

THE CHRYSLER

WINTER 2021



ON THE COVER: Mary Cassatt (American, 1844–1926), *Spanish Girl Leaning on a Window Sill (detail)*, ca. 1872, Oil on canvas, Manuel Piñanes García-Olías, Madrid

ON THE BACK (LEFT TO RIGHT): Christopher Ries (American, b. 1952), *Holiday*, 1998, Cut, ground, and polished optical crystal (glass), Gift of Stanley Asrael

William Merritt Chase (American, 1849–1916), *Carmencita*, 1890, Oil on canvas, Metropolitan Museum of Art, Gift of Sir William Van Horne, 1906

Edward Jean Steichen (American, 1879–1973), *In Exaltation of Flowers (Petunia-Caladium-Budleya)*, 1910–1913, Tempera and gold leaf on canvas, On loan from Art Bridges

Robert Davis (b. 1970), *James Baldwin*, 2020, Graphite on paper, Courtesy of the artist and Luce Gallery, Torino, Italy

Save the Date
July 9–October 3, 2021

Alma W. Thomas: Everything Is Beautiful



Alma W. Thomas, *Untitled*, ca. 1968, Acrylic on cut, stapled, and taped paper,
Steve and Lesley Testan as curated by Emily Friedman Fine Art

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, and the National Endowment for the Arts.

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



This exhibition is co-organized by the Chrysler Museum of Art and The Columbus Museum, Georgia.



Looking Back and Charging Forward

The past year presented a series of challenges unlike any the Chrysler Museum of Art has ever faced. Through it all, we have been resilient, determined, flexible, and creative. It is my great fortune to work with professionals who have rolled up their sleeves and adapted successfully to the array of new and changing requirements. Our virtual programming, digital resources for students and teachers, online Museum Shop, take-home activities, micro-weddings, and redesigned glass classes allowed us to fulfill our mission to bring art and people together amid a global pandemic.

Like most businesses and cultural organizations, we were forced to close in March 2020 because of the nationwide spread of COVID-19. As a result of the fourteen-week shutdown, we suffered significant financial setbacks in earned and contributed income, especially from municipalities and businesses. Fortunately, we received support from multiple sources, including the CARES Act, foundation grants, and generous individual contributors. Despite a budget reduction of approximately \$1 million, the Museum staff remained employed without furloughs. Your support made that possible. I thank each of you who renewed or upgraded a membership, made a contribution, or took a class.

In mid-June, we eagerly reopened our doors to the public with reduced capacity, social distancing guidelines, and enhanced cleaning protocols. As we welcomed visitors once again, COVID-19 was not our only hurdle to overcome. Great racial and social unrest consumed our nation, and museums were among the plethora of institutions challenged to confront racial disparities and commit to inclusiveness and equality. The Chrysler responded to the call for change by relying on our core values and reinvigorating our efforts to be a place that is welcoming and meaningful for all.

Many measures to combat barriers to visitation were already in place, including free admission and the still-innovative gallery host program that creates a hospitable environment for every member of our community. Values of inclusion, diversity, equity, and accessibility are embedded in various institutional documents, including the 2019 Strategic Plan, Personnel Handbook, Collection Development Policy, and Collections Management Policy. Yet, there is significant work to be done in many areas. We are determined to move beyond posturing and public piety to implement real change. The results will be visible in our galleries and public programs and tangible in compensation for employees and interns.

Despite the many obstacles that marked 2020, the Chrysler Museum enjoyed moments of progress that will be evident for decades to come, including the unveiling of *Jumbo-Wumbo Technico*, a thirty-four-foot sculpture that now serves as a southern gateway to the Museum campus. The project was led by current and former trustees and made possible with the help of several community partners. Our fall 2020 exhibition, *Come Together, Right Now! The Art of Gathering*, also served as one of the most impactful moments of the year. The Chrysler-curated show, conceived and executed under very stressful circumstances and with limited resources, illuminated the things that unite us all and showcased works from the Museum's collection as well as digital photography from artists around the world.

This year, I look forward to many celebrations for the Chrysler, including the 10th anniversary of the Perry Glass Studio and the 50th anniversary of Walter P. Chrysler, Jr.'s transformative gift of more than 7,500 works of art in 1971. Chrysler's gift eventually grew to more than 20,000 artworks. His exceptional act of philanthropy immediately created an institution of consequence that is both a premier regional resource and a national presence. It also spurred major gifts of art and other acts of generosity that have helped the Museum grow over the past five decades. The Chrysler will stand in a national spotlight this year as we inaugurate two groundbreaking exhibitions: *Americans in Spain: Painting and Travel, 1820–1920* and *Alma W. Thomas: Everything Is Beautiful*. Both shows will open at the Chrysler and travel to several museums around the country. The exhibitions and their related catalogs are the culmination of years of work by the Chrysler team and signal a vibrancy that will carry the Museum for at least another five decades.

As I consider all that happened in 2020, I am very appreciative of your financial support and encouraging messages. It is gratifying to know that you will continue to stand with the Chrysler Museum as we charge forward in 2021. Join us as we reflect on our history, celebrate major accomplishments, and chart an ambitious course for the future.



Erik H. Neil, *Director*

On View

Americans in Spain: Painting and Travel, 1820–1920

February 12–May 16, 2021

Edward Steichen: In Exaltation of Flowers

February 23–May 30, 2021

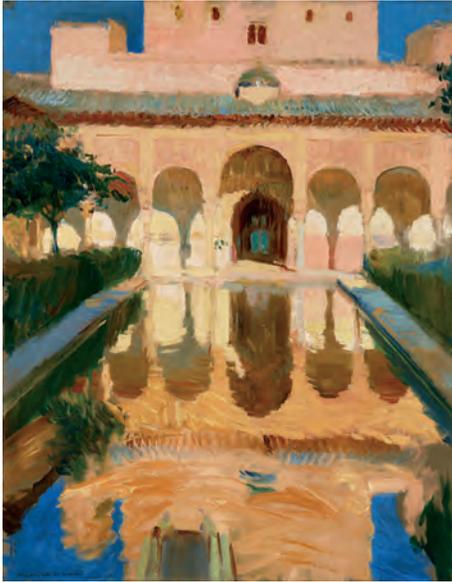
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March 5–July 11, 2021

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Through July 11, 2021

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24 Conserving Visitor Favorites

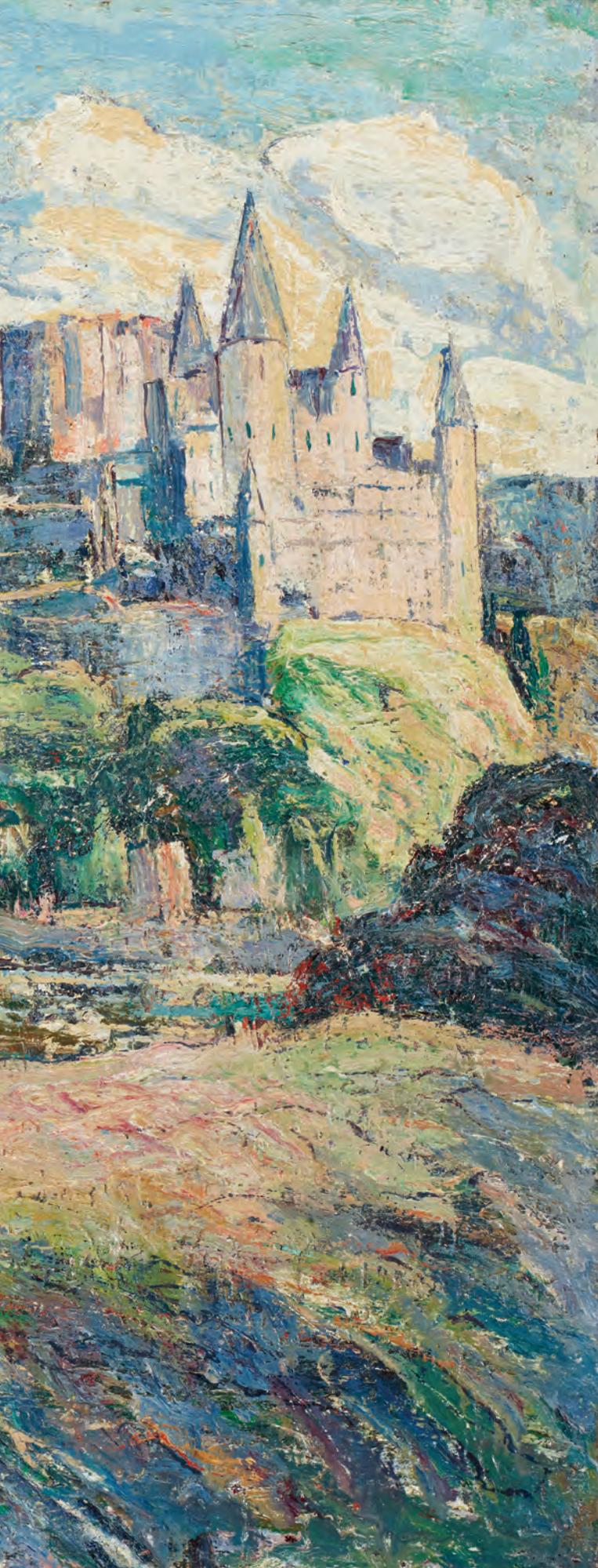
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Americans in Spain:
Painting and Travel, 1820–1920
February 12–May 16, 2021



