

**THE CHRYSLER** FALL 2019



Save the Date  
February 28 – May 17, 2020

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



Edvard Munch, *Madonna*, 1890, National Gallery of Art, Washington, The Epstein Family Collection, 1990



## The Chrysler's Commitment to Community Engagement

At the Chrysler Museum, we value our role as a community institution. We endeavor to offer enriching experiences for everyone and reduce barriers, real and perceived, that might discourage visitation. Free admission is our most evident effort to make the Museum accessible to all. Our Gallery Hosts engage visitors with a warm welcome at the door and casual and insightful conversation in the galleries. Using our rich collection as the foundation, we also offer a broad range of programs and exhibitions that represent a variety of media, epochs, and cultures in order to appeal to diverse groups of all ages.

The Chrysler often seeks input from the community using focus groups to better understand their interests and concerns. The feedback we receive helps us shape our offerings and reach important audiences. With early engagement, we aim to inspire community members to visit the Chrysler often and share the wonders of the Museum with others in their network.

In the past, we have turned to religious leaders in preparation for *Saints and Dragons* and experts on resiliency for *Edward Burtynsky: Water*. Most recently, we met with more than thirty esteemed community leaders, educators, and subject matter experts to discuss some of the thorny issues presented in *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*. We recognized that we had to address the role of enslaved people in Jefferson's legacy and acknowledge the debate over abolition that was very much alive in Jefferson's time.

The input from committee members helped us establish the right tone and consider specific objects that might require greater explanation. Their recommendations also resulted in the Community Voices Project in which community members examine objects on view from different racial and socioeconomic perspectives. Their insight also inspired us to bring *The Architecture of Slavery* to the Chrysler. The exhibition of work by Keris Salmon features photographs of Southern plantations and slave dwellings that are paired with archival text from slave owners and enslaved people.

I am always impressed by the way participants communicate their critiques and enthusiasm with seriousness of purpose and unite with us to achieve a shared goal. The Chrysler Museum of Art is committed to presenting exhibitions that are enjoyable, thought provoking, and relevant to our visitors. We are grateful to our community partners who help us accomplish that mission.

A handwritten signature in black ink that reads "Erik". The signature is fluid and cursive, with a large initial "E" and a long, sweeping tail.

Erik H. Neil, *Director*

# On View

Thomas Jefferson, Architect: Palladian Models,  
Democratic Principles, and the Conflict of Ideals  
October 19, 2019–January 19, 2020

Five Years of Photography:  
Building the Chrysler Collection  
Closing October 20, 2019

The Architecture of Slavery  
November 1, 2019–March 1, 2020

Waterscape: Picturesque Views of Hampton Roads  
November 1, 2019–April 5, 2020

Beyond the Block  
November 16, 2019–January 26, 2020

Agony and Ecstasy: Contemporary Stained Glass  
by Judith Schaechter  
Closing January 5, 2020

John Akomfrah: Tropikos  
Closing January 5, 2020

There's No Place Like Home: New Work from  
the Chrysler Museum Glass Studio Team at  
Norfolk International Airport  
Closing January 10, 2020

Maizelle: Celebrate Me Home  
at the Willoughby-Baylor House  
On view now

ON THE COVER: Designed by Simone Baldissini,  
Constructed by Ivan Simonato, *Model of Jefferson's  
design for the President's House competition*  
(scale 1:66), 2015, Wood, resin, and tempera, Centro  
Internazionale di Studi di Architettura Andrea  
Palladio, Vicenza, Photography by Lorenzo Ceretta

Thomas Jefferson (American, 1743–1826), *Monticello:  
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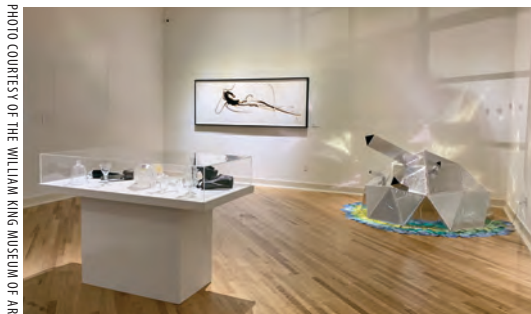


PHOTO COURTESY OF THE WILLIAM KING MUSEUM OF ART

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PHOTO BY JON ABRAMS

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Mather Brown, *Thomas Jefferson*, 1786, National Portrait Gallery, Smithsonian Institution; bequest of Charles Francis Adams; Frame conserved with funds from the Smithsonian Women's Committee



