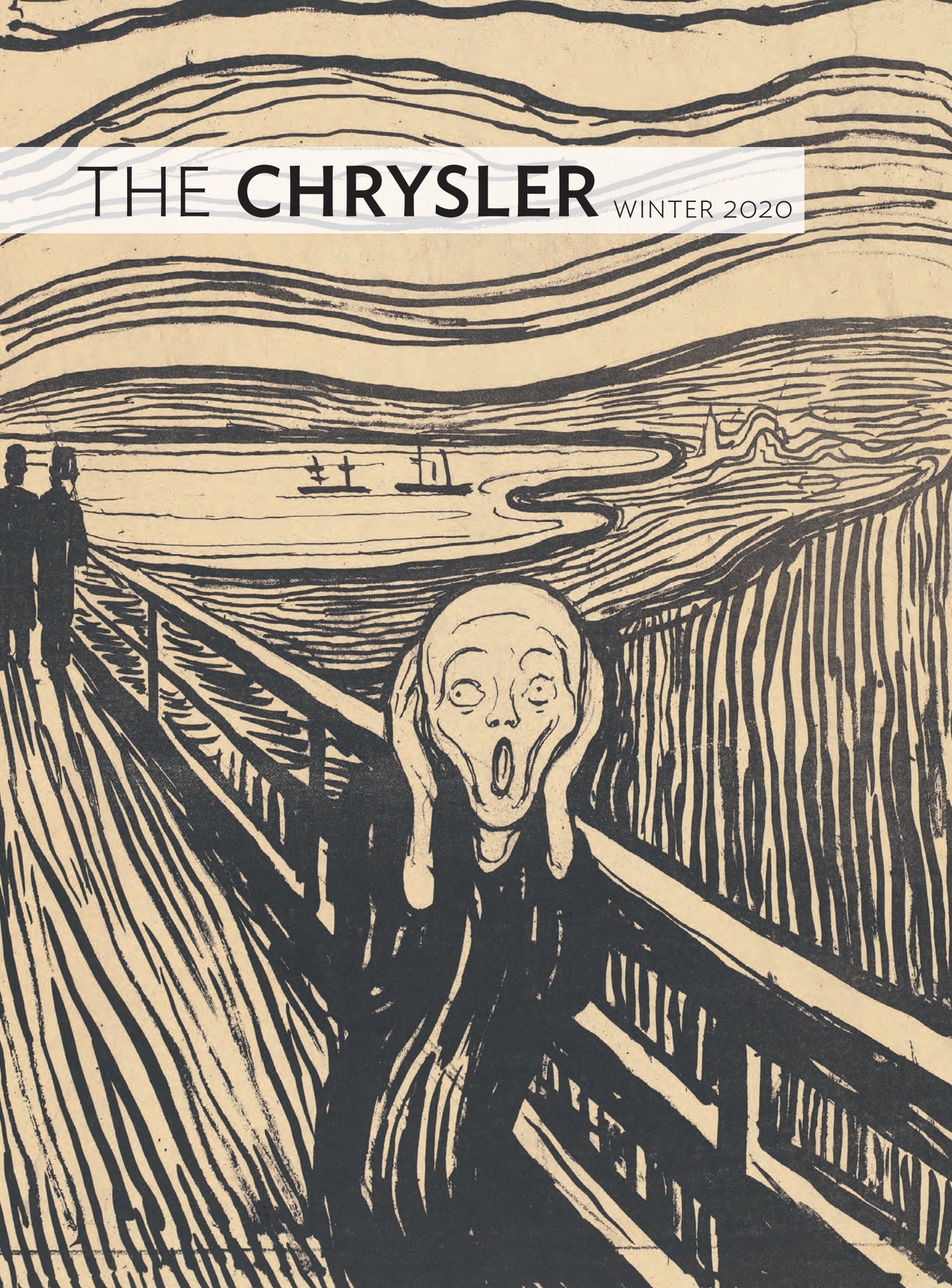


THE CHRYSLER

WINTER 2020



Save the Date
June 19–September 20, 2020

Strandbeests: Theo Jansen's Fantastical Beach Creatures



Theo Jansen, *Animaris Mulus*, 2017, Courtesy of Theo Jansen, Photo by Alexander Schlichter



Building the Collection to Tell New Stories

One of the cornerstones of excellence at the Chrysler Museum of Art is the outstanding collection. We pride ourselves on the depth and quality of our holdings in European and American painting and sculpture as well as comprehensive collections of photography and glass. We have fine selections from ancient Egypt, Greece, Rome, Assyria, and pre-colonial Latin America as well representative works from Asia and Africa. These marvelous pieces allow us to appreciate the breadth of human creativity and educate our visitors about the cultures of other times and places.

As proud as we are of our masterpieces, we recognize that there are more stories to tell. The collection was largely formed by the interests of Jean and Walter P. Chrysler, Jr. and a few trusted advisors and dealers in the third quarter of the twentieth century. Today, we seek to build on the strengths of the collection but also explore new areas and keep the Museum at the forefront of the field. Scholars have reassessed the traditional history of art, frequently bringing attention to the contributions of women and people of color as well the broad geographic range of artistic production. As a result, the Chrysler seeks to build the collection to tell a fuller story.

Last year, the Chrysler purchased a Besamim—a very fine spice box that may have been used as part of the Sabbath ceremony. The first significant work of Judaica acquired by the Museum in decades, the intricately worked silver object was produced within the Ottoman Empire and attests to the rich cultural crosscurrents at play in the nineteenth century. Similarly, the acquisition of works by Owusu-Ankomah and Wura-Natasha Ogunji will help us present a better story of modernism in Africa. The purchase of a stained glass artwork by Judith Schaechter allows us to expand the narrative on the role of women in the contemporary glass world.

I am appreciative of the generous supporters who have contributed the funds over many years that allow us to acquire objects in strategically meaningful ways. We hope that the carefully selected additions will add luster to our sparkling collection.

A handwritten signature in black ink, appearing to read "Erik".

Erik H. Neil, *Director*

On View

Dan Dailey: Character Sketch

February 21–June 14, 2020

Edvard Munch and the Cycle of Life: Prints from the National Gallery of Art

February 28–May 17, 2020

Jim Dine's Pinocchio

February 28–May 17, 2020

The Architecture of Slavery

Closing March 1, 2020

The Following Eye: Photographs by Dawit N.M.

March 20–July 19, 2020

Maizelle: Celebrate Me Home at the Willoughby-Baylor House

Closing March 29

Waterscape: Picturesque Views of Hampton Roads

Closing April 5, 2020

Brendan Fernandes: Bodily Forms

Closing June 28, 2020

ON THE COVER: Edvard Munch (Norwegian, 1863–1944),
Geschrei (The Scream), 1895, Lithograph, National Gallery of Art,
Washington, Rosenwald Collection, 1943

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PHOTO BY EISENHEUER PHOTOGRAPHY

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E. Munch

Edvard Munch and the Cycle of Life:
Prints from the National Gallery of Art
February 28–May 17, 2020

Edvard Munch

AND THE Cycle of Life

PRINTS FROM THE NATIONAL GALLERY OF ART

This winter, the Chrysler welcomes its first-ever exhibition dedicated to the renowned Norwegian modern artist Edvard Munch, whose *Scream* has become one of the most iconic works of art in history. The National Gallery of Art in Washington, D.C. is generously lending fifty prints from its extensive holdings of works by Munch. The Chrysler's exhibition highlights the gifts of Sarah G. and Lionel C. Epstein, whose dedication to Munch and generosity to the National Gallery of Art have been matchless.

The exhibition introduces Chrysler visitors to Munch's tempestuous but highly successful career and follows the theme that dominates throughout his work: the cycle of life. For the troubled artist, using this grand framework served as the stage for his numerous tragedies, anxieties, and frustrations that became the subject matter of his art. Focusing on themes like love and death helped him survive and continue his remarkably successful career.

The Chrysler exhibition presents Munch's life as an artist in three sections: Munch as a Bohemian Artist, Munch's *The Frieze of Life*, and *Alpha and Omega*.

Munch was haunted by tragedy and grief throughout his younger years. When he was five years old, he lost his mother to tuberculosis. His only sister, Sophie, succumbed to the same disease several years later. Munch was plagued by chronic bronchitis his entire life.