An Artistic Journey Through Spain

Ernest Lawson, *Segovia*, ca. 1916, Minneapolis Institute of Arts,
The John R. Van Derlip Fund

For more than 200 years, Spain has exerted a powerful hold over artists and travelers alike. These two groups merge in *Americans in Spain: Painting and Travel, 1820–1920*, which highlights a century of artistic fascination with the country. The exhibition, which was co-organized by the Chrysler Museum of Art and the Milwaukee Art Museum, transports visitors to Spain, as it appeared to the artistic travelers who flocked there during the nineteenth and early twentieth centuries. The show features more than 110 artworks, including paintings by American artists and the Spanish old masters that inspired them. Although Spain is often overlooked as a creative European destination when compared to London or Paris, the firsthand experience of Spanish art and culture shaped, and even launched, the careers of many American painters like Mary Cassatt, William Merritt Chase, John Singer Sargent, Robert Henri, and others. These artists carried their experiences in Spain back to their countries of residence, where they continued to experiment with ideas, subjects, and themes drawn from the artistic treasures, tourist narratives, and popular imagery they encountered through their travels.

The exhibition brings together a thrilling group of paintings and works in other media from collections across the globe, building upon the strengths of the collections of the co-organizing museums. Old master paintings by Diego Velázquez and Claudio Coello given to the Chrysler by Walter P. Chrysler, Jr. and an early Spanish-themed canvas by Édouard Manet feature

prominently in the exhibition. The Museum's extensive photographic holdings, including Spanish subjects by Jean Laurent, Charles Clifford, and Francis Frith, are also on view. In addition to major works by Henri, Milwaukee's collection of old master prints by Francisco de Goya and Manet contribute to the exhibition's narrative. Other works come from a wide range of national and international collections, including the Prado Museum in Madrid, Spain; The Metropolitan Museum of Art in New York; Musée d'Orsay in Paris, France; the Getty Museum in Los Angeles; and the Museum of Fine Arts, Boston.

Before the Civil War, few American artists had traveled to Spain. Instead of direct experience, awareness of the country was shaped by images and literary tales produced by British artists, who were among the first foreign artists to visit Spain in the early nineteenth century. The American author Washington Irving, who traveled extensively through Spain and served as a government envoy in the 1840s, authored several volumes on the country, including the wildly popular *Tales of the Alhambra*, a book that shaped perceptions of the country for generations. Meanwhile, British painters like David Wilkie and David Roberts created dramatic scenes of Spain's landscape and Islamic monuments and concocted idyllic fantasies around its artists, people, and legends. These images circulated on both sides of the Atlantic through prints and travel book illustrations, inspiring a new wave of tourists to visit the country.

Shifting artistic and cultural tastes also motivated more artists to visit Spain, where painters found a new



Robert Frederick Blum,
Spanish Courtyard, 1883,
Cincinnati Art Museum,
Gift of Joni Herschede and
Museum Purchase with
funds from the Fanny Bryce
Lehmer Endowment



avenue of creative possibilities in the Prado Museum. By the 1860s and well into the twentieth century, many of America's leading artists, from Cassatt and Samuel Colman to Thomas Eakins and Walter Gay, made copying and studying at the Prado Museum an extended part of their visit to Madrid. The Spanish old masters that artists gravitated toward shifted with the times. Early on, American artists prized Bartolomé Esteban Murillo's expressiveness and emotional immediacy. However, as the American

Many artists made direct copies of the masterworks they encountered at the Prado as a way of understanding their stylistic approach and mastering the effects of painterly realism.

nation sought to differentiate itself from its Catholic counterparts and adversaries, artists instead focused on style and technique and came to value Diego Velázquez for his painterly approach, intense realism, and naturalism.

Many artists made direct copies of the masterworks they encountered at the Prado as a way of

understanding their stylistic approach and mastering the effects of painterly realism. Chase and Sargent prominently displayed their copies after Velázquez in their studios, where the pieces acted as models for later compositions and signaled the artists' aesthetic sophistication to studio visitors. During Henri's first trip to Spain and the Prado Museum in 1900, he copied Velázquez's monumental portrait of Queen Mariana of Austria, describing it as "a most beautiful portrait. It is a wonderful fine thing, and applies [sic] directly to my work. The costume is interesting being one of those immense skirts as broad as long. It is wonderfully painted. I am most anxious to get a good copy of it."

Tourism and the culture of travel directed the artists' path through the country and the sites they depicted. During the nineteenth century, Spain was seen as the least industrialized of the western European nations, a feature that attracted American artists to the area as they sought out pastoral, romantic scenes that confirmed preformed visions of the country. The English-language press encouraged tourists to visit bucolic, agricultural towns and artisanal shops, treating Spanish labor as a sightseeing spectacle. Many travel narratives supported these efforts through a mix of firsthand and fictitious accounts. Indeed, Seville's immense tobacco factory

was the most popular destination for foreign tourists to Spain during the nineteenth century. Critics and viewers frequently addressed the female labor force (both real and painted) as “Carmens” and “saucy cigarreras,” thus highlighting their own reliance on popular culture when formulating ideas about Spain.

Spain’s complex, multilayered religious history loomed large with many nineteenth-century visitors to the country. Granada’s Nasrid architecture and the country’s medieval courtyards and hidden gardens held great appeal for American artists. For many painters, Spain’s Islamic past was territory to mine from the safe distance of history and time, and it served as a bridge to even more distant Asian, North African, and Middle Eastern subjects. Painters such as Robert Frederick Blum and Edwin Lord Weeks, in fact, developed their early styles and made their careers depicting Spain’s architecture. The Boston painter Mary Bradish Titcomb traveled to Spain around 1906, where she produced several studies of the Alhambra. Built by Granada’s Nasrid rulers in the thirteenth and fourteenth centuries, the site remained one of Spain’s most popular tourist destinations throughout the twentieth century. Titcomb focused her attention on the exterior of the Partal Palace, a dramatic and imposing edifice, but from a perspective less typical than most tourist views, which frequently focus on the Tower of the Comares. Equally, Spain’s more intimate courtyards and patios were popular among American and European artists alike for the numerous picturesque narratives they could provide. In Blum’s *Spanish Courtyard*, a group of women seated around a fountain busily attend to their sewing while a man leans forward on his chair, assertively addressing the object of his affections. It recalls the paintings of similar enclosures by Spanish artists, such as Mariano Fortuny, which often depict people engaged in conversation while sitting in a brightly lit garden courtyard amid a wealth of architectural detail and a profusion of plants.

Spain’s people and customs provided inspiration for portraiture and genre paintings for many of the artists who traveled to Spain. Cassatt, Sargent, and Henri found their subjects and models among the Spanish people they encountered during their time in the country. Often evoking the style and subjects of the Spanish old masters, these artists strove to capture Spain’s people with direct realism and painterly flourish. Cassatt’s *Spanish Girl Leaning on a Window Sill*—newly discovered and on exhibition in the United States for the first time—reflects the influence the work of the Spanish painters Murillo and Francisco de Goya had on her. She became enthralled with these painters’ works, which she studied at the Prado and later in

Mary Bradish Titcomb, *The Alhambra*, ca. 1906, Chrysler Museum of Art, Museum purchase with funds given in memory of Joan Foy French by her daughters Wendy and Christina





Robert Henri, *Betalo Rubino, Dramatic Dancer (detail)*, 1916, Saint Louis Art Museum, Museum purchase

Seville, where she spent the winter of 1872-73. For the later generations of artists associated with the Ashcan circle and the Eight, portraiture was a primary subject. Their search for naturalism and realism led them to depict both the theatrical and the quotidian. Henri was among the American artists who visited Spain the most, often on educational trips with his students. The country became an experimental arena where he could concentrate on dramatic, grand portraiture and performers. During his second visit to Madrid in the summer of 1906, he attended a fight in which Felix Asiego was the matador. Henri became fascinated by the matador's gestures and extravagantly decorative costume, which he described in detail in his portrait. At the same time, he also painted grand canvases of street entertainers and vendors, like his pendant portraits of the Spanish guitarist Ramon Escudero and his wife and their child, María and Consuelo. The paintings were similar in format, size, and style to that of Asiego's. Like many artists, Henri also carried much of what he learned in Spain back to the United States, continuing to paint grand portraits in the manner of Velázquez. For a brief period, the Spanish model Betalo Rubino became his favorite.