**Thomas Jefferson, Architect:  
Palladian Models, Democratic Principles,  
and the Conflict of Ideals**

October 19, 2019 – January 19, 2020

#TJArchitect



# THOMAS JEFFERSON ARCHITECT

## Palladian Models, Democratic Principles, and the Conflict of Ideals

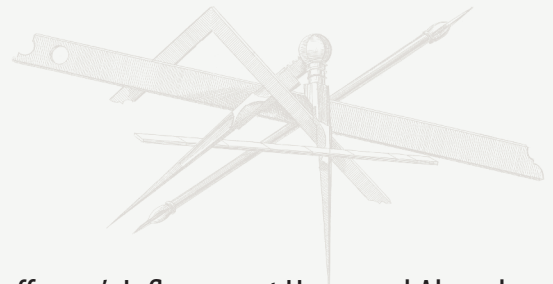
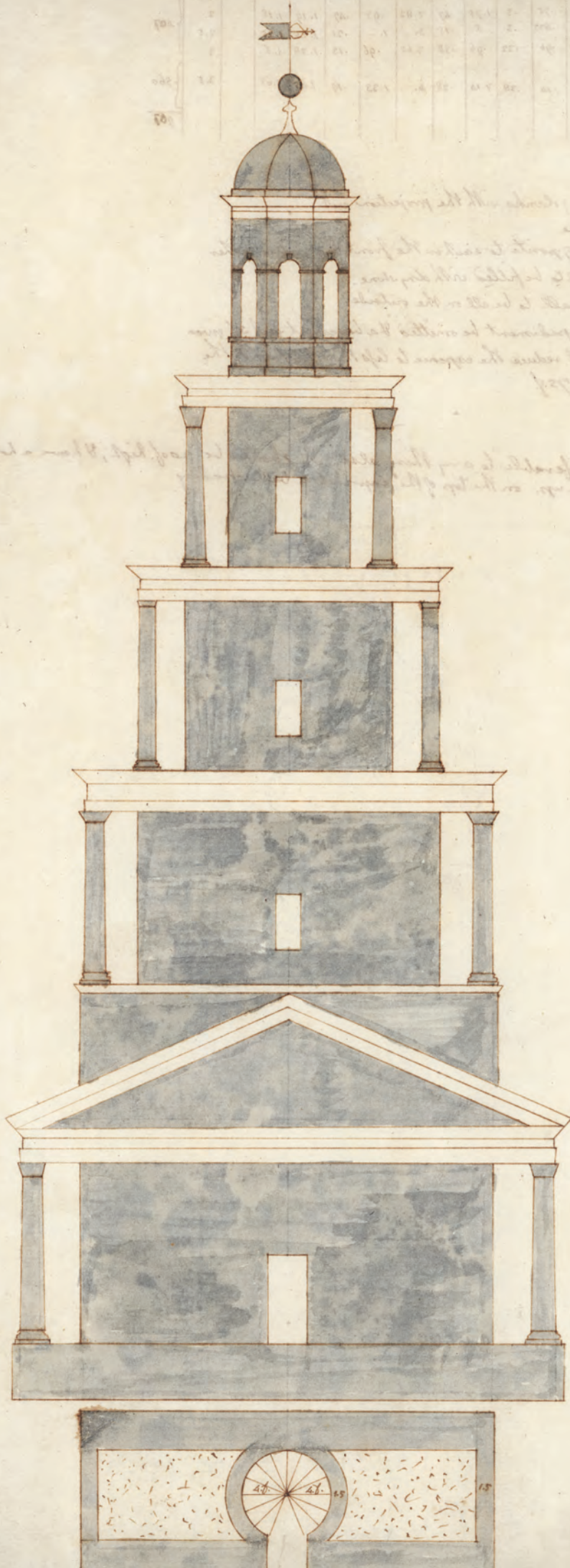
**T**homas Jefferson enjoys such fame in the United States that it might seem that no introduction is necessary. He's a Founding Father, author of the Declaration of Independence, the country's third president who greatly expanded the nation with the Louisiana Purchase, and the founder of the University of Virginia. He was a champion of democracy, religious freedom, and learning. He also greatly influenced the architecture of the young republic.

In recent years, scholarship has revealed a more complex and less heroic image of the man and his life. The newer, deeper, and broader critical examination is at the forefront of *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*. The Chrysler-curated exhibition provides rich context for understanding Jefferson's formation, major projects, and built works, especially Monticello, the Virginia State House, and the University of Virginia.

As he designed these monumental structures, he looked to the past and acknowledged authorities for guidance. He balanced those influences with his appreciation of contemporary innovation and practice. However, his architectural enterprise was dependent on the social and economic system of slavery and the efforts of enslaved and formerly enslaved people. *Thomas Jefferson, Architect* addresses these conflicting ideals with an impressive array of illustrated books used by Jefferson; paintings, drawings, prints, photographs, and artifacts related to his architectural ideas, experiences, and practices; components from Jefferson's buildings that were created by enslaved people; and two rare images of African American individuals who can be linked directly to Jefferson and his buildings. The Chrysler also partnered with the Palladio Museum in Vicenza, Italy to present several architectural models that are on display in America for the first time.

ARCHITECTURAL ILLUSTRATIONS THROUGHOUT: Francesco Muttoni and Giorgio Fossati, *The Study of the Architecture of Andrea Palladio of Vicenza (Lo Studio Dell'Architettura di Andrea Palladio Vicentino)* (detail), 1800, Bound volume, Jean Outland Chrysler Library, Chrysler Museum of Art





## Jefferson's Influences at Home and Abroad

Jefferson was a man of immense learning with a keen curiosity for many subjects, including architecture. Like many men of his social class and educational background, he recognized that individuals of import and prominence owned distinguished homes. However, his knowledge and interest surpassed that of his American peers. His father, Peter Jefferson, was an accomplished surveyor and taught his son the importance of valuing, assessing, and measuring the landscape to build properly.