His father, a military physician, persuaded him to train for a career in engineering. However, after only a year of technical college, Munch shifted course and enrolled in the Royal Academy of Art in 1881. His success inspired Frits Thaulow, the leading artist in Norway, to fund his first travel outside Norway, a trip to Antwerp and Paris in 1885. Upon his return, Munch was drawn into the bohemian circle of the anarchist Hans Jaeger to the grief of his religious family. He eventually became disaffected by the Academy's rigid program and formed a group that seceded



Edvard Munch,
Peer Gynt, 1896

from the institution. He first exhibited independently in Kristiania (present-day Oslo), Norway in 1889 and returned to Paris on a Norwegian government grant. During the second visit, he experienced the work of Paul Gauguin and Henri de Toulouse-Lautrec and joined classes by the influential teacher and director of the *École des Beaux-Arts* Léon Bonnat (Léon Bonnat School of Fine Arts).

Munch subsequently moved between Nice, Paris, and Norway and in 1892 was invited by the Berlin Artists Association to exhibit his work. However, the raw, explicit character of his compositions and his expressive use of color drew protest and forced the closure of the exposition. This induced Munch to exhibit his work in different premises in Berlin and then to send it on tour through other cities, including Kristiania. He stayed in Berlin for three years and started producing paintings that would later develop into *The Frieze of Life*, a series about the cycle of life, love, anxiety, and death. This included the first painted version of *The Scream* of 1893.

In *The Scream of Nature*, as the artist originally called it, Munch sought to capture an emotional experience that overwhelmed him during an otherwise pleasant event in

Kristiania. "I was walking along the road with two friends. The sun was setting," he wrote. "Suddenly, the sky turned blood red. I paused, feeling exhausted, and leaned on the fence. There was blood and tongues of fire above the blue-black fjord and the city. My friends walked on and I stood there trembling with anxiety, and I sensed an infinite scream passing through nature."

Munch would ultimately produce three additional painted or pastel versions of *The Scream* over the rest of his career, each rendition replacing one with which he had parted. The practice of revisiting older compositions became his standard working method as he searched for an ultimate expression of the emotion he sought to capture. While the background with its swirling clouds and dramatic perspective appears elsewhere in his work, the screaming face in the composition is a complete anomaly in Munch's lithographs, a face that appears nowhere else. It probably derives from a Peruvian mummy that Munch likely saw at the 1889 Universal exposition in Paris. Other artists witnessed it as well, and it appears several times in subsequent works of Gauguin, whom Munch greatly admired.

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d'HENRIK IBSEN, Musique de E. GRIEG
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Chef des Chœurs	M. BRETONNEAU

Marias, Paysans, etc.

Munch produced his first etchings and lithographs in 1895 and his first woodcuts the following year. He continued painting but used printmaking as an experimental medium instead of a reproductive one. Lithography, the medium of Munch's print of *The Scream*, was the newest technique Munch employed but one whose use of crayon and liquid tusche (lithographic ink) gave him the freedom and fluidity to match the style of the painted version of the composition. He broke boundaries in printmaking by combining woodcut, lithography, and etching in some of his images and with his use of searing, expressive color. His most aggressive, highly unorthodox use of woodcut printing plates involved cutting and reassembling some of them to alter and refine the compositions. As in his paintings, Munch tended to revisit key themes in his prints. He reworked and reissued some of his plates throughout his career.

In 1888, Munch started the works that would make up a larger narrative group on the theme of the cycle of life. He paid his first visit to Rome years later in 1899. There, he was deeply influenced by the large series of paintings by the great Italian Renaissance artist Raphael Sanzio in the Vatican *Stanze* (Papal apartments) and began to shape this evolving group of works into a series he would title *The Frieze of Life*. In 1902, he completed and exhibited *The Frieze* at the Berlin Secession and included the painted versions of *Madonna* and *The Scream*. *The Frieze of Life* had a fixed form and was divided into four sections: Seeds of Love, The Flowering and Passing of Love, Anxiety, and Death. The Chrysler's exhibition reflects these distinctive sections.

The spectacular *Madonna* highlights Seeds of Love and shows a sensuous woman. A fetus and spermatozoa hover in the margin, probably in imitation of the pages of medieval manuscripts. In this work, Munch revived the use of woodcut, the first method of printmaking used in medieval Northern Europe and one refined by German artist Albrecht Dürer in the Renaissance. Munch inspired the avant-garde artists of *Die Brücke* (The Bridge) movement in Germany to use woodcut as an anti-classical and primal method of making art.

During the same year *The Frieze* debuted, Munch experienced the violent and fateful rupture of his four-year relationship with Tulla Larsen, the 29-year-old daughter of a local wine merchant. Munch, 35, saw himself as the reluctant partner and victim of the much younger woman. His language in letters to her reveals profound insecurity about his stability, success, and worth. He proposed marriage to her and then abruptly fled, leaving Norway for Berlin. Munch's friends convinced him to return as Tulla had become distraught, suicidal, and addicted to drugs. When they met, Munch produced



“Nature is not only all that is visible to the eye... it also includes the inner pictures of the soul.”

—EDVARD MUNCH

ABOVE: Edvard Munch, *Geschrei (The Scream)*, 1895



Edvard Munch, *Alpha's Despair* from *Alpha and Omega*, 1908–09



Edvard Munch, *Omega and the Flower*
from *Alpha and Omega*, 1908–09


a gun and held it to his head. Tulla intervened and the firearm discharged, permanently mutilating one of Munch's fingers. Munch kept the doctor's x-ray of his hand as a garish souvenir. Fortunately, his injury did not impede his ability to work. Nevertheless, he obsessed over the encounter and was notably self-conscious about the disfiguration to his hand for the rest of his life. The violent incident was to color much of his subsequent work, especially the *Alpha and Omega* series of 1908–1909. The pattern of his relationship with Tulla was, unfortunately, to repeat itself in later ones.

During a period of psychiatric institutionalization in 1908 in Copenhagen, Munch recovered substantially and even continued to work on portrait commissions in the city. He also produced the drawings for the twenty-two lithographs of *Alpha and Omega*, which is featured in its entirety in the Chrysler's exhibition. For this project, he revisited many of his earlier compositions but also sought inspiration by visiting the Copenhagen Zoo and sketching the animals. The story of *Alpha and Omega* is loosely based on the Biblical narrative of Adam and Eve in the Garden of Eden. However, the figure of Omega also seems to derive more from the ancient Talmudic character of the powerful yet destructive woman Lilith, Adam's first wife who does not appear in Genesis. The story of Lilith enjoyed a revival in Munch's day. It was the subject of *Lilith: The Legend of the First Woman*, an 1885 poem published by American author Ada Langworthy Collier. The story was also at the center of an 1895 novel by Scottish author George MacDonald.

In Munch's series, Alpha is the first man who lives on an island where he encounters Omega, the woman with

whom he falls in love. Alpha then fights with the animals, including a snake, bear, and tiger. Omega runs off on the back of a deer, leaving Alpha in despair, as shown in an image that closely follows *The Scream*. In some of the series' prints, Munch ungraciously gave some of the animals' faces the features of his enemies, especially those he perceived to be Tulla's lovers. When Omega returns to the island, Alpha attacks her in a jealous rage and kills her. In revenge, Alpha is killed by Omega's half-animal offspring. This episode is a thinly-veiled reference to Munch's struggle with Tulla over the revolver. Thus the two names—Alpha and Omega—the first and last letters of the Greek alphabet, denote the pair as the first and also the last people whose deaths close out the cycle of life.

Munch confronted the most urgent issues of his life in *Alpha and Omega* while under urgently needed psychiatric treatment but was tormented by paranoia and irrational delusion. Both were symptoms of his pronounced alcoholism. Nevertheless, Munch persisted as an artist, developing his violent and disturbingly misogynistic story into an ambitious series of lithographs and freely exposing his vulnerabilities and personal history in order to find universal meaning.

Munch is one of the first artists whose subject is largely his own life and whose art and autobiography are nearly inseparable. The fifty prints of *Edvard Munch and the Cycle of Life* capture the artist's lapses and struggles with unparalleled directness, energy, and innovation. They form part of an artistic legacy of boldness and confidence in the power of art to sustain hope and give courage. 

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

Jim Dine's *Pinocchio*
February 28–May 17, 2020

Pinocchio's Original Adventures

When *Pinocchio* debuted in theaters in 1940, multimedia artist Jim Dine became enamored with the rambunctious wooden puppet's sordid journey to become a real boy. "I was six years old when I saw the Disney film. It was really frightening," Dine said. "His story resonates with me as a person who's been a boy. It is also a wonderful metaphor for the idea of making art; it's alchemical. It's an incredibly direct way of speaking about the act."

"His story resonates with me as a person who's been a boy. It is also a wonderful metaphor for the idea of making art; it's alchemical. It's an incredibly direct way of speaking about the act."