During this same period in the early decades of the twentieth century, Hispanism swept the country. The individual exhibitions of paintings by Joaquín Sorolla and Ignacio Zuloaga at New York's Hispanic Society in 1909 introduced these two Spanish masters to a wider American audience and spurred subsequent shows in other cities across the Midwest. Wildly popular in the United States, Zuloaga was hailed as a modern heir to the traditions of Spanish old master painting. Zuloaga combined his artistic, national, and familial identities in *My Uncle Daniel and His Family*, a monumental group portrait of his artistically inclined relatives. The work is set against the Spanish countryside. The painting was included in a large exhibition of the artist's work that traveled through the United States in 1916-17. In the preface to the catalogue, Sargent wrote that, like El Greco or Goya before him, Zuloaga created work that bridged the two abiding imperatives of Spanish painting: realism and transcendence. These same features suggest a compelling thread within this exhibition that unites the broad range of work Americans created in response to their experiences in Spain, rooted in the traditions of Spanish art and animated by the realities of travel and exchange of culture.



Ignacio Zuloaga y Zabaleta, *My Uncle Daniel and his Family*, 1910, Museum of Fine Arts Boston, Caroline Louisa Williams French Fund

In a time when movement throughout the globe has been severely curtailed, *Americans in Spain* emphasizes the important role that travel has played in creative endeavors. As we look forward to a world that is more open and limitless, this exhibition offers insights into the experience of nineteenth-century tourists, revealing how guidebooks, popular imagery, and art shaped their paths of travel and destinations, in much the same way they do for tourists today. For those who have traveled to Spain, plan to, or simply want to experience the country vicariously, *Americans in Spain* offers to transport visitors to a time and place both familiar and removed from our own experience. 

—Corey Piper, PhD,
Brock Curator of American Art

Americans in Spain: Painting and Travel, 1820–1920 is made possible in part by a major grant from the National Endowment for the Humanities: Exploring the human endeavor. The Henry Luce Foundation is the Presenting Sponsor of *Americans in Spain*.



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Supporting sponsors are the Wyeth Foundation for American Art and the Milwaukee Art Museum's American Arts Society. Contributing sponsors are Christie's and The Gladys Kriebel Delmas Foundation. This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.

The 3D Visualization of the Prado Museum and Interactive Artist Travelers Project and exhibition app were developed in partnership with the Milwaukee Art Museum and Marquette University, including Dr. Eugenia Afinoguénova, professor of Spanish languages, literatures, and cultures, and Tim Korolev and Shiyu Tian, and funded by a Marquette University Explorer Challenge Grant.

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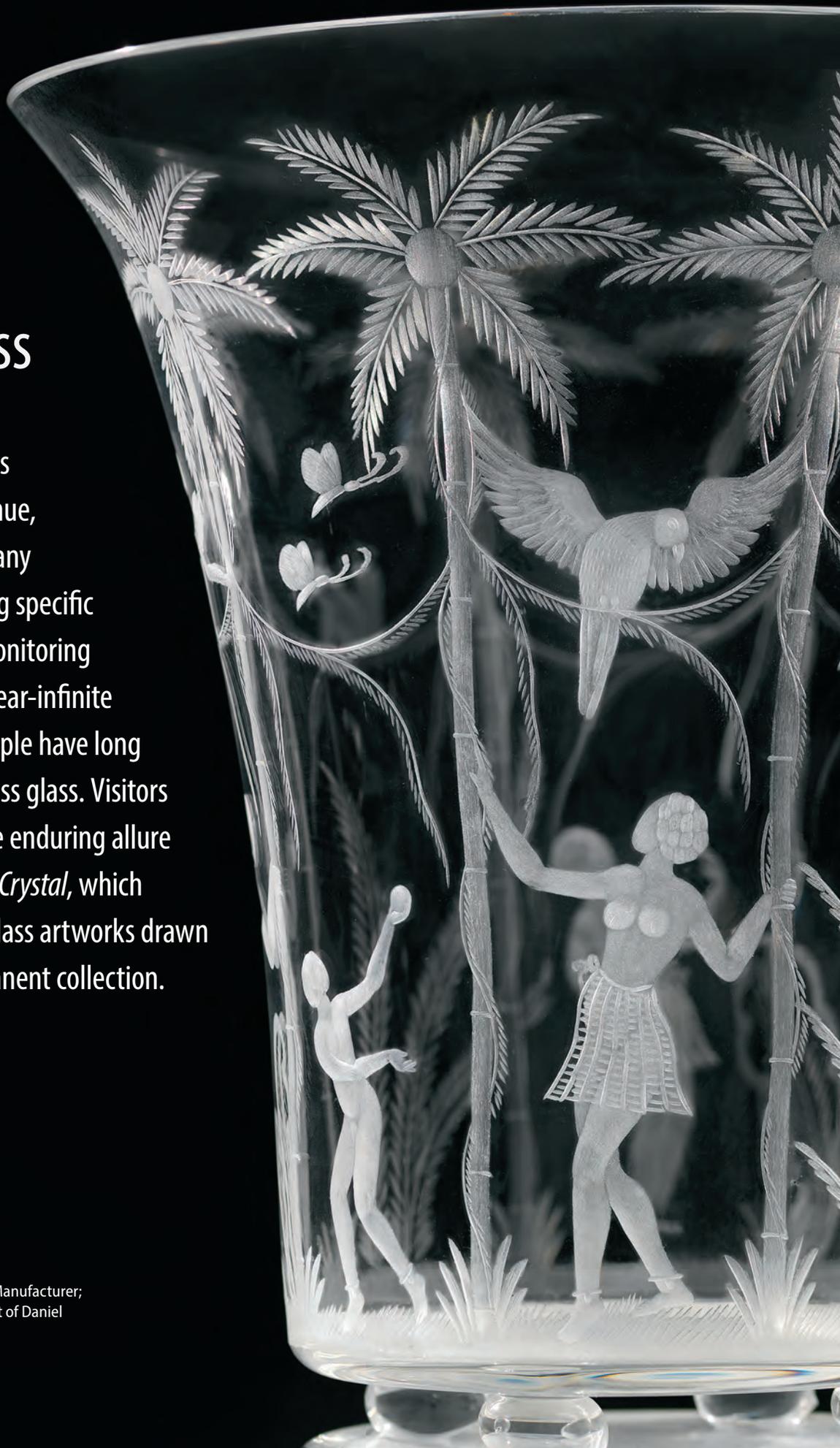
Supporting sponsorship at the Chrysler Museum of Art is provided by the Joan and Macon Brock American Art Endowment.

Local individual sponsors include: Mrs. Joan P. Brock; Dr. and Mrs. Harold J. Cobb, Jr.; Christina L. Goode; Cy and Edith Grandy; Virginia and John Hitch; Sarah Fairfax Kellam; Amy and Kirk Levy; Suzanne and Vincent Mastracco; Patt and Colin McKinnon; Penny H. and Peter M. Meredith, Jr.; Charlotte and Gil Minor; Pat and Doug Perry; Susan and Larry Quate; Meredith and Brother Rutter; Pam and Bob Sasser; Lelia Graham and Randy Webb; Wayne and Ashlin Wilbanks; and Cherie and Michael Witynski.

Clear as Crystal: Colorless Glass
from the Chrysler Museum
Closing July 11, 2021

The Allure of Colorless Glass

An artificial material that is naturally bluish-green in hue, glass can be made nearly any color imaginable by adding specific ingredients and closely monitoring the furnace. Despite the near-infinite possibilities, however, people have long been captivated by colorless glass. Visitors can ponder reasons for the enduring allure of this material in *Clear as Crystal*, which features more than fifty glass artworks drawn from the Museum's permanent collection.



Edvard Hald, Designer; Orrefors Glasbruk, Manufacturer;
Untitled Vase (African Hut Coupe), 1930, Gift of Daniel
Greenberg and Susan Steinhauser

The works selected highlight modern designers and contemporary artists like Edvard Hald, Simon Gate, Stanislav Libenský and Jaroslava Brychtová, Steven Weinberg, and Christopher Ries. Also showcased are objects made by significant historical American and European manufacturers, including Boston & Sandwich, New England, T.G. Hawkes, Libbey, Steuben, Tiffany, Lalique, Gallé, Baccarat, Stevens & Williams, Orrefors, and Barovier & Toso. The exhibition also features several examples of rock crystal quartz that have been generously loaned by Hardy's The Art of Jewelry in Virginia Beach. These include objects in their natural crystal form as well as carved tableware and sculpture by the renowned German gem-cutter Tom Munsteiner.

The quest for perfectly colorless and transparent glass is age-old. At almost every significant moment in glassmaking history, people took great care to make colorless glass. Because of the difficulty of its production, colorless glass was more highly valued than other types of glass being made.

The Persians, Greeks, and Romans created colorless glass to imitate rock crystal, a precious mineral that ranked with gold and silver in its value. During the Renaissance, Venetian glassmakers kept secret recipes for their colorless *crystallo*, renowned for its clarity and strength. English and Central European glassmakers of the seventeenth century experimented with new materials, leading to the production and popularity of "lead crystal." In the eighteenth and nineteenth centuries, Bohemian artisans designed elaborate hand-engraved colorless vessels and American factories produced marvelous colorless cut and pressed glassware. In the twentieth century, the use of colorless glass appealed to a machine-age design style with its clean, modern notion of elegance.