Early in his life, Jefferson was exposed to striking buildings, including the plantation homes of Tuckahoe, Rosewell, and Shirley; George Wythe's home in Williamsburg; and the Hammond-Harwood House in Annapolis. While attending the College of William and Mary, he acquired his first book on architecture. As his collection of books on the subject grew, he often compared them to one another.

Andrea Palladio, an architect and author active in Venice and the Veneto region of Italy in the sixteenth century, was especially important to Jefferson. Palladio designed dozens of villas that were notable for their classical columns and capitals and harmonious proportions. His country houses were well suited to the practical requirements of agriculture. Palladio's lasting influence was due above all to the success of his treatise *The Four Books of Architecture*, first published in Venice in 1570 with subsequent editions in the following centuries. Jefferson owned multiple copies and several are included in the exhibition. The publication is notable for its clarity in both word and image and the general reliability of its recommendations. He provided abundant practical advice on how to build for the proper operation of a household and an agricultural estate.

Along with a robust library and his formal and informal Virginia education, several other experiences and practices defined Jefferson's architectural activity. He traveled in Europe extensively to see both modern and ancient monuments. He evinced a special interest in the houses and gardens of the aristocracy and conversed with other men in Europe and America who shared his passion

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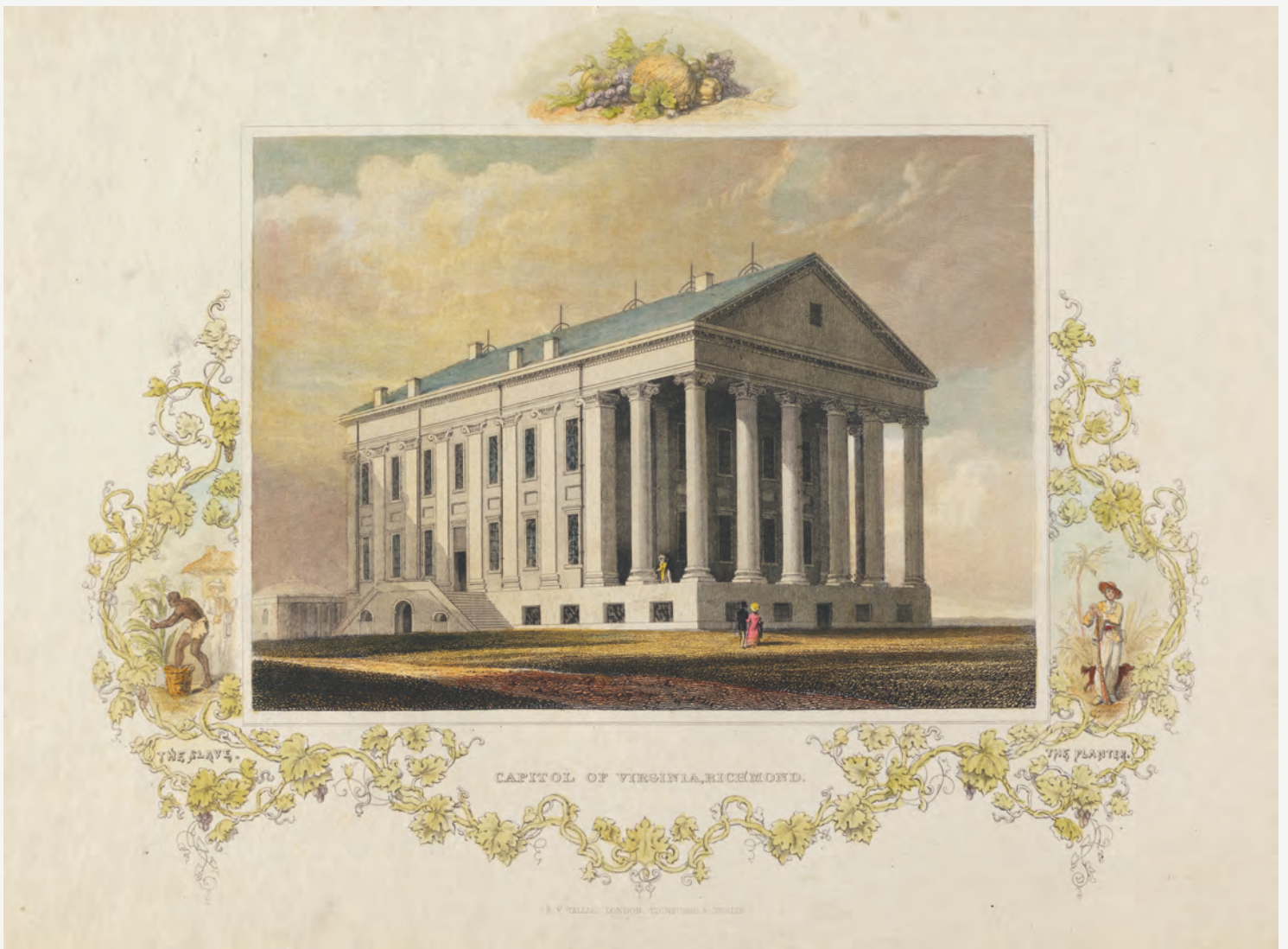
Thomas Jefferson, *Monticello: Observation tower, recto*, ca. 1771, Collection of Massachusetts Historical Society, Coolidge Collection of Thomas Jefferson Manuscripts





Hubert Robert, *Landscape with a Temple*, ca. 1765–1800, Chrysler Museum of Art, Gift of Walter P. Chrysler, Jr.