—Jim Dine

As an established artist, Dine incorporated Pinocchio into his practice. However, the artist didn't model his work after the iconic Disney film. Instead, he harkened back to Carlo Collodi's *Le avventure di Pinocchio: Storia di un burattino* (*The Adventures of Pinocchio: Story of a Puppet*). The work of the Italian writer and journalist was published in the serial newspaper *Il Giornale per i bambini* (*Journal for Children*) in 1881. The Chrysler Museum of Art presents forty-four lithographs detailing Collodi's nineteenth-century version in *Jim Dine's Pinocchio*. The lithographs, a gift from Charlotte and Gil Minor, include images as well as words from the first story of *Pinocchio*.

As with many of the princes, princesses, and puppets that generations saw in Walt Disney movies, *Pinocchio* was given a more family-friendly storyline for the 1940 film. Collodi's original tale that inspired Dine's work was dark and found Pinocchio breaking promises and facing life-threatening dangers.



One of Dine's early 1997 drawings depicts the rambunctious character sitting on the back of Death, who is walking in an indeterminate space. This particularly grim vision of the popular character seems to reference the artist's childhood fear of the film, which highly contrasts the bright colors and songs presented by Disney. In the later 2006 lithographs, the artist combines depictions of Pinocchio with often partially obscured text describing all of Pinocchio's adventures, some quite macabre. Despite the images filled with vivid colors of yellow, red, teal, and orange, the scenes present a tale of an obnoxious young boy who encounters many dangerous situations before finally learning humility and redemption.

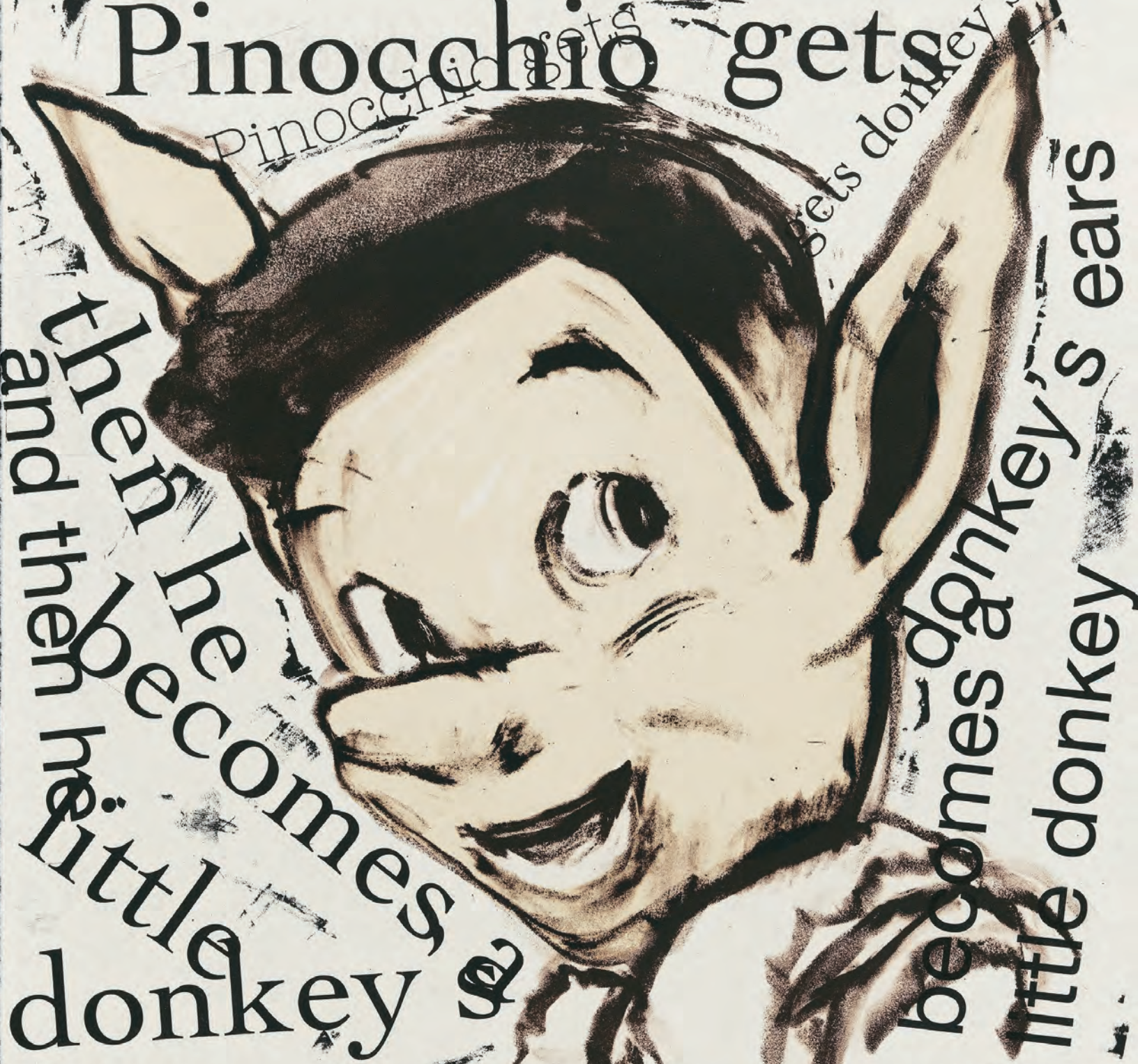
Collodi initially wrote fifteen chapters of the story, with Pinocchio dying a violent death by hanging. However, readers

loved the figure so much that Collodi resurrected Pinocchio and went on to write twenty-one more tales, finally ending the serial in spring 1883. In that same year, a publisher compiled all the stories and bound them into one volume titled *Le avventure di Pinocchio* (*The Adventures of Pinocchio*) with illustrations by Enrico Mazzanti.



The Chrysler's exhibition pairs the old with the new. Though the story dates back more than a century, Dine's contemporary creativity exudes from his interpretations, introducing visitors to a very different version of a character they think they know.

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



Charlotte Minor began collecting art just after graduating from Mary Washington College in 1966. Her very first acquisition was by Norfolk artist A.B. Jackson through the Loan/Own Gallery at the Norfolk Museum of Arts and Sciences, now the Chrysler Museum of Art. Charlotte paid for the work over the course of twelve months and retains the drawing in her personal collection.

While studying Art History, Charlotte was drawn to Northern Renaissance art and contemporary art by the passion her professors portrayed. Contemporary art remains a favorite of Charlotte's today with its tendency to focus on current events, the energy it exudes, and the use of many colors. Additionally, Charlotte's work at the Virginia Museum of Fine Arts and her personal gallery

allowed her to meet many artists whom she now considers friends. "Acquiring work by a friend gives it extra special meaning to me," Charlotte shared.

Charlotte and her husband Gil chose to gift their collection of Jim Dine works to the Chrysler Museum because of Charlotte's ties to the Tidewater area and her service on the Board of Trustees of the Museum. "I realized what an outstanding museum it has become and thought it would be special to have our collection become part of the Chrysler's," Charlotte said.

—Kate Sanderlin, *Major Giving Officer*

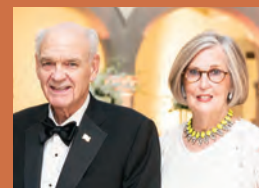
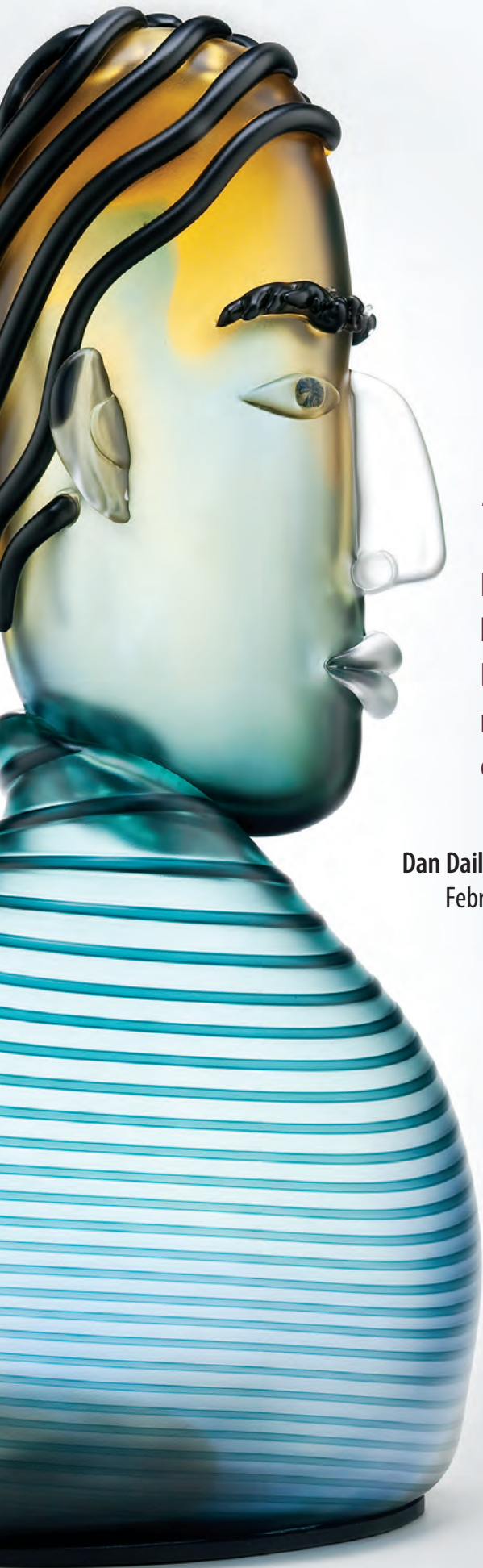