Contemporary artists continue to harness the allure of colorless glass to express their ideas. For Beth Lipman, the material helps her convey ideas about perfection and immortality. "Clear, colorless glass frustrates the eye. The viewer is simultaneously seeing the object, seeing through the object, and seeing reflections on the surface of the object. The optics make the work visually alluring and unattainable, concurrently."

Colorless glass allows Karen LaMonte, well known for her *Reclining Dress Impression*, to examine elusive themes. "Glass is the only material that allows me to weave together the visible and invisible. I chose it because its strength and subtlety lets me reinterpret the female nude—the transparent clothing reveals



the impression of a body without a biography. I see the empty glass dress as a lens that examines culture and identity. The immateriality of clear glass allows me to suggest the intangible aspect of being human—the spiritual dimension."

Artist Luke Jerram also finds that the quality of colorlessness allows him to articulate his perceptions

"By extracting the color from the imagery and creating jewel-like beautiful sculptures in glass, a complex tension has arisen between the artworks' beauty and what they represent."

— Luke Jerram

more clearly. "I was reading a story about HIV in a newspaper, and the illustration used was a brightly-colored diagram. Viruses don't really have a color because they're smaller than the wavelength of light, so we made a small HIV sculpture in transparent colorless glass. By extracting the color from the imagery and creating jewel-like beautiful sculptures in glass, a complex tension has arisen between the artworks' beauty and what they represent."

Displayed side by side, the historical and contemporary artworks in this exhibition reveal the wide array of techniques that have been used throughout history to capitalize on the aesthetic and intellectual opportunities of using clear and colorless glass. The material's unique optical properties—how it reflects, refracts, and transmits light—simultaneously creates beauty for the eye and meditation for the mind, leaving an undeniable impact upon the viewer.

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

ABOVE:
Luke Jerram, *HIV*, 2013,
Museum purchase
©Luke Jerram



ABOVE: Edward Jean Steichen, *In Exaltation of Flowers (Petunia-Caladium-Budleya)*, 1910–1913, On loan from Art Bridges

OPPOSITE PAGE: Edward Jean Steichen, *In Exaltation of Flowers (Golden-Banded Lily-Violets)*, 1910–1913, On loan from Art Bridges

Edward Steichen: In Exaltation of Flowers

February 23–May 30, 2021

A Portrait of Flowers and Friends

A dazzling mural of radiant flowers, shimmering surfaces, and beguiling portraits tells the story of a group of friends who shared a deep bond through their pursuit of the arts and their interest in the symbolic power of nature. *In Exaltation of Flowers*, created by Edward Steichen just before the outset of World War I, was commissioned by Agnes and Eugene Meyer to decorate their New York townhome. Agnes worked as a reporter and was a frequent presence in New York's avant-garde art scene, while Eugene made his fortune in banking and later owned *The Washington Post*. The couple married in 1910 and formed a vibrant social circle that, in addition to Steichen and his wife, Clara, included artists, dancers, and collectors.

After spending the past year in various stages of lockdown at home, it's easy to recognize the couple's motivation to fill their home with lavish representations of nature and images of the people they wanted to keep closest to them. The seven-panel mural, which measures ten feet high and nearly forty feet wide, was never installed in the house, which the Meyers were forced to sell in 1914 due to economic hardships.

In Exaltation of Flowers was more than a decorative piece. The mural commission was also biographical and featured Steichen and his wife, Clara, and other close friends of the Meyers, such as Isadora Duncan, Mercedes de Cordoba, and Charles Lang Freer. In each panel, Steichen placed botanical specimens that aligned with his sitters' dominant personality traits. He drew inspiration for these floral personifications from *The Intelligence of the Flowers* (1907) by Symbolist poet and playwright Maurice Maeterlinck. A copy of the book is included in the Chrysler's exhibition along with objects



from the Museum's collection that explore the sitters' biographies and legacies in greater depth. These include glass objects inspired by Duncan's internationally famous modern dance style and an ancient Chinese bronze vessel like those collected by Freer, which appear as a representation of the collector in the mural.

Now known primarily as a photographer, Steichen spent his early career equally devoted to both painting and photography. The Luxembourg native immigrated with his family to the United States as a toddler, settling in Milwaukee. He forged a close friendship and collaborative relationship with photographer and New York gallerist Alfred Stieglitz. Together, they spurred the development of Photo-Secession, a group dedicated to promoting photography as an art medium, and organized exhibitions at Stieglitz's 291 gallery. In addition to Steichen's mural, the Chrysler's show includes examples of the artist's photographic work from throughout his career. These range from intimate photographic

portraits and dream-like pictorialist landscapes and figure studies to an example of Steichen's wartime photography as director of the Naval Aviation Photographic Unit.

The exhibition also features rarely displayed examples from the Chrysler's nearly complete run of the influential art and photography journal *Camera Work*, which Steichen edited with Stieglitz. Together, these works shed light on an under-appreciated aspect of the career of one of America's greatest photographers while exploring the legacy of a vibrant creative social network and the deeper symbolic meanings hidden in nature.

—Corey Piper, PhD,
Brock Curator of American Art

Robert Davis: Home

March 5–July 11, 2021

Visual Memories and Fantasies

THINK ABOUT YOUR PAST. WHAT IMAGES COME TO MIND?

WHO DO YOU REMEMBER?

Robert Davis showcases memories from his childhood in 1970s Hampton Roads in *Robert Davis: Home*. The exhibition features images of familiar settings from the artist's life in Norfolk, including the home he lived in with other young artists and the Ocean View Amusement Park, where he spent time as a child. Beyond depictions of Davis's hometown, there are also images of influences from throughout his life, including skillful drawings of sports celebrities Jerry Smith and Julius "Dr. J" Erving, pop culture icons Evel Knievel and Vivienne Westwood, and artists Norman Rockwell and Barbara Hepworth.

Davis, who left Norfolk to pursue his artistic career in Chicago and later New York, is elated to have an exhibition in his hometown. "Presenting my work in the community where I was raised and within an institution that inspired me as a young artist is a kind of a homecoming, one that I hope offers dialogue to the people who come to the Chrysler and gives younger artists an opportunity for meaningful connection," he said.

"Presenting my work in the community where I was raised and within an institution that inspired me as a young artist is a kind of a homecoming. . ."

– Robert Davis

Recollections of youth are at the core of Davis's images. His detailed, figurative drawings portray his personal life by presenting small objects and locations with stories attached to them and portraits of his cultural and artistic influences. When looking at the images as a collection, viewers get a glimpse into Davis's mind. They can see parts of his background, the places that meant something to him, and the individuals who helped shape him into an artist.



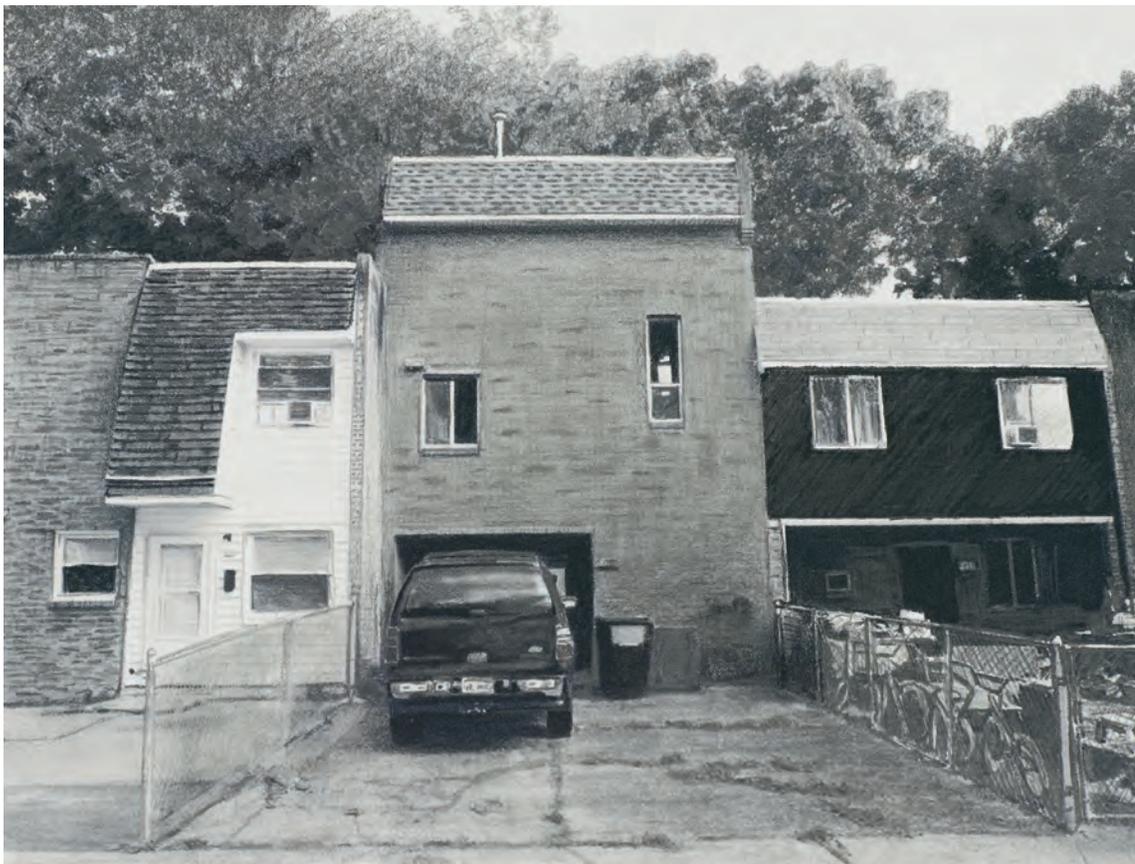
Davis's practice includes painting and wood carving; however, his breathtaking drawings and new sculptural work are the highlights of his exhibition at the Chrysler. The artist has spent years focusing on drawing because "it is the starting point of making any object. A building, a chair, sculpture, painting, or toothpick—you have to draw it out before you can realize it." Though Davis creates fully realized drawings, he also makes sketches in other mediums to see and understand where he is going. He started the biographical body of work featured in *Home* during a residency in the United Kingdom. Rather than bring the equipment and materials needed for painting or woodworking, Davis packed paper and pencils. As the residency was in a rural area, the scenery and quiet atmosphere gave Davis time to reflect.

