creates an enchanting waterfront venue on the Hague. TASTE will create a delicious customized menu for each event. For information about events, call 757-664-6207 or email [events@chrysler.org](mailto:events@chrysler.org).



PHOTOS PROVIDED BY ZINNIA CAFE

# Laying the Foundation

The Perry Glass Studio expansion kicked off in late March and is progressing on schedule. The project, expected to take approximately 19 months, will triple the size of the existing studio, adding three new hot shops, dedicated classrooms for each glassmaking technique, and a performance theater that seats 200. The increased capacity of the Studio will double the educational and programmatic offerings and allow for more and deeper partnerships with community organizations and fine art departments at area universities.

Museum goers see the progress each time they visit. The parking lots surrounding the Studio have been leveled and prepped for the new 18,000-square-foot building. Part of the existing Studio, “the workshop” has been demolished to make room for what will be the new entrance of the expansion. Watch the project come together at [chrysler.org/construction-updates](http://chrysler.org/construction-updates).

The expansion is made possible due to the success of the \$55 million Campaign for the Chrysler that included more than 300 donors, as well as the participation from the City of Norfolk and the Commonwealth of Virginia.

Inside the Museum, some other changes are occurring, specifically in the McKinnon Contemporary Galleries. Visitors will notice some of the art has been removed and a temporary wall installed. This is to make room for the addition of the new Goode Works on Paper Center, which will include a dedicated space to house a growing collection of more than 10,000 photographs, drawings, prints, and other works on paper, as well as a study room that will significantly improve public access to the collection. This addition is made possible by David R. and Susan S. Goode and their daughters, Christina and Martha, who have long been dedicated to advancing the institution’s mission of bringing art and people together. The Center is scheduled to welcome visitors later this year.

These transformational projects are led by local architectural firm Work Program Architects and construction and development firm Hourigan.



Watch the project come together at [chrysler.org/construction-updates](http://chrysler.org/construction-updates).



PHOTOS PROVIDED BY HOURIGAN GROUP

# Membership Matters

Your membership to the Chrysler Museum makes a positive impact in your community. Chrysler members are a large part of the network of support that allows the Chrysler to provide the Hampton Roads community, as well as visitors from afar, access to experiences and opportunities that Educate, Inspire, Unite, and Celebrate people and art.



## EDUCATE

Each year, thousands of students and teachers from schools all over Hampton Roads participate in educational tours and classes funded by the Chrysler Museum's Annual Fund.



## INSPIRE

We are proud that we can be a part of the journey toward creative self-expression for the nearly 17,000 visitors who attend workshops, classes, and lectures led by Museum educators and visiting artists.



## UNITE

Free programming provides our diverse audience of more than 170,000 visitors each year with a perfect place to unwind and connect with one another through meaningful encounters with art.



## CELEBRATE

Unique Museum experiences offer opportunities to celebrate the incredible works of art. In addition to the permanent collection, visitors enjoy traveling exhibits, as well as the chance to meet visiting artists.



Together, we are enriching and transforming lives through accessible and impactful programming. These immersive and educational experiences encourage diverse audiences of all ages to learn, explore, and discover the wonders of the world through art and literacy.

Thank you for making a difference that matters through your membership and ongoing support! To increase your membership level or to make a gift to the Chrysler Museum's Annual Fund, explore more at [chrysler.org/support](https://chrysler.org/support) or call someone from our Membership and Annual Fund team.

**General Membership:** Kari Vincent, 757-333-6325 or [kvincent@chrysler.org](mailto:kvincent@chrysler.org)

**Masterpiece Society:** Liz Hamilton, 757-333-6318 or [lhamilton@chrysler.org](mailto:lhamilton@chrysler.org)

# Become a Docent

We are excited to announce the Chrysler Museum of Art will host a Docent Training Class beginning in January 2024 and is accepting new applicants. The term *docent* may be unfamiliar to many, but simply put, a docent is a guide, a communicator, and a facilitator of conversations around art. You don't have to know about art because we do. You just have to be someone who is open to new experiences, enjoys people, and has an enthusiasm for learning new things.

If this sounds like you and you are looking for a supportive community in which you can build confidence, cultural empathy, and critical thinking skills, the Chrysler Museum's Docent program may be for you. Successful applicants typically have diverse interests, demonstrate leadership skills, and are comfortable with reflection, critique, and growth opportunities. Most of all, we want our docents to reflect the rich diversity of our community and the visitors to the Hampton Roads region. Currently, 48 percent of Hampton Roads is between the ages of 24 and 54, more than 30 percent is African American, and there are growing populations from Asia and Latin America. In addition, we have a significant number of international visitors and tourists, and are looking for docents who speak other languages. With many similar programs around the country being initiated and championed by Junior League programs, there is a majority of female representation in docents, so it is our desire to grow in gender diversity as well.