William Goodacre, *Capitol of Richmond, Virginia*, 1830s, Chrysler Museum of Art, Gift of Mrs. Robert B. Tunstall

Jefferson professed his distaste of slavery on more than one occasion and, as President, acted to curtail the slave trade. He also depended on the institution for his well-being.

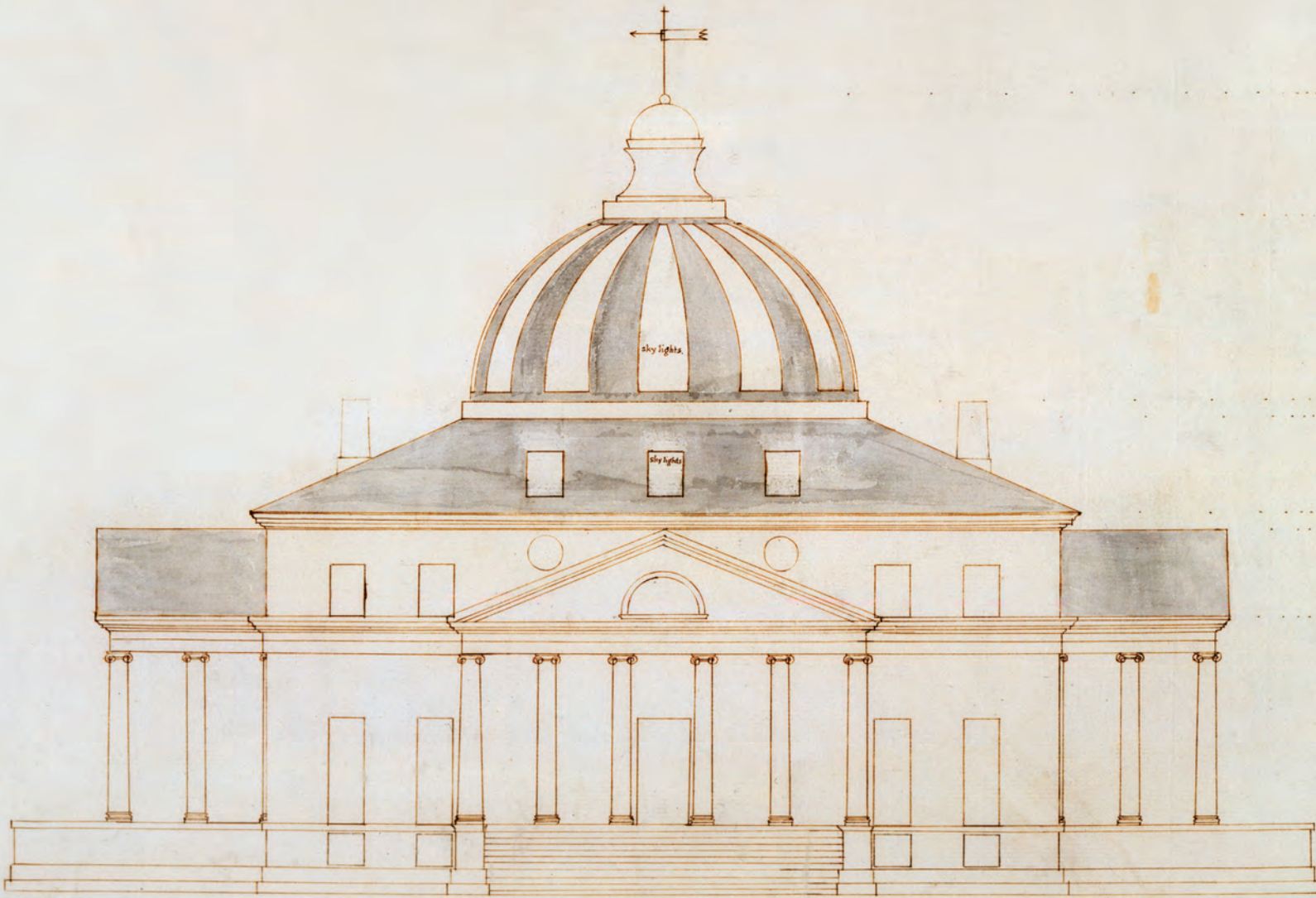
for architecture. He was also immersed in a society that gave great value to landholders and agrarian ideals. He visited important English country houses and gardens like Stowe and Chiswick, French estates such as the D sert de Retz and Marly, and ancient buildings including the Temple at N mes and the Pont du Gard. In Paris, he observed the construction of the H tel de Salm and other structures. Scholars have identified many of these places as possible influences on Jefferson's subsequent designs. He traveled back to the fledgling United States with a host of ideas and memories. He also returned to a social and economic system that depended on an enslaved workforce.