PHOTO BY GLENN BASHAW

Donor Spotlight



Drawing Humanity: A Conversation with Dan Dailey

Dan Dailey's artworks are inspired by the human character and based upon his direct observation of the world. Carolyn Swan Needell, PhD, the Carolyn and Richard Barry Curator of Glass, recently caught up with Dailey to find out more about the concepts behind his work and what makes his signature style.

Dan Dailey: Character Sketch
February 21–June 14, 2020

CAROLYN SWAN NEEDELL: Almost everything that you make is meant to convey a thought, a feeling, or a mood. You've expressed your ideas in vases, bust-length sculptures, and wall reliefs using glass and metal as your primary medium. Why do you create work in series?

DAN DAILEY: Working in series allows me to expand on a concept. By making numerous iterations of the *Individuals*, for example, I've been able to portray all kinds of character types, moods, attitudes, and stylistic tastes. I had an idea to make a bust, rather like a traditional heroic marble bust of an important person. Then I realized the potential of character development through a series of busts would be far richer in expressive potential.

CN: Is drawing important to your working process?

DD: Drawing is the first step in my process of creating a work of art. My sketchbooks consist of relatively loose drawings, often numerous versions of the same imagined piece. They are my way of testing and recording thoughts. To me, a glass vase is a format for expression, similar to a rectangular canvas for a painter. Even if it's a powerful form, the vase is secondary to the drawing it carries.

Dan Dailey, *Quizzical*, 2004 (LEFT) and *Dubious*, 2011 (RIGHT) from the series *Individuals* © Dan Dailey

CN: A main source of inspiration for you is humanity and human behavior. Do you feel that you understand humans better through your decades of observing, reflecting, and representing?

DD: Perhaps I do understand humans better now than I did as a young person. Maybe it's due to the continued depiction of human activity in much of my art. Being curious and inquisitive and being an involved participant during my travels instead of a passing tourist has also led to understanding. I look at the world around me and reflect it through my work. I reflect the world of human behavior in ways that are not always flattering but genuine, stylized but realistic, exaggerated but sometimes beautiful and hopefully compelling.

CN: Your works have been described as witty and humorous. Is it your intent to poke fun at humanity or to reveal something fundamentally amusing about people? Is there a truth unintentionally revealed by your body of work?

DD: In my art, there is an attempt to capture the absurd and also a note of critical assessment. What is regarded as funny or amusing is also elemental. People laugh at things that are terrible. They laugh when nervous or uncomfortable, and they laugh when surprised and delighted. Laughter is an often uncontrollable release of emotions, and it's a wonderful part of life. If there's a truth revealed, I'm glad to acknowledge that humor can affect us in positive and important ways. Humor is taboo in fine art. Perhaps the clarity of my drawing style suggests cartoons to some viewers, but I don't feel a need to follow the rules of art. My intention is to say something with the work; if the message is received, I feel good.



The Art of a Dancer's Journey

Dancers often appear to defy gravity. They make even the toughest positions and poses seem natural. However, trained ballet dancer and artist Brendan Fernandes uncovers a different story. Revealing the labor of the body, the tension dancers endure, and the strength they must possess is at the core of his work. The multimedia artist shares the beauty and pain of dance in *Brendan Fernandes: Bodily Forms*. Fernandes's practice ranges from performance and video to photography and sculpture. The exhibition features two films, *Standing Leg* and *Andrew's Feet*, and *Mastered Form I*, a crystal sculpture.

The Chrysler's show is the first in Virginia for the world-renowned artist. In the past two years, Fernandes has enjoyed extreme success with exhibitions, talks, and residencies around the world. His work has been welcomed at the Whitney Biennial, the Museum of Contemporary Art Chicago, and the Noguchi Museum in New York. He also participated in the 2018 Nuit Blanche Toronto, an all-night contemporary art festival, and exhibited a series of performance pieces at The High Line, an outdoor garden and sculpture park in New York. He has been featured in *Forbes*, *The New York Times*, *The New Yorker*, and *Vogue*. Last year, he started a collaboration with Gucci.

A Canadian of Indian descent born in Kenya, the Chicago-based artist addresses how his body is often exotified. As a man of color trained in ballet, his body represents the minority of individuals in that dance community, yet people of color are predominate in highly sexualized hip-hop, reggae, and Latinx music videos. His works also acknowledge larger issues of the relationship between the human form and power dynamics throughout histories of colonialism, post-colonial violence, sexuality, and struggle.

In *Standing Leg*, Fernandes struggles to perform with a foot stretcher covering one of his feet. Ballet dancers

Brendan Fernandes,
Mastered Form I, 2015



Brendan Fernandes: Bodily Forms
Closing June 28, 2020



Brendan Fernandes, Still from *Standing Leg*, 2014

use the apparatus to manipulate their feet into proper form. A close-up of a dancer's feet in *Andrew's Feet* highlights the physical activity dancers go through to make their final performances seem effortless. *Mastered Form I* is a crystal replica of the apparatus dancers use to force their feet into the ideal arch.

Glass became a part of Fernandes's practice after he served as a visiting artist in the glass department at the Rhode Island School of Design. Working in the hot shop and learning about the fluidity of glass and the seemingly choreographed movements of glass artists inspired Fernandes to experiment in the medium. During the run of his exhibition at the Chrysler, Fernandes will work with a trio of dancers to choreograph a performance for the Perry Glass Studio's May Third Thursday show. Given the passion for glass art and performances in Norfolk, Fernandes's work is sure to be well received by our community.

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



Waterscape: Picturesque Views of Hampton Roads Through April 5

Artists at the Water's Edge

The natural beauty and scenic charms of life near the water provide great joy for those lucky enough to live in or visit Hampton Roads. The region's waterfront landscapes have also been an enduring attraction to artists for centuries. *Waterscape: Picturesque Views of Hampton Roads* explores the work of two artists working 200 years apart who were drawn to the picturesque qualities of the shorelines around Norfolk, Portsmouth, and Virginia Beach.

The exhibition features nineteenth-century prints by Joshua Shaw and panoramic photographs by Virginia artist Scott Jost. Shaw was one of the earliest American landscape artists who traveled to the region around 1819 to seek subjects and subscribers for his portfolio *Picturesque Views of American Scenery*. His body of work became one of the most significant achievements in early American printing and landscape art. That Hampton Roads waterscapes should figure so prominently in the portfolio can be attributed to the region's rich natural beauty, important position as a maritime commercial center, and burgeoning status as a hub for artistic exchange and patronage.

The exhibition's co-curator Robert Wojtowicz, PhD, dean of the graduate school & professor of art history at Old Dominion University, conducted extensive research into Shaw's social and geographical networks in Hampton Roads. As an itinerant plying his trade, Shaw was especially fortunate to be received, however briefly, into the small community of artist-travelers that had gathered around Thomas Williamson, the resident cashier of the Bank of Virginia's Norfolk branch. Williamson was well-connected in the borough's mercantile community and frequently entertained guests at his apartment in the bank and at Ferryville, his country estate in Princess

Anne County. Wojtowicz worked with Mark Reed, historic preservation planner for the City of Virginia Beach and Marc Wagner, senior architectural historian for the Virginia Department of Historic Resources, to determine that Shaw likely captured sketches for two of his prints at Church Point along the Lynnhaven River, about a mile and a half downstream from the site of Ferryville.