In touring and discussing art at the Museum, docents will stimulate curiosity, appreciation, and engagement. As the Chrysler Museum is free, we also view docent service as a civic endeavor that impacts our visitors and the tens of thousands who take Museum tours each year. Consider joining the Chrysler Museum's Docent program. Please note, the Museum does not offer a docent training class annually, so please share this exciting news with others who might enjoy this opportunity.



PHOTO BY EDWARD WHEELER PHOTOGRAPHY

## Docent Open House

Saturday, September 23, 2023 at 10 a.m.

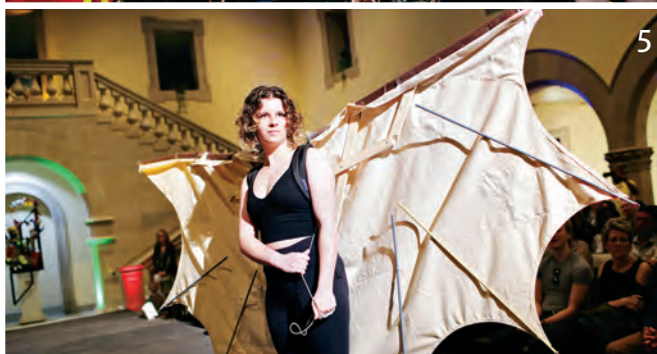
Email [discover@chrysler.org](mailto:discover@chrysler.org) for more information.



ADOBE STOCK PHOTO

## A Trip to Paris

Exclusive travel opportunities are a benefit of Masterpiece Society membership at the Chrysler Museum. In November, experience Paris, known as the city of love, lights, and art. Masterpiece members are invited to join a specially designed tour, led by Chelsea Pierce, PhD, McKinnon Curator of Modern and Contemporary Art, and Erik Neil, PhD, Macon and Joan Brock Director. Explore world-renowned museums, cutting-edge galleries, and major art exhibitions on display. Attend the renowned Paris Photo Fair and visit the much-anticipated Pinault Collection, as well as enjoy a private viewing of the collections at the Fondation Louis Vuitton. The exclusive trip will include visits to the Centre Pompidou, with its futuristic architecture, the Picasso Museum, which houses an extensive collection of the legendary artist's works, the Galerie du Jeu de Paume, an art center that promotes all forms of mechanical and electronic imagery, and the Nissim de Camondo Museum, an oft-overlooked space honoring 18th-century French craftsmanship. Additionally, tour various art galleries featuring works from some of the most exciting and thought-provoking artists of the time. For more information about the Masterpiece Society, please contact Liz Hamilton at 757-333-6318.



**Corporate Leadership Alliance Luncheon**

(1–2) In March, the Corporate Leadership Alliance (CLA) annual luncheon hosted Keynote Speaker Brian N. Siegel, the Global Arts & Heritage Executive at Bank of America who oversees the support of nonprofit cultural institutions as part of its commitment to drive responsible growth. More than 100 people from CLA businesses attended the luncheon, which is one of many perks businesses receive in appreciation for their philanthropy. Bank of America has been a leading supporter of the arts for more than 15 years and annually supports the Chrysler Museum of Art. Photos by Amanda Owen Photography

**Governor’s School for the Arts Wearable Arts Show**

(3–5) The Governor’s School for the Arts wowed visitors with the 9th Annual Wearable Arts Show on March 31. Nearly 50 artists participated in the event, and more than 60 works of art—both fashions and 2D art—were on view in the Museum. First Place: Ava Terry, *501 Attitude*; Second Place: Abigail Elliott, *Gulliver*; Third Place: Aubrey Gonzales, *Elle Lapis*. Photos by Eleise Theuer Photography

**Art Out Loud: Heroes and Villains**

(6–9) The Museum was transformed into a battleground between good and evil for Art Out Loud. More than a hundred attendees dressed as their favorite hero or villain as they explored the Museum and learned about how themes of power, morality, and adventure influence art. Performances by Push Comedy Theater and Stage Select provided a lively backdrop throughout the evening. Photos by Eleise Theuer Photography





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**Vitreous Theater featuring Grace Whiteside**

(10) The Perry Glass Studio hosted Grace Whiteside for an intriguing Vitreous Theater in February. The Brooklyn-based artist, who appeared on the hit Netflix series *Blown Away*, explores the queerness of glass's material nature through the tropes of sitcoms, talk shows, and infomercials. Photo by Cassie Rangel

**Visiting Artist Series featuring Barbara Earl Thomas**

(11–12) Barbara Earl Thomas, acclaimed artist featured in the Glass Project Space and The Box with her exhibition, *The Illuminated Body*, visited the Museum in March. Thomas met with the Masterpiece Society docents, led a gallery talk and theater lecture, and narrated the daily demonstration at the Perry Glass Studio. Photos by Liz Hamilton and Carolyn Needell