### A Society Dependent upon Enslaved People

Along with books, travel, and learned discussion, the reality of slavery influenced what Jefferson built and how he fulfilled his architectural vision. In the past five years, scholars at Monticello, Poplar Forest, Montpelier, and the University of Virginia have prominently interpreted the spaces and contributions of enslaved workers. New research revealed that many of the people who built these Jeffersonian structures and fashioned the architectural details were enslaved.

Observations by Palladio regarding the quality of persons who should build a villa might have been attractive to Jefferson as well. In a slave society, Palladio's prescriptions for the creation of spaces in attics, mezzanines, and basements for servants and service functions had a special resonance. Jefferson professed his distaste of slavery on more than one occasion and, as President, acted to curtail the slave trade. He also depended on the institution for his well-being.





Thomas Jefferson, *Proposed sketch for the President's House, elevation*, 1792, Courtesy of the Maryland Historical Society

### Jefferson's Contributions to the Young Republic

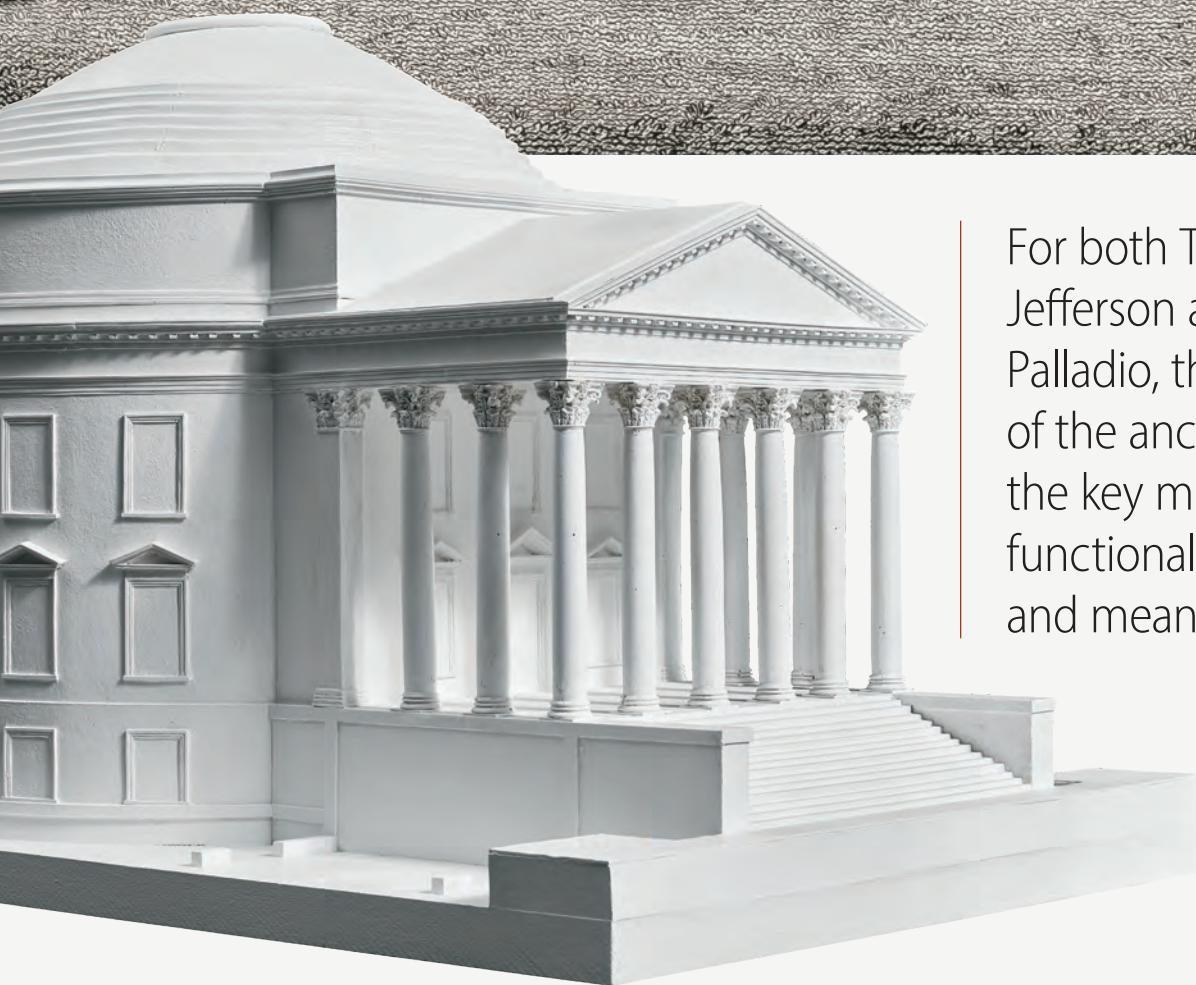
Jefferson was not a professional architect, but he was also much more than an amateur. Upon his return to the United States, throughout the 1790s, and until the end of his term as President in 1809, Jefferson was involved with various projects that helped establish the identity of the young republic. Chief among these were the layout of Washington, D.C., the creation of a residence for the President, and the construction of the Capitol. He also designed or influenced the design of the Virginia State Capitol, the courthouses in Virginia, the urban plans for Richmond, and country houses like Barboursville. His designs are recorded in a large number of drawings housed primarily in Boston, Baltimore, and Charlottesville. The very existence of this corpus is a remarkable indicator of the extent and complexity of Jefferson's architectural activity.