Shaw's prints are paired with Jost's twenty-first-century photographs. His large-format works present panoramic views of the waterfront around Hampton Roads. Unlike a single photograph that preserves one moment in time, Jost creates his landscapes through multiple exposures spread across a range of time, highlighting the fleeting effects of life at the shoreline. The juxtaposition of Jost's photographs and Shaw's prints explores the nature, appearance, and deeper implications of the rapid changes that have overtaken the waterfront landscape while also reinforcing the historical continuity of the water's edge as the focus of art and life within Hampton Roads.

—Corey Piper, PhD,
Brock Curator of American Art

ABOVE: Scott Jost, *Broad Bay, First Landing State Park, Virginia Beach, Virginia*, 2019
© Scott Jost

RIGHT: Joshua Shaw, John Hill (Engraver), *Lynnhaven Bay*, 1819–1821



Our Growing Collection

Last year, the Chrysler Museum enjoyed tremendous growth in the collection. The latest additions to the Chrysler's holdings include works of historical significance as well as those that bolster the Museum's diverse representation of mediums and artists from around the world.

This silver container in the shape of a pinecone is known as a Besamim. It may have held sweet smelling spices used in the ritual of Havdalah that marks the end of the Sabbath in the Jewish tradition. This finely crafted example was created somewhere within the vast Ottoman Empire that stretched from North Africa, across the Middle East through present-day Turkey, and north into the Balkans territory. The box and lid are silver castings that are finely and elaborately decorated with parcel-gilding, embossing, punch-marks, and engraving and chasing. Several marks identify it as a work of Ottoman silver, including the Sultan's tughra, or silver hallmark, and several zig-zag assay marks. For centuries, Christians, Muslims, and Jews co-existed within the Empire noted for its relative religious tolerance. The Chrysler holds few examples of Judaica, making this a very welcome addition to the collection.

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

The most important artist working in the medium today, Judith Schaechter puts a modern spin on traditional stained glass techniques to produce complex and entirely contemporary images. Schaechter uses sandblasting, engraving, and the layering of "flash" glass (colorless glass with a veneer of intense color) to create depth, texture,



and subtle variation in her color palette. Schaechter's use of the inherent beauty and mystical aura of illuminated, colored glass is intended to help viewers think and feel more deeply.

The Florist is a tour-de-force of Schaechter's skill as an engraver and an outstanding example of what makes the artist's work so enthralling and utterly unique. Notice that the water in each glass vase is very low, and the flowers are losing their petals. The blooms and the stems are bending gracefully. So too does the figure herself droop. The florist sits before her arrangements, completely drained of her creative energy, drooping like her flowers to embody the feeling of utter exhaustion.

Flowers often appear as a decorative element or as a symbol with conceptual potency in Schaechter's work. This links to many works within the Chrysler's collection—from Art Nouveau glassware by Tiffany, Gallé, and Daum to works in other media like prints, painting, photography, porcelain, and silver.

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

INSET:
Artist unknown,
*Pinecone-shaped
Besamim Box*,
19th century



Wura-Natasha Ogunji's *Lagoon* depicts someone floating amongst the waves in the water. The figure lies on his or her back looking upward with hands extended toward a colored circular object hanging low in the sky. Thin threads of fabric are sewn within the paper and extend from the person's body. The scene is reminiscent of men and women floating and swimming at beaches in Norfolk and Virginia Beach during the spring and summer months.

Ogunji has spent years creating mixed media drawings using thread and inks to present her life in Lagos, Nigeria. Though citizens experience the daily trials of blackouts, leaving residents to use household generators, they still enjoy Sunday afternoon swims at the beach." [It is a] futuristic city as the past feels embedded in an ever-changing present, and the visibility of human physical labor and failed infrastructure exist



Wura-Natasha Ogunji, *Lagoon*, 2019 © Wura-Natasha Ogunji

in concert with all that is innovative and new," Ogunji said. *Lagoon* presents a unique perspective on urban life, one that is not currently represented in the collection. In addition, Ogunji's inclusion continues the growing number of women artists in the contemporary collection, especially those focused on works on paper.

The Chrysler is also thrilled to add four works by Kwame Brathwaite to the Museum's growing holdings in African American art. The color and black-and-white pictures were selected from Brathwaite's massive, historical portfolio of images taken during the 1960s and 1970s and include a self-portrait and photoshoots with models. The Museum purchased two of the artworks. The remaining two were gifts from Philip Martin and Portia Hein.

Brathwaite and his brother Elombe founded the African Jazz Society and Studios (AJASS) and the Grandassa Models in the late 1950s. The siblings were entrepreneurs, artists, and political activists promoting self-pride within African Americans through breathtaking imagery of models, writers, musicians, and political leaders. "We've got to do something to make the women feel proud of their hair, proud of their blackness," Brathwaite once said. The photographer, along with the members of AJASS and Grandassa, is credited with developing the iconic 1960s rallying cry, "Black is Beautiful." Brathwaite's works complement the Museum's existing collection of Civil Rights photography and African American beauty culture.

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

ABOVE LEFT TO RIGHT:
Judith Schaechter,
The Florist, 2018
Museum purchase
with funds provided
by Pat and Doug
Perry, Susan and David
Goode, Ashby and Joe
Waldo, Carolyn and
Dick Barry, Christina
Goode, Shirley
Baldwin, Amy and
Kirk Levy, Marynell
and Stephan Gordon,
Virginia and John
Hitch, Chrissy and
Dave Johnson, Dr.
and Mrs. Robert C.
Rowland, Alan and
Jody Wagner, Anne
and Lawrence Fleder,
and Dr. and Mrs.
James B. Sanderlin

Kwame Brathwaite,
*Untitled (Model who
embraced natural
hairstyles at AJASS
photoshoot)*, 2018,
Museum purchase
in memory of Alice R.
and Sol B. Frank
© Kwame Brathwaite

Enriching the Chrysler's Collection of Photography



ABOVE: Southworth & Hawes, *Scholars of the Emerson School for Girls*, 1850, Gift of Susan and Paul Hirschbiel

In the late 1990s and early 2000s, Susan and Paul Hirschbiel assembled a collection of rare vintage photographs, sixteen of which they generously donated to the Chrysler last fall. The longtime supporters of the Museum worked closely with Founding Curator of Photography Brooks Johnson to study the history of photography and connect with artists, curators, dealers, and auction houses in America and abroad.

The collection was carefully designed to illuminate key moments from the early history of the medium with especially fine examples of the art form. One photograph, for example, is by William Henry Fox Talbot, the inventor of the first photographic technique in which a negative image captured on paper could be used to produce multiple positive prints—the forerunner of film photography. In 1833, Talbot lamented his inability to precisely capture nature's details in drawings. "How charming it would be if it were possible to cause these natural images to imprint themselves durably and remain fixed upon the paper," Talbot wrote. His technique spread throughout the British Isles. A few years later, the Scottish duo David Octavius Hill and Robert Adamson used Talbot's method to make photographic studies for an enormous painted group portrait of the more than 450 ministers who formed the Free Church of Scotland in 1843.



The Hirschbiels' gift includes a photograph that depicts Sir David Brewster, the renowned physicist and friend of Talbot who suggested using photography to make the painted portrait.

The Hirschbiels' collection also reflects early photographic techniques with a striking daguerreotype. In Boston, Albert Sands Southworth and Josiah Johnson Hawes formed a partnership to create daguerreotypes showing the activities of elite Bostonians. The work included in the Hirschbiels' collection is a rare group portrait of more than thirty women. The subjects are posed with subtle variations in posture and expression, giving the distinct sense that each sitter is a unique and thoughtful individual.

Together, these works and the others donated by the Hirschbiels tell the exciting history of photographic invention, significantly enhancing the Chrysler's holdings of nineteenth-century work.

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

INSET LEFT: Hill & Adamson, *Marquis of Breadalbane, Sir David Brewster, Rev. Dr. David Welsh, James Hamilton, and Alexander Earle Monteith [Brewster and Friends]*, ca. 1843–1847, Gift of Susan and Paul Hirschbiel

INSET RIGHT: Susan Hirschbiel (left) and Seth Feman discuss works in the Hirschbiels' collection.

When Susan and Paul Hirschbiel joined the Chrysler in 1997, they met Brooks Johnson, the Curator of Photography and 21st Century Art at the time. Inspired by Susan's longtime interest in film photography, the couple partnered with Johnson to visit galleries, attend auctions, and form their collection of photography. "I have always been intrigued by the vision of these artists who were discovering this new medium. Vintage photography offers a very unique perspective into a time long ago," said Susan.