Reflection often brings to mind influential people, places, and objects. These mental images have power because they encompass the elements that shape people as individuals. Although not all remembrances are joyous, they still hold incredible authority over our abilities to love or hate certain things. With his work, Davis strives to prompt viewers to embark on their own voyage of self-discovery, both good and bad, to find out how the moments, individuals, and places of the past helped make them who they are today and impact who they will become.

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



ABOVE: Robert Davis,
Amusement Park, 2020,
Courtesy of the artist and
Luce Gallery,
Torino, Italy



LEFT: Robert Davis,
Wellington Oaks, 2020,
Courtesy of the artist and
Luce Gallery,
Torino, Italy

OPPOSITE PAGE: Robert Davis,
Couch, 2020, Courtesy of the
artist and Luce Gallery,
Torino, Italy

New to the Chrysler Collection

In the past year, curators at the Chrysler Museum of Art have worked diligently to bring to life the Museum's collecting vision. Some of the most recent acquisitions advance the Chrysler's mission to present a collection that is provocative, enlightening, and diverse in both artists and subject matter.



Edward Mitchell Bannister, *Migration at Sunset*, ca. 1880, Museum purchase

American Art

A sense of pleasing harmony suffuses the entire world that Edward Mitchell Bannister created in *Migration at Sunset*. As the sun sets on a verdant landscape, a single shepherd guides his flock home from their daily pasture. The rich earth, sturdy trees, and swirling hues of the dusk sky that surround the figures form a pastoral vision and strong antidote to the urban realities of the industrializing United States. This picture of unity between human labor and industry and the natural world was a hallmark of the French Barbizon School, which attracted a dedicated following among American artists and audiences in the late nineteenth century. Bannister was one of the most prolific and successful painters among the American Barbizon School, and the acquisition of this canvas marks a considerable addition to the Chrysler's collection. *Migration at Sunset* complements the Museum's strong holdings of works by French Barbizon painters like Jean-François Millet and Théodore Rousseau. Also, it adds a significant work by one of the leading African American artists of the nineteenth century.

Bannister was born in Canada but settled in Boston as a young man, where he worked a variety of jobs while pursuing his early artistic training. As a Black artist trying to succeed in the almost exclusively white professional art world, Bannister maintained that he was motivated by an editorial he read in a New York newspaper that claimed African Americans lacked the ability to produce great art. Bannister provided a definitive rebuttal to the writer's scurrilous claims at the 1876 Philadelphia Centennial Exhibition, where his painting *Under the Oaks* was awarded a first prize medal, the first national art award bestowed upon an African American artist. The exhibition served as the artist's dramatic debut to the American art public and launched his career. Soon after, he settled in Providence, Rhode Island, where he enjoyed a long and prosperous career as one of America's leading landscape painters of the late nineteenth century.

—Corey Piper, PhD,
Brock Curator of American Art



Attributed to Abraham Teniers, *Guardroom Scene with African Soldier Cleaning Pistols*, ca. 1650–1665, Museum purchase

European Art

The Chrysler Museum recently acquired a unique seventeenth-century European painting with an African military man at its center. In this panel artwork, the man looks up at us while sitting and cleaning pistols. He dons an oversized plumed hat and light sleeved undergarment and is surrounded by a marvelous array of arms, armor, flags, and drums. The flag may be that of Hainault, the territory neighboring Brussels, where the painting was likely made. In the background, other soldiers—one still in armor—drink, gamble, and sleep. They evoke the many kinds of foreign mercenary soldiers that were a constant presence in the Netherlands during the long war between the Protestant Northern provinces and Spain. The arrival of this painting is part of an effort to represent the full range of people involved with European art and represented by it.

This work is signed by David Teniers the Younger (1610–1690), whose *Surgeon* ranks among the Chrysler's finest Flemish paintings. However, it is clearly by another member of the prodigious and well-organized Brussels workshop Teniers administered. It was hardly unusual for painters to sign works by their assistants. Teniers

produced a large number of similar tavern and guardroom scenes, often repeating and transposing motifs and figures. This one stands out because of the striking and sensitive portrait of the Black man at the center. It is unique in his oeuvre.

Further research revealed a connection between this work and a pendant pair of similar guardroom scenes in the Prado Museum, each of which includes an African man. These paintings are attributed to David's younger brother and studio assistant Abraham Teniers (1629–1670), by whom only a single signed work survives. That work features the stronger blues and ochres visible in the Chrysler and Prado compositions.

When Mark Lewis, the Chrysler's conservator, completed its restoration, the brilliance of this composition reemerged. The fine, dashing, and sensitive strokes used to paint the man's face now stand out from the rest of the work, leading us to revisit the attribution question. Perhaps this key and striking detail was by David Teniers the Younger after all! Additional research will be required to confirm this.

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



"I reference the issues most pressing to our own time—from environmental harm, gun violence, or the continuing needless loss of our young Black men."

—Barbara Earl Thomas

Glass

Storm Eater beautifully demonstrates the mastery of Barbara Earl Thomas as a visual storyteller. The Seattle-based artist's distinctive graphic style is recognizable across the many different mediums she uses, including egg tempera painting; cut paper, steel, and Tyvek; linocut and woodblock printing; and blown glass.

Glass is a relatively new medium for Thomas, who discovered its possibilities during a residency in 2015. She quickly fell in love with glass because the transmission of light through the material activates her imagery in a beautiful and profound manner, while the vessel format allows an image to be continuous.

In this vase, Thomas carves away an opaque black layer of glass to reveal an under-layer of transparent aqua glass. Human figures, storm clouds, snatches of scenery, and the words "High Winds" and "Storm Eater" swirl around the sides of the vase. Hurricane-force winds and seas, as well as fear and destruction, are apparent in these images. Some figures cling to rooftops or appear to be tossed about in stormy seas. The imagery also reflects how human beings try to control what we don't understand. The artist presents figures that are literally trying to internalize the storm by ingesting it.

While Thomas notes that *Storm Eater* refers to climate change and the increase of superstorms, the storm could also be an allegory for other societal issues that occupy the artist's mind. "I reference the issues most pressing to our own time—from environmental harm, gun violence, or the continuing needless loss of our young Black men." Thomas explains that her use of dramatic tension helps her draw viewers in, finding their own meanings and connections.

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

Modern and Contemporary Art

Samuel Levi Jones's *Motives* is among several works that were added to the Chrysler Museum's modern and contemporary collection last year. The new piece by the Indianapolis-based artist is a large collage of deconstructed canvas history book covers stitched together over a canvas backing. The work is part of the artist's ongoing practice of creating paintings and print collages using different book covers. Usually, he removes any text on the covers; however, two titles are visible in this work: *Motives of Men* and *History*. "The title originally came from the text on the cover, and this made me think about the state of things... There is so much destruction, and based upon these things, it is always important to consider and question the motives of [men]," Jones said. The titles thus work together so viewers can consider the world around them, both past and present, and ponder the motivations behind those actions.

Jones uses history books to prompt people to recognize how these objects reference issues of power, authority, representation, and recorded history. In dismantling book covers, the artist is suggesting the information one finds within those books, especially the now controversial thoughts of fact, merit reconsideration. In a time when individuals are questioning the very idea of what constitutes a fact, Jones wants viewers to think about the information they find in books. For example, most students assume the knowledge they glean from textbooks is indisputable fact. Even though the material is true, many now wonder if they are receiving the complete narrative. As scholars continue to research past and present histories, the old adage of "history is written by the winners" still holds. Even with the same event or moment in time, perspective can change the meaning of truth. *Motives* serves as a reminder that knowledge is much more complex than many want it to be.