Although he could not always play the decisive role, his influence was undeniable. He certainly recognized that the new capital city, the home of the President, and

the houses of Congress would become symbols for the ideals of Democracy. He looked to models from ancient Rome and Greece, the examples espoused by Palladio, and the theories of French city design to realize these symbolic projects.

For the residence of the President, Jefferson even submitted his own design, clearly indebted to the ideas of Palladio and Lord Burlington with details recalling innovations he had seen in Paris. His project, not selected, reflected his sense that the buildings in the capital city should represent an ideal. Palladio's Villa Rotonda in Vicenza was an apt model for several reasons. It is situated adjacent to the city rather than the countryside and so does not require the range of agricultural outbuildings. The exterior has a simple grandeur without excessive ornamentation, while the interior layout is essentially a circle within a square. The pure geometric shapes aspire to perfection just as the new government aspired to a higher ideal.





For both Thomas Jefferson and Andrea Palladio, the architecture of the ancients was the key model to achieve functionality, style, and meaning.

Designed by Simone Baldissini,  
Constructed by Ivan Simonato,  
*Model of Rotunda of the  
University of Virginia* (scale  
1:66), 2015, Palladio Museum,  
Vicenza, Photography by  
Lorenzo Ceretta






## The University of Virginia

Jefferson returned to this geometric purity in his plan for the Rotunda at the apex of what we now know as the University of Virginia. He recognized that the new republic would need thoughtful and wise leaders and sought to create a place where they could be educated. The original array of connected pavilions was a museum of architectural elements possibly inspired by the large landscaped estates Jefferson saw in England and France. When conceiving the most important building on campus, he looked again to Palladio but also to ancient Rome and chose the model of the Pantheon. The best-preserved and most esteemed temple from Antiquity, the Pantheon has inspired generations of architects who only knew it from printed sources. The lofty ideal was realized with the labor and expertise of an enslaved workforce. The Chrysler will present new research from a team of scholars at the University of Virginia in a digital interactive format that will allow visitors to chart the activities of the inhabitants of these buildings in the nineteenth century.

## Jefferson's Place in the Modern-Day Republic

For both Thomas Jefferson and Andrea Palladio, the architecture of the ancients was the key model to achieve functionality, style, and meaning. Jefferson's influence is evident in architecture throughout our region. Civic buildings, educational institutions, and residences bear the legacy of the classical design for which he is known. At the Chrysler Museum, we are excited to examine the many facets of Jefferson's life and practice and present important elements of Virginia's history. 

– Erik H. Neil, *Director*

ABOVE: Benjamin Tanner, engraver, *University of Virginia*, 1826 (from an 1824 drawing), Detail of the Böye Map of Virginia, Engraving, Jefferson Papers, University of Virginia

This exhibition is organized by the Chrysler Museum of Art in collaboration with the Palladio Museum in Vicenza, Italy.

*Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals* is presented by **Dominion Energy**.

This project is supported in part by awards from the National Endowment for the Arts, the Wyeth Foundation for American Art, and the Embassy of Italy in Washington D.C. Support for the exhibition catalog is provided by the Norfolk Society of Arts. Funding for the models featured in the exhibition is provided by Roberto Coin.



## The Architecture of Slavery

November 1, 2019–March 1, 2020

# The Architecture of Slavery



Keris Salmon, *Sarah (detail)*, 2014, Lent by Arnika Dawkins Gallery

As the artist asserts, contemporary issues like redlining, mass incarceration, racial inequality in education, and child-parent separations at the border “have their roots in the American slave economy.”

Keris Salmon became an artist suddenly when visiting Wessyngton Plantation in Tennessee with her future husband. “When I arrived there, I was a journalist; and when I left on the very same day, I became an artist,” she recalls. Salmon, who is African American, was struck by the fact that in an earlier time her relationship with her then-boyfriend would have been vastly different. His white ancestors owned Wessyngton Plantation from 1790 until the 1980s. She was also fascinated by the everyday details that enslaved people encountered and how they communicated the texture of their lives. “I couldn’t leave without making something out of it,” she says.

Salmon began by making a series of photographs at Wessyngton and then at dozens of plantations in seven Southern states over the next several years. Her photographs focus on common and easily forgettable elements—the roughhewn shutters of a farmhouse window, the elegant curve of a banister, and light passing through Spanish moss. Those details become remarkable when she prints them alongside words from historical records like bills of sale, letters, and diaries. The combination illuminates the firsthand experience of enslaved people who lived and worked at the sites. It also highlights how the complexity of the slave system continues to shape American culture today. As the artist asserts, contemporary issues like redlining, mass incarceration, racial inequality in education, and child-parent separations at the border “have their roots in the American slave economy.”