The Hirschbiels were intrigued by the unique perspectives offered by vintage photography and the vision of the artists, so they focused their efforts on assembling an historical overview of the medium. One particularly memorable moment was when she purchased *Scholars of the Emerson School for Girls*. Encountering this daguerreotype at auction was particularly exciting for Susan because of its unique "full" or "whole" plate format. There was a lot of anticipation around this very rare collection that was literally recovered from a collector's basement. "I think Brooks was looking the other way when I raised my paddle and purchased the image of the Emerson School for Girls. I was just as shocked as he was when the gavel came down. I just love it!"

Susan and Paul have enjoyed living among their collection. However, when they decided to move they realized that the light in their new home rendered the walls unsafe for the fragile pictures. They believe the Chrysler is the perfect home for them.



PHOTO COURTESY OF SUSAN HIRSCHBIEL

"The Chrysler Museum has been a very important part of our lives here in Virginia, and we are thrilled to be able to add to the amazing collection and have these works shared with our community."

—Susan Hirschbiel

Brooks Johnson: The Chrysler's Founding Curator of Photography

In 1964, Brooks Johnson purchased a Kodak World's Fair camera for just \$6.54. Thirteen years later, his expertise in the medium landed him a job at the Chrysler Museum. As the Museum Photographer and later the Curator of Photography and 21st Century Art, Johnson devoted more than three decades to the Chrysler. Last year, the Museum named him the Founding Curator of Photography. "We are grateful for Brooks Johnson's exemplary work in establishing a strong foundation for our photography collection. Because of his dedication, our program enjoys international acclaim and continues to flourish," said Museum Director Erik Neil.



PHOTO BY GLEN MCCLURE

Johnson inspired others to help him build the Museum's collection of photography. Through financial support; endowments, including those from Walter P. Chrysler, Jr. and the Horace W. Goldsmith Foundation; and gifts of art, Johnson realized his goal for stellar holdings in photography at the Chrysler. "The collection was assembled in tandem with the exhibitions," Johnson explained. "While building an overview of the history of photography, I focused most of the collecting efforts on the nineteenth century because I knew there was a limited amount of that material."

Among Johnson's most monumental acquisitions are

Nam June Paik's *Hamlet Robot*, photographs from the Civil Rights Movement, Alexander Gardner's *Photographic Sketchbook of the War*, and the David L. Hack Collection of Civil War Photographs. Johnson also curated groundbreaking exhibitions including *Mirror of an Era: The Daguerreotype in Virginia*. "The 1989 show marked the first time that fiber optic technology was employed in an

American museum to display daguerreotypes," Johnson said. "The show was also one of the earliest examples of museums taking daguerreotypes seriously, partly because they were displayed so effectively."

Johnson also co-organized exhibitions with other museums and authored more than two dozen books that his wife, Germaine Clair, designed including *Photography Speaks*.

Johnson attributes much of his early success to mentor Joyce Menschel, the daughter of Alice R. and Sol B. Frank for whom the Chrysler's photography galleries are named. She coached Johnson on how to confidently champion donors.

Today, the Chrysler Museum's collection of photography numbers more than 6,000 works. Its continued success stands as a testament to Johnson's devotion to the arts.



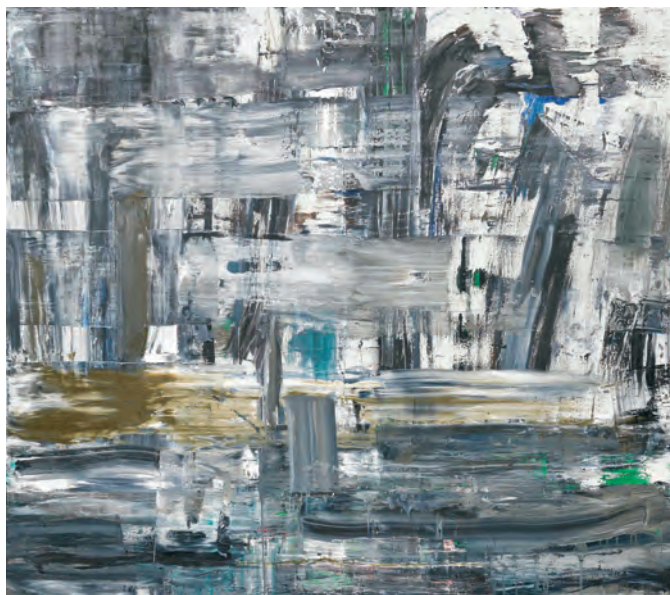
Fishman's use of Abstract Expressionism is a feminist statement about male-dominated art history.

A Feminist Statement of Abstract Expressionism

A generous gift from Selina and Tom Stokes, *Sven Jesper* perfectly encapsulates the highly gestural style of influential American artist Louise Fishman. The large abstract painting is filled with dark blues, grays, and whites, showing the maker's mark of large, grided strokes made from a paint scraper. Fishman has been working in the mode of Abstract Expressionism, a style made famous in the mid-twentieth century by artists such as Jackson Pollock and Hans Hofmann. Although female artists such as Helen Frankenthaler, Ann Cole Phillips, and Fishman worked in that style during the same period and in later generations, Abstract Expressionism is still most commonly linked to male artists.

Fishman's use of Abstract Expressionism is a feminist statement about male-dominated art history. The tenets of the distinct style are presented as highly physical and dynamic. Fishman's work suggests that women artists are just as dynamic in their creation and have been throughout history.

Fishman created the work in memory of her brother-in-law Sven Jesper Nyeboe (1943–1989). Jesper was an art historian who dreamed of being a fashion designer, so he left academia and moved to New York to work with major fashion houses. Unfortunately, Jesper passed away due to complications from AIDS, so Fishman created this



Louise Fishman, *Sven Jesper*, 2015,
Gift of Selina and Thomas Stokes © Louise Fishman

piece in his honor. The Chrysler Museum is thrilled to add this important painting to the permanent collection of contemporary art.

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

While living in New York City in 1986, Selina and Tom Stokes acquired their first piece of art. The painting of a "mitt" by Jules Olitski continues to bring them joy with its amazing colors that change depending on the light in the room. Selina and Tom went on to acquire many more works of art to include *Sven Jesper* by Louise Fishman, which they donated to the Chrysler Museum last year. The three-dimensional aspect, surface texture, and variety of colors are just a few of the characteristics that drew them to Fishman's painting. "We support the Chrysler and believe that some things are so rare, unique, and either so beautiful or interesting that they are important to share," Tom said.

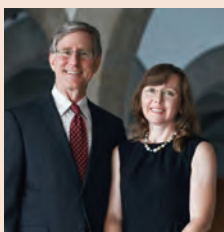


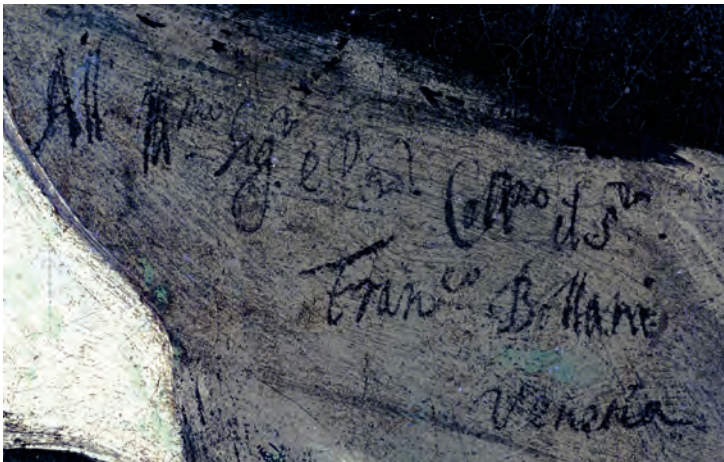
PHOTO BY EDWARD WHEELER

Selina and Tom have gained confidence in collecting by looking at lots of art and learning from the curators and art professionals at the Chrysler Museum. They have enjoyed attending member events as part of the Masterpiece Society, which has provided many presentations about the Museum's holdings and how works are selected to be added to the collection. "I went as a child to the Norfolk Museum of Arts and Sciences, but I really got interested after seeing curator presentations about some of the incredible works given by Walter Chrysler. It was a very exciting time!" Tom shared.

—Kate Sanderlin, *Major Giving Officer*

Donor Spotlight

Restoring *Portrait of a Man*— Revisiting the Chrysler's Most Enigmatic Portrait



An ultraviolet induced fluorescence image of the letter in the sitter's hand in *Portrait of a Man* (Francesco Bollani) was enhanced and rotated to allow conservators to identify the sitter.

An ambitious conservation and research project brought to life an arresting seventeenth-century Italian Old Master portrait recently unearthed from storage. The previously unidentified sitter, an elegant aristocrat with great psychological presence, dramatically flourishes a freshly opened letter.