Vulgar, a recent work by acclaimed international artist Mel Bochner, is also new to the Chrysler collection. The title and various



LEFT: Mel Bochner, *Vulgar*, 2004, Museum purchase

BELOW: Samuel Levi Jones, *Motives*, 2020, Museum purchase

synonyms for it are painted in a rainbow of bright colors against a vibrant yellow background. Bochner has a long history of including representations of language in his work, first as black and white drawings and later in swaths of color. Throughout his career, he has been fascinated by how text was and was not understood and how it functioned in society.

Bochner began his colorful, painted textual imagery in the 1990s. He was influenced by the Austrian philosopher Ludwig Wittgenstein, who was fascinated by the idea that a word could not accurately represent the object, person, place, or thing it stood for. For example, does the word “apple” accurately present the fruit or does an image better convey it? Bochner was also reading Wittgenstein’s book *Remarks on Colour*, which was a study of different colors using logic. With all of the philosopher’s ideas in his head, Bochner began a series of paintings with German and English words and phrases in jewel and pastel tones against a horizontally striped background of similar hues. The resulting images were hard to look at because the color contrasts were so intense.

Although Bochner’s color choices for the text are the same, *Vulgar* is a slightly different work with a solid colored background that makes the painting easier to read. The shape of the text is incredibly crisp and tight, and one can even see the artist’s pencil lines that ensured the words were painted on the exact same plane. The work also has a humorous element; though Bochner’s technique and orientation are rigid, the words are synonymous with “unrefined,” creating a fun opposition in the work and in the history of museums, which were originally spaces reserved for “civilized and refined” art and culture.

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



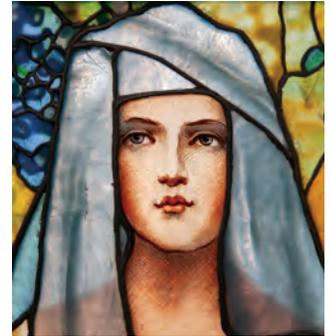
IMAGE COURTESY OF GALERIE LEUNG

“I am ultimately thinking about information that is selectively left out.”

— Samuel Levi Jones

Conserving Visitor Favorites

For decades, Chrysler visitors have flocked to the Museum to experience the beauty and wonder of two stained-glass windows created by Tiffany Studios.



The early-twentieth-century works, *Woman in a Pergola with Wisteria* and *While Shepherds Watched Their Flocks at Night*, are among the most beloved objects in the Museum's collection. To ensure that the community will enjoy these treasures for many generations to come, the Chrysler temporarily removed the artworks from the Glass Galleries last year to undergo special conservation treatment by E.S. Taylor Studio in Richmond, Virginia. The year-long project is made possible by a grant from the Sherman Fairchild Foundation. The windows will return to the galleries later this year.

Glass can change or break down over time. In window glass, various conditions can increase or accelerate the process, including temperature fluctuations, moisture, grime, and the internal stresses on the glass arising from an architectural setting. Conservators at E.S. Taylor Studio will meticulously clean and repair the stained-glass

panes of the Tiffany windows. They will also stabilize the lead solder joints, iron armature, and wood framework that supports the structure of the windows.

The Tiffany windows were gifted to the Chrysler Museum of Art in 1978. *Woman in a Pergola with Wisteria*, a gift from Walter P. Chrysler, Jr., is a triptych that once graced Pembroke Estate, Captain Joseph De Lamar's Long Island home built between 1914–18 and demolished in 1968. The Biblical scene of *While Shepherds Watched Their Flocks at Night*, a

work that was given by William J. Feldstein, Jr., indicates the window was commissioned for a Christian church or chapel, but nothing further is known about its original architectural context.

The two windows are outstanding examples of their type. At the turn of the twentieth century, Louis Comfort Tiffany's studios (New York, 1902–1932) became famous for designing monumental leaded glass windows, which were commissioned for private homes, public buildings, and religious structures. The makers achieved impressive visual effects and painterly qualities with the use of innovative specialty glasses. Some 5,000 varieties of glass—including textured “drapery glass,” multicolored “streaky glass,” and speckled “confetti glass”—were produced at Tiffany's glass factory in Corona, New York. The panes were often layered or plated to create additional depth and texture.

Conserving the two Tiffany windows is the second of several conservation projects to be funded by the Sherman Fairchild Foundation grant over three years. In 2019, the Chrysler used the grant to conserve and move *Big Six* and *Floor Kite XII*, Cor-Ten sculptures near the Museum entrance. Upcoming conservation projects will include Virginia daguerreotypes, a nineteenth-century photo album of images collected by Irene Leache and Anna “Annie” Cogswell Wood, and a work by Thomas Cole.

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

ABOVE: Tiffany Studios, *Woman in a Pergola with Wisteria* (detail), ca. 1910–14, Gift of Walter P. Chrysler, Jr.

LEFT: Art Preparator Mensah Bey (left) and Exhibition Designer/Fabricator Clark Williamson (right) remove *Woman in a Pergola with Wisteria* from the Glass Galleries.





Exhibition Designer/Fabricator Clark Williamson (left) and Conservator Mark Lewis (right) assess *Woman in a Pergola with Wisteria* before conservation.

THREE DETAIL PHOTOS: SCOTT TAYLOR, E.S. TAYLOR STUDIO



LEFT TO RIGHT:
 Detail of deteriorating
 "confetti" glass
 Detail of fractured glass with
 multiple cracks
 Poorly-placed, historically-
 inaccurate support bar

A Whimsical Gateway to the Chrysler

Standing at a whopping thirty-four-feet tall, *Jumbo-Wumbo Technico* is by far the Chrysler Museum's biggest work to date, but that's not necessarily what makes the newly unveiled sculpture so special.

Tommy Fox, *Jumbo-Wumbo Technico*, 2020, Gift of J. Douglas Perry; Thomas L. Stokes, Jr.; and Joseph T. Waldo, with support from Thomas W. Godfrey, Jr.; Colonna's Shipyard, Inc.; John E. Payne, Jr.; and Thom White, Work Program Architects

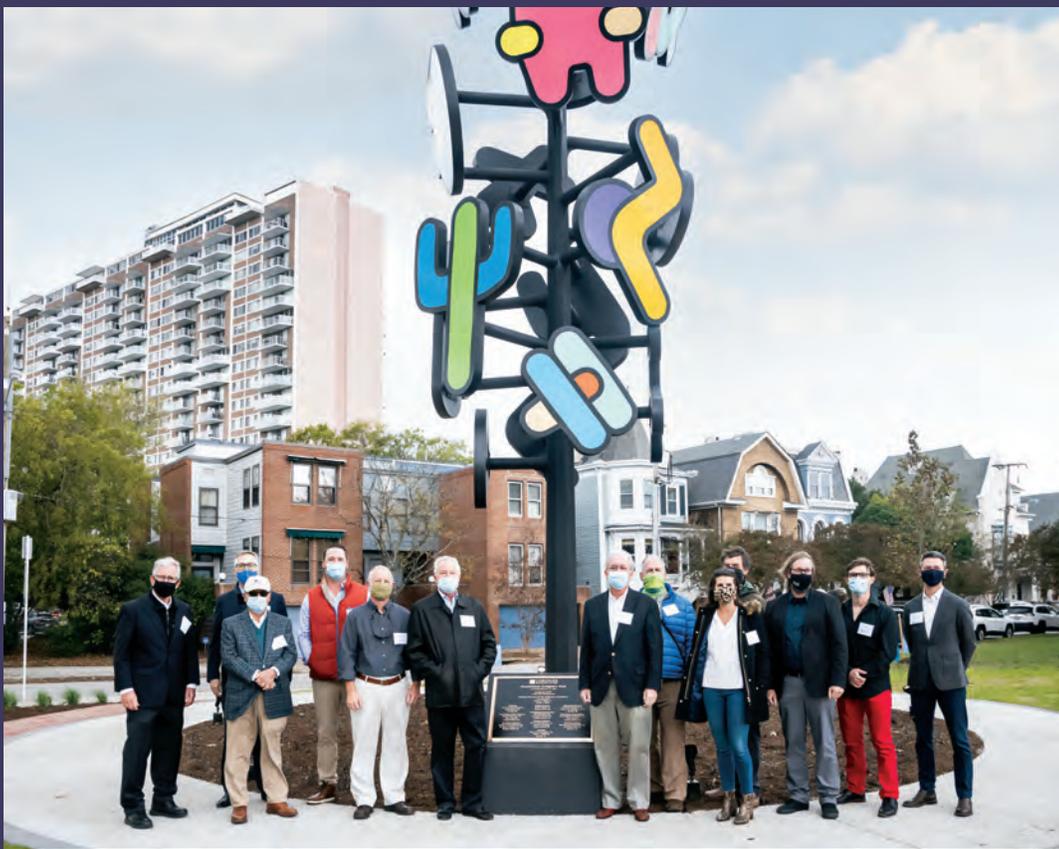


WILL HAWKINS PHOTOGRAPHY

Several years ago, Museum supporters Doug Perry, Tom Stokes, and Joe Waldo partnered with Director Erik Neil to transform an empty, city-owned plot of land at the corner of Yarmouth Street and Brambleton Avenue. They envisioned a park with bold sculptural works.