**Visiting Artist Series and Member Exhibition Preview for Preston Singletary: *Raven and the Box of Daylight***

(13) *Preston Singletary: The Raven and the Box of Daylight* opened to the public with a fascinating Member's Preview followed by a Visiting Artist weekend, featuring Preston Singletary and his team. (14) Carolyn Needell, PhD, Carolyn and Richard Barry Curator of Glass, artist Preston Singletary, and curator Miranda Belarde-Lewis (Zuni/Tlingit), PhD. (15) From left to right, Kevin Krigsvold, CEO and President, Pamunkey Indian Enterprises-Professional Services; Keith Anderson, Principal Chief, Nansemond Indian Nation; and Shaleigh Howells, Cultural Resource Director & Museum Director, Pamunkey Indian Tribe; Reggie Tupponce, Upper Mattaponi Tribe. Photos by Echard Wheeler and Amanda Owen Photography

**Campaign Thank You**

(16) As the Campaign for the Chrysler concluded earlier this year, the Campaign Committee came together to celebrate their enormous success and toast to the new Zinnia Café. Photo by Liz Hamilton

# In Memoriam



The Chrysler Museum lost a treasured colleague in early May. Anita Pope, an art preparator, started at the Museum in 2002 and served as a vital part of the art handling team through many exhibitions and installations, including the reinstallation of the collection after the major expansion in 2014. Anita was patient, reliable, and kind, and colleagues remember her calming presence. Anita will be greatly missed but remembered fondly by Museum staff.

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## NEW HIRES AND PROMOTIONS

**Lyncia Berry**  
*Glass Studio Programs  
Coordinator and Instructor*

**Mark Castro, PhD**  
*Director of Curatorial Affairs*

**Karen Dutton**  
*Visitor Services Manager and  
Myers House Coordinator*

**Garth Fry**  
*Chief Preparator*

**Rachel Sutton**  
*Security*

**Kari Vincent**  
*Annual Fund and  
Membership Manager*

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1987), *Strange Plants, Kyiv* (detail), 2020, Gel transfer and cut work on textile © Heather Beardsley; Heather Beardsley (American, born 1987), *Strange Plants, Budapest*, 2018, Gel pen on photograph © Heather Beardsley; Heather Beardsley (American, born 1987), *Strange Plants, Las Vegas*, 2020, Embroidery on photograph © Heather Beardsley; **PAGE 16–17:** Charles Atlas, Collaboration with Bill Irwin, *As Seen on TV*, 1987, 16mm film transferred to video, sound, Duration: 25:10 minutes © Charles Atlas; Courtesy of the artist and Luhning Augustine, New York; Charles Atlas, Collaboration with Douglas Dunn (choreography), *The Myth of Modern Dance*, 1990, Video, sound, Duration: 24:41 minutes © Charles Atlas; Courtesy of the artist and Luhning Augustine, New York; Charles Atlas, *DANCENOISE In A Museum?*, 2015, Video, Duration: 8:45 minutes © Charles Atlas; Courtesy of the artist and Luhning Augustine, New York; **PAGE 18:** Tiffany Studios (American, 1902–1932), *Woman in a Pergola with Wisteria*, ca. 1910–14. Leaded glass with copper foil, stain, and enamel. Gift of Walter P. Chrysler, Jr. 78.477; Captain Joseph Raphael De Lamar (1843–1918). Photo credit: The Historical Record 1920, page 35; Joseph De Lamar and Lillian Nordica with her cousin Grace Cook and an unidentified man on Martha's Vineyard, ca. 1874. Photo credit: Nordica Homestead Museum; Lillian Nordica as Aida, ca. 1894. Photo credit: the Charles Mintzer/Rudi van den Bulck collection; **PAGE 21:** Artist unknown, Possibly Syria, *Candlestick*, ca. 1320–40, Brass candlestick inlay with gold and silver, On loan from Sam Fogg Ltd.; **PAGES 22–23:** *Conch-Shell Trumpet*, 300–550, Mayan, Conch shell, hematite. Gift of Edwin Pearlman and Museum purchase, 86.457; Jaune Quick-to-See Smith (Native American, born 1940), *Trade (Gifts for Trading Land with White People)*, 1992, Oil and mixed media on canvas, Museum purchase in memory of Trinkett Clark, Curator of American and Contemporary Art, 1989–96, 93.2 © Jaune Quick-to-See Smith; **PAGE 24:** Pilipli Mulongoy (Congolese, 1914–2007), *Crocodile and Snake Fighting*, ca. 1950s Oil on canvas Hampton University Museum

## Plan Your Visit

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Tuesday–Saturday  
10 a.m.–5 p.m.  
Sunday:  
noon–5 p.m.

**GLASS STUDIO HOURS**  
Tuesday–Sunday  
10 a.m.–5 p.m.  
Free glass demo at noon  
Tuesday–Sunday

**MYERS HOUSE**  
Saturday and Sunday  
noon–5 p.m.  
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323 E. Freemason Street  
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