The Chrysler will show twenty-four examples of Salmon’s photograph-and-text-based works along with eighteen never-before-exhibited cyanotypes, blue-toned photographs that highlight the layered experience of architectural sites. *The Architecture of*

*Slavery* will offer another dimension to the Chrysler’s fall keynote exhibition *Thomas Jefferson, Architect: Palladian Models, Democratic Principles, and the Conflict of Ideals*. Through bricks, nails, a door, and photographs, that show explores the experiences of enslaved people who lived, built, and worked at sites owned and designed by Thomas Jefferson. Salmon’s work carries these

themes forward, at once reflecting on the challenges of giving a voice to former times while demonstrating how these voices offer new takes on the past and its relationship to the present.

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

**John Akomfrah: Tropikos**  
Through January 5, 2020  
#Tropikos



## When the Past Confronts the Present

John Akomfrah's *Tropikos* (2016) opens with a lush, golden field of tall grass against a pale blue sky dotted with clouds. A man in sixteenth-century dress—an elaborate black suit with knee-high pants, a tall hat, and neck ruff—sits at a table filled with wooden masks and writes on a piece of parchment. The masks represent African people and cultures.

Next, the film on view in The Box at the Chrysler Museum shows a close-up of the front of a boat floating down a river. The boat overflows with fruits and vegetables—bananas, corn, plantains, and coconuts. A helmet and body shield are also on board. An omnipotent male voice recites the opening passage of William Shakespeare's *Henry V* (1599). "O for a Muse of fire, that would ascend the brightest heaven... A kingdom for a stage, princes to act, and monarchs to behold the swelling scene!" he says.

The sumptuous visuals and haunting voiceover reference the Elizabethan Era (1558–1603) when Queen Elizabeth I reigned over England. During this period, the English built their empire through the exploitation of people and resources from West Africa, transporting humans and goods to the colonies in the West Indies and England's coasts. The trade, traumatic for the enslaved people, resulted in wealth for British nobility and monarchy. The elites used their monies to be patrons to the arts, supporting playwrights such as Shakespeare.

In *Tropikos*, Akomfrah examines the opulent lives of the English aristocracy who derived monetary gain from the horrors of enslavement. In the film, the British artist uses long pans to show wealthy white men and women wearing silks, satins, velvets, and jewels as they sit by



tables covered in rich foods and portraits of royalty. Next, Akomfrah introduces enslaved black servants wearing modest cotton dresses or long swaths of cloth wrapped around their bodies. As the masters live in abundance and travel where they please, those who work for them stand at the shore with their backs to the camera. They gaze toward their homeland, perhaps knowing they may never return. The artist uses clothing, objects, and the environment to produce a dichotomy of the intertwined lives of the film's characters.

Four hundred years ago, the first enslaved Africans stepped onto the shores of the United States. Though Akomfrah is speaking to the United Kingdom's participation in the Transatlantic Slave Trade, *Tropikos* is especially relevant to the U.S. and port cities like Norfolk and is a breathtaking consideration of a painful period in global history.

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

ABOVE: John Akomfrah, *Still from Tropikos*, 2016  
© Smoking Dogs Films, Courtesy Lisson Gallery



Judith Schaechter,  
*Anchoress*, 2015,  
Lent by Judith  
Schaechter and  
Claire Oliver Gallery,  
New York



PHOTO BY DOMINIC EPISCOPO

“Unlike most raw materials, glass is extremely attractive before the artist ever touches it. I found I like to really manipulate it, stretch it, and transform and distort it in unnatural ways. Perhaps I want to punish it for being so pretty when I sometimes feel so ugly.”

– Judith Schaechter



**Agony and Ecstasy: Contemporary Stained Glass by Judith Schaechter**  
Through January 5, 2020  
#JudithSchaechter

## Finding Beauty with Judith Schaechter

This fall, the Chrysler Museum presents fourteen stained glass artworks in *Agony and Ecstasy: Contemporary Stained Glass by Judith Schaechter*. The illuminated imagery is powerful, provocative, and beautiful yet disturbing. Carolyn Swan Needell, PhD, the Carolyn and Richard Barry Curator of Glass, recently caught up with the artist to discuss beauty in art.

PHOTO BY DOMINIC EPISCOPIO



**CAROLYN SWAN NEEDELL:** You believe that the beauty of glass is ‘the perfect counterpoint’ to ugly or difficult subjects. How does the contradiction between the beauty of the material and the ugliness of your subject matter play out in your work?

**JUDITH SCHAECHTER:** I believe that one can take something troubling—suffering or despair, for example—and depict it beautifully to better come to terms with it. It’s simple; I think of art as something akin to a sewage treatment plant. Toxins go in and are rendered into something harmless and quite palatable. Something that might otherwise kill you can now be ingested.