Just like real letters, those in paintings are often inscribed, leaving a record of the recipient's name. Unfortunately, the inscription in the Chrysler's painting is largely illegible to the unaided eye. Modern technical imaging was necessary to read the remaining text; high-resolution digital photography was used to capture an ultraviolet light-induced fluorescence image. In Italian abbreviation, the letter can now be translated: "To the most illustrious and honorable master, Signor Francesco Bollani of Venice." Francesco (1608–1668) appears to have been an important man of Venetian aristocratic society. His true passion was for the arts, particularly Italian poetry. He surrounded himself with other men of arts like Bellerofonte Castaldi and Claudio Monteverdi.

The other half of the letter is less clear, but possibly reads, "Your most devoted servant Giovanni Vincenzo Imperiale." Vincenzo Imperiale was a wealthy Genoese aristocrat and politician who could have known Francesco through a mutual love of poetry.

Despite its excellent quality, the portrait of Francesco has lived in storage for the last several decades due to some marked condition issues. Most evidently, his gloved hand rapidly fell away into a hoof-like, formless mass lacking any trace of fingers. The hand was likely lost during cleaning treatments before the advent of modern conservation. In order to once again display the work, this missing area of the painting was reconstructed.

Studying the touchstone portraits of Venetian art in this period reveals how artists would have composed and painted such parts. Titian's sixteenth-century prototypes still ruled Venetian art in the seventeenth century, influencing the greatest portraitists of the period. Thus,



Anonymous 17th century Italian artist, *Portrait of a Man (Francesco Bollani)*, 17th Century, Museum Purchase
 FROM LEFT TO RIGHT: Before and after restoration

IMAGE COURTESY OF WIKIMEDIA COMMONS



a gloved hand lifted from Titian's *Man with a Glove* was used as the model to restore the hand in the Chrysler's work.

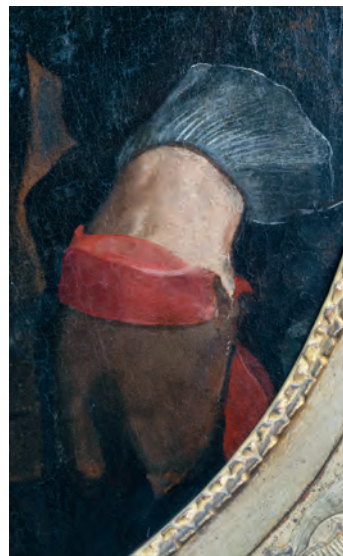
The reconstruction was carried out with contemporary, conservation-grade resin paints engineered to stay colorfast and readily reversible without causing harm to the paint surface. The newly restored picture allows viewers to

appreciate the artist's great skill in rendering human form and consciousness.

Despite the discovery of his identity, Francesco continues to be a man of mystery. The work was once attributed to the much celebrated Guercino, but ongoing research at the Chrysler suggests the painter of this work has yet to be truly identified. As the Chrysler's truly most enigmatic portrait, his story is still unfolding.

The Chrysler Museum of Art would like to thank Dr. Valeria De Lucca, Associate Professor and Head of Internationalisation in Music, University of Southampton for help with deciphering and translating the inscription in this portrait.

—Brandon Finney,
National Endowment for the Arts Fellow in Conservation



ABOVE: Anonymous 17th century Italian artist, *Portrait of a Man (Francesco Bollani)* (detail), 17th Century, Museum purchase, before and after restoration

INSET: Titian, *Man with a Glove*, 1520, Musée du Louvre

A New Home at the Museum Entrance

The Bill and Leslie Hennessy Sculpture Walk on the Museum campus welcomed two large-scale steel works last fall. Tony Rosenthal's *Big Six* and *Floor Kite XII* by Jasha Green migrated from the back edge of the Chrysler campus to a more prominent space in front of the Museum. They now sit among numerous sculptures that captivate visitors as they approach the Museum entrance. The relocation and conservation of the sculptures was funded by a grant from the Sherman Fairchild Foundation. "We chose the front of the Museum campus because we wanted the Rosenthal and Green sculptures to have the pride of place they had decades ago. Their new home truly enhances the entrance and helps us introduce visitors to our breathtaking collection before they walk through the Museum doors," said Kimberli Gant, PhD, the McKinnon Curator of Modern & Contemporary Art. The sculptures were initially placed near Grace Street more than forty years ago to welcome visitors at the then entrance that faced Downtown Norfolk. During renovations, the entrance was moved to face The Hague, leaving the monumental pieces with less prominence and visibility.

While the Chrysler strived to put the sculptures back in the path of visitors, conservators also recognized the need for treatment to revive these wonderful works. Over the years, the Cor-Ten steel sculptures fell victim to the effects of corrosion and became weak at the joints. Conservator Mark Lewis and several contracted conservators stabilized the works, moved them to their new home, and revived them to their former splendor.

"The conservation treatment consisted of putting the works on above-grade foundations to arrest future corrosion. Also, water had collected in certain areas and completely undermined the stability of *Big Six* and partially of *Floor Kite XII*. Eroded metal was ground away and new metal inserts were welded into place. This work reinforced the connections and made it possible to lift and move the pieces," Lewis said.

Conserving and moving *Big Six* and *Floor Kite XII* was the first of several conservation projects to be funded by the Sherman Fairchild Foundation grant over the next three years. The grant will also be used to restore other important works in the Chrysler's collection, including Virginia daguerreotypes, a nineteenth-century photo album of images collected by Irene Leache and Anna "Annie" Cogswell Wood, and works by Thomas Cole and Louis Comfort Tiffany.

"Their new home truly enhances the entrance and helps us introduce visitors to our breathtaking collection before they walk through the Museum doors."

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



Tony Rosenthal, *Big Six*, 1975 © Tony Rosenthal/Licensed by Artist Rights Society, New York, NY





Installation view of *James Tissot: Painter of the Belle Epoque*, Legion of Honor, San Francisco, 2019, Photograph by Jorge Bachman, Image courtesy of the Fine Arts Museums of San Francisco

ON THE ROAD

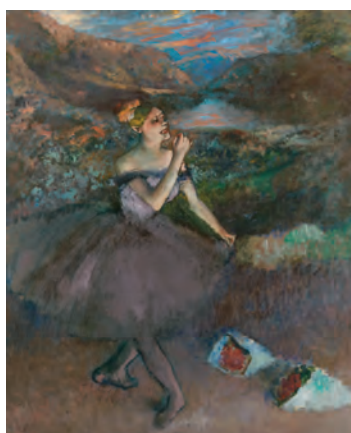
The Chrysler's Collection Around the World

Two of the Chrysler's greatest masterpieces of nineteenth-century French painting are delighting audiences around the world. James Jacques Joseph Tissot's *The Artists' Wives* and Edgar Degas's *Dancer with Bouquets* are on tours that include stops in the United States and France.

Tissot's painting started its journey last fall at the Legion of Honor. The San Francisco museum presented *James Tissot: Fashion & Faith*, the first exhibition of Tissot's work on the West Coast and the first United States show of its kind in more than two decades. This spring, the painting will travel to Musée d'Orsay to appear in the first Tissot retrospective in Paris since 1985. On view March 23–July 19, the exhibition will examine Tissot's themes as well as his materials and techniques.



James Jacques Joseph Tissot, *The Artists' Wives*, 1885, Gift of Walter P. Chrysler, Jr. and The Grandy Fund, Landmark Communications Fund, and "An Affair to Remember" 1982



Edgar Degas, *Dancer with Bouquets*, 1895–1900, Gift of Walter P. Chrysler, Jr., in memory of Della Viola Forker Chrysler

The Artists' Wives is part of Tissot's *La Femme à Paris*, a key series that presents the experiences and lives of typical women of Paris. The Chrysler's work shows the lunch held by artists after the vernissage, or varnishing day, of the annual Salon, the official art exhibition of the French Academy of Fine Arts. The repast took place at Pavillon Ledoyen, a restaurant adjacent to the exhibition hall and one that is still in operation today. While the image must contain many portraits, few of the sitters have been identified, including that of the foremost lady who rises and greets us with an engaging glance. Musée d'Orsay's exhibition brings together the original canvases of *La Femme à Paris*, now scattered among the world's leading museums.