At the time, the Chrysler was working with Work Program Architects and city planners to assemble a long-term strategy for developing the Chrysler campus. Securing green spaces around the Chrysler was of paramount importance, but the city plot had special appeal as well. As the southwest entrance to the NEON District, the space offered an opportunity to announce to people otherwise whizzing down Brambleton Avenue that the Chrysler Museum and all the creative energies of Norfolk's first official arts district are just one block away.

Jumbo-Wumbo Technico is nothing short of a proclamation that creativity abounds nearby. Richmond-based artist Tommy Fox describes it as "a lofty whimsical tower" that uses color theory and visual contrast to create a bright, accessible, and pleasing design. "Whether the viewer spends a moment looking up or an afternoon in the grass, I encourage them to ponder happily and dream with abandon," said Fox. "Living in a world that is increasingly skeptical of old systems and values, I felt the need to incorporate modern colors and materials at the forefront. The playful symbols, affectionately called 'splox,' are open to interpretation rather than prescribed to one man's history or one war. In the place of severe, imposing reminders of a past that didn't always offer equity or accessibility, I hope to relate a vision of joyful fellowship and boundless possibility."



WILL HAWKINS PHOTOGRAPHY

Members of the Chrysler Museum sculpture committee; Chrysler Museum staff; site engineers and project managers from Colonna's Shipyard, Inc., Rood Land Surveying, and Winn Nursery of Virginia; Work Program Architects; and the artist.

Some people will see the sculpture as a tree. Others might see a boat's mast. It might even look like a monument to a long-lost clan of alien robots. Whatever you like—the artist has deliberately left the sculpture open to interpretation. I like to think of it as a bizarre signpost, like something Alice would encounter in *Through the Looking-Glass*. It points toward several creative directions you can take: the Chrysler Museum and all the wonders there, the arts district beyond, and all that your imagination can dream up. *Jumbo-Wumbo Technico* presents the opportunity to look closely, reflect, and let the mind wander—putting into concrete form the Chrysler Museum's ideals.

The sculpture also underscores the value the Chrysler places on community. Constructing the sculpture and developing the site was a team effort that brought several community participants together—an effort that has become all the more vital during the global pandemic. The artist worked closely with Perry, Stokes, and Waldo; the Chrysler staff; volunteers from Colonna's Shipyard, Inc.; contractor John Payne; and architect Thom White from Work Program Architects. Several other groups helped produce the "splox," develop signage and lighting, plant new trees and landscaping, and ultimately transform what was once a forgettable empty lot into a vibrant and engaging work of art.

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



WILL HAWKINS PHOTOGRAPHY

LEFT TO RIGHT:
The Honorable
Robert "Bobby"
Scott, Tommy Fox,
and The Honorable
Elaine Luria

"In the place of severe, imposing reminders of a past that didn't always offer equity or accessibility, I hope to relate a vision of joyful fellowship and boundless possibility."

— Tommy Fox



DOUBLE TAKES: Fresh Interpretation Through Unlikely Pairings

TOP: A Hellenistic sculpture appears alongside Karen LaMonte's contemporary work *Reclining Dress Impression* (bottom) in Gallery 108.

Later this spring, you will find an icon of the Chrysler collection, the striking portrait of Archduchess Isabella Clara Eugenia attributed to Peter Paul Rubens, beside a scorched piece of canvas by contemporary artist Willie Cole. The provocative pairing is one of the Museum's new Double Takes, unlikely juxtapositions or mini-installations that encourage critical engagement with a concept or theme.

The Museum first installed several Double Takes as part of the 2014 renovation, and the selections typically paired objects from different periods. For example, Kehinde Wiley's 2006 portrait *Saint Andrew* was installed among martyrdom images in the Baroque galleries. A contemporary dress form cast in glass by Karen LaMonte was placed amid the Museum's collection of Hellenistic sculpture. The Double Takes

reinforce learning objectives for each gallery while offering something unexpected that might deepen visitors' engagement.

Thanks to the work of Avery Bolden, an Association of Art Museum Directors intern, the Chrysler conceptualized, developed, and produced new Double Takes that align with the Museum's current priorities, namely focusing on the relationship between the Chrysler's collection and themes of access, diversity, and inclusion.

The portrait of Archduchess Isabella Clara Eugenia presents a regal figure at the height of her powers. Festooned with pearls and gems and haloed by an extravagant lace collar, the commanding portrait asserts the imperial sovereign's extraordinary wealth and influence. Pairing the work with Cole's scorched

canvas offers a powerful reflection and critique of the Archduchess' authority. Cole made his work by setting a hot iron on a piece of canvas until it left a burn mark that resembles historical diagrams of slave ships and references the work of his elders, who cleaned and pressed clothes as housekeepers for white families in the 1930s and 1940s. When the works are put in dialogue, the Archduchess begins to look different, at once drawing attention to how the fabric in her portrait—her lace collar, handkerchief, and brocade wallpaper—assert her power, while calling to mind that the Atlantic slave trade invoked by Cole's work began to take hold during her reign.

The Double Takes project was ideal for an intern because it had the scope of an exhibition with object research, interpretation development, public relations coordination, and installation management. However, its scale could be compressed into a tight summer schedule. Bolden and I worked closely to set goals that would redefine Double Takes. We began by reading several key texts on museum interpretation and contemporary museum politics before touring the galleries to identify existing interpretive themes and discuss ways to integrate them with Double Takes. We also spent several hours looking at objects in storage and reviewing our collections database. Next, Bolden met with each curator and the education team to learn more about their work. We tasked Bolden with producing twenty-five proposals for Double Takes. She produced nearly fifty!

Each proposed Double Take raises challenging historical and contemporary questions about themes like racial representation, standards of beauty, masculinity, implicit bias, white supremacy, and youth culture, among many others. Several dozen Double Takes will be on view by this spring.

Bolden, a senior at Old Dominion University at the time, came to the Chrysler last summer as a part of the Association of Art Museum Directors' paid internship program designed to engage undergraduate students from underrepresented backgrounds and nurture their careers. She was selected from among several highly qualified candidates and stood out because of her record of academic achievement, excellent writing skills, research experience, and genuine inquisitiveness about museum careers. Before her internship at the Chrysler, she pursued fascinating and original research on polychromy, ancient Greek sculpture, and race.

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



Attributed to Peter Paul Rubens, *The Archduchess Isabella Clara Eugenia*, ca. 1616, Gift of Walter P. Chrysler, Jr.



Willie Cole, *Untitled*, 1991, Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts, and Symons Funds, 2011 © Willie Cole

INCLUSION DIVERSITY EQUITY The Chrysler IDEA: A Museum for All ACCESSIBIL

After a fourteen-week closure due to COVID-19, the Chrysler Museum reopened its doors last summer amid a time of deep division in the country. The renewed force of the Black Lives Matter movement compelled museums to examine their practices and priorities. The Chrysler's response was the IDEA Committee. An acronym for Inclusion, Diversity, Equity, and Accessibility, the IDEA Committee is comprised of volunteers from departments across the Museum. Their mission is to guide the Chrysler's trajectory in pursuit of a more diverse audience; a collection and exhibition schedule that reaches and represents the largest possible percentage of the region; and internal policies that make every employee, volunteer, and partner feel safe, valued, and empowered.

The IDEA Committee recognizes that perceived barriers to visitation exist and that, in the past, museums had reputations of being inaccessible or overly academic. The visitor services team actively seeks to identify and dismantle barriers to visitation with training and discussion on identity and the

museum experience, inclusion, welcoming diverse communities, engagement techniques, accessibility, American Sign Language, and more. KultureCity's Sensory Inclusive™ Certification and Sensory Inclusive Bags, training and resources from NAMI (National Alliance on Mental Illness), large-print labels, Touch Tours for people with blindness or low vision, and visitor guides in Spanish and German along with a diverse gallery host team help the Chrysler create meaningful experiences for everyone and reflect the community it serves. Chrysler Museum docents also complete inclusivity and bias training.

The Chrysler's commitment to the community extends beyond the galleries through partnerships with organizations such as Teens with a Purpose, Hampton Roads Pride, Envision Lead Grow, the Foodbank of Southeastern Virginia and the Eastern Shore, and the YWCA. Many of these partnerships date back several years and inform the role of museums and cultural institutions as spaces for education and enjoyment. The Chrysler makes Museum spaces



BEN BOSHAHART



BEN BOSHAHART

KultureCity's Sensory Inclusive Bags filled with items that can help lessen sensory overload are available at the Museum Welcome Desk for visitors of all ages.

ITY

available to these non-profit organizations and community groups and others who use the collection and exhibitions to raise awareness about issues and topics related to their work. Community advisory committees comprised of local subject matter experts offer insight into presenting exhibitions and developing related programs and events. Exhibitions such as *Beyond the Block*, a show of artwork created by inmates in local jails, and *A Good Life, Illustrated: Art Created by the Children and Young Adults of St. Mary's Home* allow local artists to express themselves beyond the confines of their environment and give the community an opportunity to more completely understand the unique experiences and perspectives of others.

The Chrysler is also committed to presenting diverse perspectives through the Museum's programs and collection. Last year, the Museum hosted a series of book clubs to explore social injustice and racial inequality. It has also long been a goal to prioritize underrepresented artists in acquisitions

and exhibitions. Today, rebranding the non-western galleries is of high priority. IDEA Committee members recognize the need to emphasize the nuance and complexity of artworks from indigenous peoples and early civilizations. Reprioritizing the care, interpretation, and display of the non-western works and highlighting, recontextualizing, and integrating them into the broader Chrysler collection will help the Museum achieve this goal. The Chrysler also continues to make notable strides in acquiring works by women and Black artists.

While working to create an enriching and enlightening space for visitors, the Chrysler staff has also committed to learning and growing together to foster a more inclusive workplace. Last year, staff members participated in training that addressed diversity, inclusion, cultural awareness, hospitality, anti-harassment, discrimination, and unconscious bias. A diversity and inclusion consulting firm presented a workshop to address racial stereotyping, equity in race and ethnicity, explicit and implicit bias, microaggressions, microinsults, and microinvalidations. An electronic suggestion box allowed everyone on staff to voice their concerns and offer constructive feedback. The Museum also assessed talent acquisition, employee development, performance evaluations, promotions, and terminations to identify and remove potential biases and inequities. A new partnership with Norfolk State University will help widen diversity in the museum profession by offering a paid internship to a student from the historically Black university. Going forward, the Museum will continue to build on this knowledge to advance the IDEA Committee's mission and ensure a strong culture of diversity, inclusiveness, and equity for the staff and visitors.

IDEA Committee Members Michael Berlucchi, Community and Government Relations Manager; Mirna Blair, Director of Human Resources; Karen Dutton, Assistant Visitor Services Manager; Jennifer Hand, Gallery Host; and Taylor Surratt, Visitor Services Manager, contributed to this report.

New Trustees 2020-2021



IMAGE COURTESY OF GLENN CARRINGTON

Glenn Carrington

Dean, School of Business, Norfolk State University

With more than three decades of private practice and federal government experience, Glenn Carrington prepares students for business and entrepreneurship through his aggressive fundraising efforts, passion, and advocacy. *"As a trustee of the Museum, I especially look forward to uniting people during this time of social unrest through experiences at the Museum that delight, inform, and inspire while ensuring that the Museum becomes even more efficient at enriching and transforming lives through art."*



IMAGE COURTESY OF MARK DREYFUS

Mark Dreyfus

President, ECPI University

Mark Dreyfus has held various executive positions at ECPI since 1982. His service to the community includes positions on several boards, including the Virginia Chamber of Commerce. *"As we look to find ways to bring people together in these difficult times, Museums are the one place we can put aside our differences and let our imaginations roam. Art is the salve that can help heal wounds and divisions."*



IMAGE COURTESY OF RONY THOMAS

Rony Thomas

President and CEO, LifeNet Health

Rony Thomas has more than two decades of experience in the medical device and tissue engineering industries. He serves on the board of directors and in advisory roles for several for-profit and nonprofit organizations nationally and internationally and is eager to work with the Chrysler. *"The Chrysler Museum is a civic asset and its ability, through its exhibits, to engage the senses and showcase human creativity is marvelous!"*



IMAGE COURTESY OF DR. JANICE UNDERWOOD

Dr. Janice Underwood

Chief Diversity, Equity, and Inclusion Officer, Commonwealth of Virginia

Dr. Janice Underwood is committed to addressing racial, ethnic, disability, gender-based, and other cultural inequities in Virginia state government. *"My serving as a trustee to the Chrysler Museum is critically important... We as a collective must move beyond hollow 'diversity statements' and tokenism and toward action that models the return on investment for diversifying our boards... and the ways the arts community leverages its influence to advance equity and foster reconciliation for humanity."*



IMAGE COURTESY OF CHARITY VOLMAN

Charity Volman

President, TowneBank, Norfolk

Charity Volman has more than thirty years of experience in finance and leadership. She is also active in the community as a member of several boards, President of the Greater Norfolk Corporation, Vice President of the d'Art Center, and a mentor and member of Old Dominion University's Women's Initiative Network (WIN). *"As a Hampton Roads transplant, I have enjoyed experiencing the 'wonder' of the Chrysler Museum for years. The opportunity to now serve as a trustee of this amazing community asset is exciting. Given the challenges in the world today, I can't think of a better time to leverage the inspirational aspect of art, art appreciation, and art education to find comfort and joy. I'm extremely proud to be associated with an organization that can provide that."*

2020–2021

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CREDITS

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Graphite on paper, Courtesy of the
artist and Luce Gallery, Torino, Italy;
Robert Davis (b. 1970), *Amusement
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Courtesy of the artist and Luce Gallery,

Torino, Italy; Robert Davis (b. 1970),
Wellington Oaks, 2020, Graphite
on paper, Courtesy of the artist and
Luce Gallery, Torino, Italy; **PAGES
20–23:** Edward Mitchell Bannister
(American (born Canada), 1828–1901),
Migration at Sunset, ca. 1880, Oil on
canvas, Museum purchase, 2020.22;
Attributed to Abraham Teniers
(Flemish, 1629–1670), *Guardroom
Scene with African Soldier Cleaning
Pistols*, ca. 1650–1665, Oil on panel,
Museum purchase, 2020.7; Barbara
Earl Thomas (American, b. 1948),
Storm Eater, 2018, Blown and
sandblasted glass, Museum purchase,
2020.21; Samuel Levi Jones (American,
b. 1978), *Motives*, 2020, History book
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1940), *Vulgar*, 2004, Oil and acrylic on
canvas, Museum purchase, 2020.4;
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Leaded glass with copper foil, stain,
and enamel, Gift of Walter P. Chrysler,
Jr., 78.477; **PAGE 26:** Tommy Fox
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Technico*, 2020, Steel, powder coated
aluminum, and polyurethane with
gilded bronze, Gift of J. Douglas Perry;
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Work Program Architects, 2020.18;
PAGE 29: Attributed to Peter Paul
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P. Chrysler, Jr., 71.462; Willie Cole
(American, b. 1955), *Untitled*, 1991,
Scorch on canvas in metal frame, Gift
of the American Academy of Arts and
Letters, New York; Hassam, Speicher,
Betts, and Symons Funds, 2011, 2011.5.1
and 2011.5.2 © Willie Cole **ON THE
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1952), *Holiday*, 1998, Cut, ground, and
polished optical crystal (glass), Gift
of Stanley Asrael, 2019.47.2; William
Merritt Chase (American, 1849–1916),
Carmencita, 1890, Oil on canvas,
Metropolitan Museum of Art, Gift of
Sir William Van Horne, 1906; Edward
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*In Exaltation of Flowers (Petunia-
Caladium-Budleya)*, 1910–1913,
Tempera and gold leaf on canvas,
On loan from Art Bridges; Robert
Davis (b. 1970), *James Baldwin*, 2020,
Graphite on paper, Courtesy of the
artist and Luce Gallery, Torino, Italy

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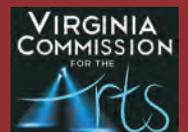
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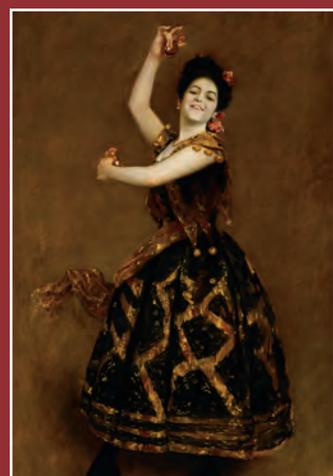
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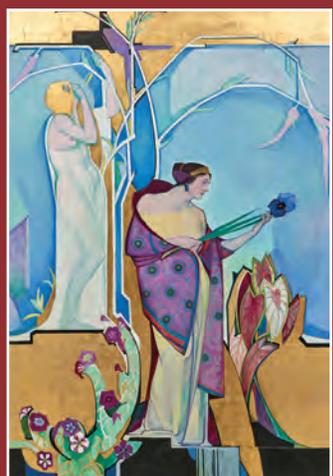
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1820–1920
February 12–May 16, 2021



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In Exaltation of Flowers
February 23–May 30, 2021



Robert Davis:
Home
March 5–July 11, 2021