Edgar Degas's magisterial *Dancer with Bouquets* made its first stop last fall at Musée d'Orsay for *Degas and the Opera*. Washington, D.C.'s National Gallery of Art will present the show March 1–July 5. The epic, groundbreaking exhibition examines the opera and Degas's passion for it. The artist was obsessed with

the opera and spent a great deal of time haunting the back passages of Garnier's grand new opera house in Paris and sketching patrons, singers, and the young ballerinas who performed during intermissions. The Chrysler Museum's painting shows not only the dancer but also the landscape backdrop and the bouquets of flowers tossed by admiring fans. The young dancers were frequently provincial girls who sought to make careers as performers but were vulnerable to the predations of male operagoers. Here, however, the dancer takes a hesitant bow at the end of a successful performance. Degas kept this canvas in his studio and worked on it for several years, changing the poses and details of the composition before considering it complete.

Degas's beloved painting and Tissot's admired work will return to the Chrysler Museum later this year.

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

The AACG's History of Support



PHOTOS BY HEATHER BAIGELMAN

Fostering an appreciation for art that is made of glass and developing new audiences is the quest of the Art Alliance for Contemporary Glass (AACG). Last year, the Chrysler Museum received a grant from the non-profit organization to underwrite the cost of the Perry Glass Studio's free noon demonstrations for an entire year. The

“The support and enthusiasm for glass that exists in Norfolk align with our mission, so gathering in the city is a natural fit.”

—Merrily Orsini,
AACG President

AACG has generously supported the Chrysler Museum in many other ways over the last several years. Since 2016, eight Perry Glass Studio team members have received Visionary Scholarships to help them further their studies in glass. The scholarships are awarded to individuals who strive to make the creation of glass art a full-time career. In 2013, the AACG recognized the Chrysler with its annual award that honors institutions that make outstanding contributions to the contemporary glass movement.

After visiting the Perry Glass Studio during the 2017 Glass Art Society Conference, members of the AACG identified Norfolk as a wonderful location for their annual board

meeting this spring. “The support and enthusiasm for glass that exists in Norfolk align with our mission, so gathering in the city is a natural fit,” said Merrily Orsini, the AACG President. During their visit, board members will tour the galleries at the Museum, attend a special presentation at the Perry Glass Studio, and conduct their meeting in the Kaufman Theater.

The AACG was formed in 1987 by a group of collectors interested in highlighting noteworthy happenings in contemporary glass. What began primarily as a newsletter has grown into an organization that supports artists, honors institutions, and educates its membership. Since 1991, the AACG grant program has awarded well over \$1 million to support exhibitions, catalogs, videos, curatorial stipends, and residencies for artists. The Chrysler Museum of Art is grateful for the AACG's continued support that helps to bring contemporary glass art to the community.

—Robin Rogers,
Perry Glass Studio Manager & Program Director



From left to right: Don Winchester, Senior Vice President, Director of Wealth Management Hampton Roads Region, PNC; Aubrey L. Layne, Jr., Virginia Secretary of Finance; Erik Neil, Museum Director; and Bob Sasser, Executive Chairman, Dollar Tree Stores at the 2019 Corporate Leadership Alliance Luncheon

Corporate Citizenry at Work

Investing with a purpose. A commitment to funding change. Making a collective impact. These objectives are shared by members of the Chrysler Museum's Corporate Leadership Alliance (CLA) and are demonstrated by their annual gifts to the Museum of \$5,000 or more. Their donations help the Chrysler Museum build a better informed and more engaged community with programs that are accessible to everyone.

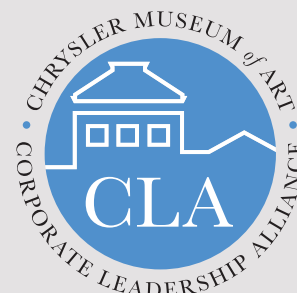
Not only do CLA members ensure the vitality of the cultural arts by enriching the quality of life in Hampton Roads, but their support makes our region a more attractive place to conduct business—a strategic priority for many companies. Signature Family Wealth Advisors Founder Susan Colpitts, whose company partnered with the Museum for the Major Donor Dinner last year, said her company “considers it a privilege to live in a community that supports an organization like the Chrysler Museum, which epitomizes the academic and institutional gravitas of the finest museums in the world.”

Each year, the Chrysler recognizes the contributions of CLA members with an annual luncheon. This spring, the Museum will welcome Dominion Energy Chairman, President, and Chief Executive Officer Thomas F. Farrell II as the guest speaker for the March event sponsored by The Dragas Companies. Dominion's support for the Bunny and Perry Morgan Family Day series and the Chrysler's fall exhibition, *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals* contributed to the inspiration and delight of thousands of Museum visitors of all ages.

Other recent gifts from our corporate partners include Wells Fargo's underwriting of the Norfolk Public Schools tours and *Eric Carle: Moonlit Nights & Other Illustrations* and ADP's sponsorship of the CLA Social, which brought the business community together for an evening glassblowing demonstration.

Gifts from corporate philanthropists allow the Museum to present exhibitions, educational programs, and events essential to the Chrysler's mission of bringing art and people together.

For more information about how your company can invest in the Chrysler through the Corporate Leadership Alliance, visit chrysler.org or contact Emily Zak, Corporate and Foundation Relations Manager, at ezak@chrysler.org.



The Chrysler Museum of Art extends heartfelt thanks to the current CLA members.

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 Willcox Savage
 W.M. Jordan Company
 Work Program Architects
 Christie's (In Kind)
 Cuisine & Company (In Kind)
 Rutter Family Art Foundation (In Kind)
 The Virginian-Pilot (In Kind)



1–2
Members' Exhibition Preview for
Thomas Jefferson, Architect

(1) Lloyd DeWitt, PhD, Chief Curator and Irene Leache Curator of European Art, leads a guided tour of the exhibition.

(2) Sean Heely Trio offers musical entertainment for partygoers.

Photos by Eleise Theuer Photography



3–4
Halloween Costume Bash

(4) Museum guests embark on a spooky flashlight tour through the galleries.

(5) Children hit the dance floor during the Monster Mash Dance Party.

Photos by Eleise Theuer Photography

5–6
The 5th Annual NEON Festival

(5) The Rhythm Project All-Stars entertain guests in Mary's Garden.

(6) Museum visitors enjoy yoga in the galleries.

Photos by Eleise Theuer Photography



7–8
The Great Chrysler Bake Off

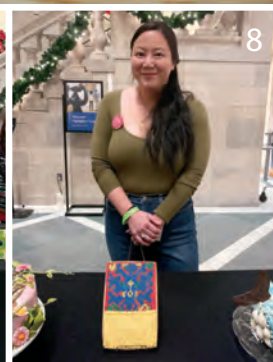
(7) Contestants who created sweet treats inspired by works on view await the judges' results.

(8) Lorraine Le won first place for her edible entry inspired by *Fringed Ornamental Tab With Trophy Head Motif*.

Photos by Megan Frost

9
Visiting Artist Series

Renowned artist Hiroshi Yamano delights audiences during a free demonstration. Photos by Echarh Wheeler





**10–13
Masterpiece Society
Art Purchase Dinner**

(10) From left to right: Erik Neil, Museum Director, with curators Corey Piper, Kimberli Gant, Lloyd DeWitt, Carolyn Swan Needell, and Seth Feman

(11) Masterpiece Society Members cast votes for an artwork to be added to the collection.

(12) Seth Feman, PhD, Deputy Director for Art & Interpretation and Curator of Photography, presents the winning selection of the Masterpiece Society Art Purchase Dinner, Meghann Riepenhoff's *Littoral Drift #511 (Bainbridge Island, WA 04.29.17, Three Simulated Waves, Dawn to Dusk)*.

(13) Meredith and Brother Rutter
Photos by Glenn Bashaw

**14–15
The Honorable Society of Former
Trustees Reception**

(14) Linda Kaufman (left) and David Rubenstein

(15) From left to right: Jamie Lewis, Barbara Fine, Mark Lewis, Andrew Fine
Photos by Will Hawkins

**16–17
Member Art Travel Program**

(16) Carolyn and Richard Barry Curator of Glass Carolyn Swan Needell and Glass Studio Manager and Program Director Robin Rogers stand with glass artist Mark Peiser at his home in Spruce Pine, NC.

Photo by Caitlin Blomstrom

(17) Linda Dickens (left) and Chrissy Johnson enjoy art travel that included visits to Thomas Jefferson's Monticello and Barbourville Vineyards in Charlottesville, VA.
Photo by Megan Frost

Enlighten and Inspire



PHOTO BY MEGAN FROST

The Chrysler Museum of Art's galleries transport museumgoers through time to places around the world, but the adventures don't have to end there. Extend your travels with a visit to the Jean Outland Chrysler Library (JOCL) located on the first floor of the Museum.

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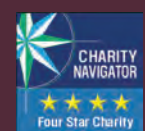
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