**CN:** Let’s talk about your figural work. Classical and Renaissance ideals of beauty for the human body called

attention to symmetry and balance, whereas your figures seem almost deformed or exaggerated with emphasis on the head and eyes.

**JS:** I think the proportions are based on dolls. I am not sure these are human figures; they are effigies or proxies. I am much more interested in the lips than the eyes. I tend to look at a person’s mouth when they are speaking, and the mouth just seems more expressive to me.

**CN:** The saturation of color and the hues you choose drive the beauty in your work. The vibrancy and depth of the color red, for instance, can be downright gorgeous for a flower or bird. But when the hue is used to model a figure’s body, the effect is more repulsive or disturbing. Why is that?

**JS:** I never thought about the colors of the background versus the figures. Those are just the colors I love! I like a super-saturated, amped-up palette. Because faithful

naturalism has never been a goal, I have tried many ways to represent skin. I am never trying to be repulsive. I can’t claim any intentionality there. Disturbing? Maybe, but in the picture plane these characters inhabit, I hope the color makes logical sense. It’s more a reflection of an inner reality than an outer one.

**CN:** One of my favorite works in the show is *Anchoress*. The color palette and the fantastical flora and fauna are beautiful. What do such lovely elements do in a picture like this? I see a figure in agony and I want to look away, but the beauty keeps my eye riveted.

**JS:** You have answered it yourself! Just a spoonful of sugar helps the medicine go down. That’s one reason anyway. Another, no situation is clearly emotionally one thing or another. Everything involves a full spectrum of feelings, reactions, and responses. Even the worst moments have redeeming aspects.

**CN:** Do you think beauty is important today when people judge the artistic value of a work?

**JS:** Emphatically yes, although we are still in deep denial about that. I could say it doesn’t matter anymore since so many institutional definitions of art declare that to be the case. Art has moved on from ‘creating beauty’ as its primary purpose and for excellent reasons that I won’t go into here. However, the more one insists that appearances don’t matter the more one must confront the possibility that visual art is about nothing but appearances.

**CN:** I understand that you teach at the University of the Arts in Philadelphia and lecture on ‘Beauty in Art.’ What are some of the takeaways in your classes?

**JS:** Beauty is an eternal and universal experience. All humans, in all times, have a word for it. Beauty has been questioned since Modernism, but it’s not going anywhere. Also, beauty exists at the nexus of mind and body, and we cannot separate the two. Lastly, don’t be afraid of beauty, but be afraid of it! Be very afraid!

INSET:  
Judith Schaechter,  
*Prometheus*, 2011,  
Lent by Judith  
Schaechter and  
Claire Oliver  
Gallery, New York



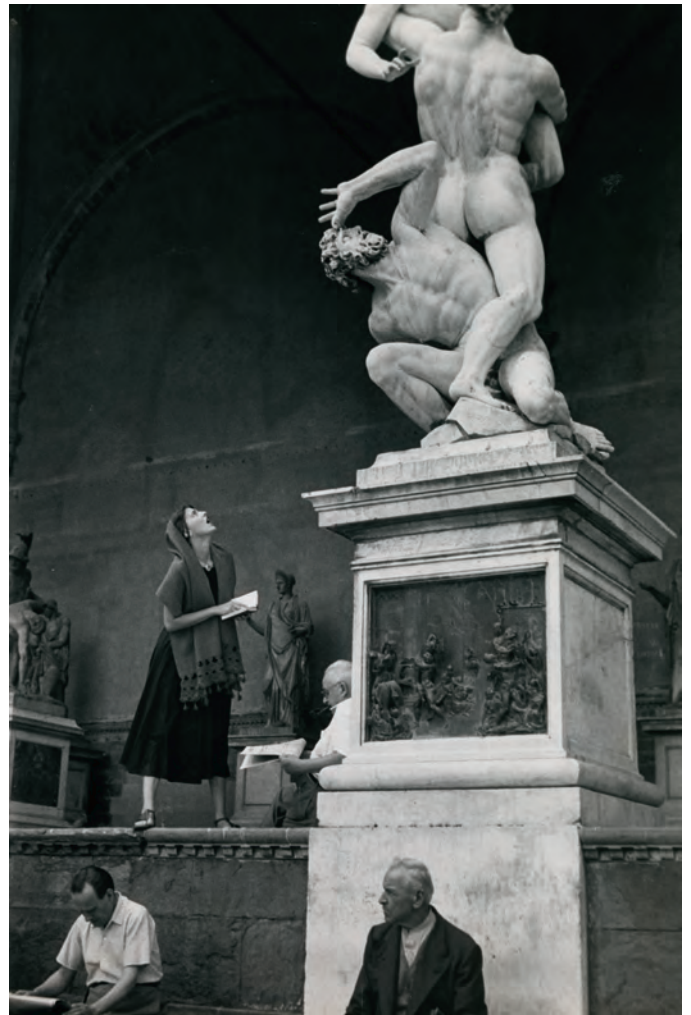
## A Focus on Collecting

Numbering more than 6,000 works, photography represents about twenty percent of the Chrysler's holdings and is the Museum's fastest-growing collecting area. Just last year, the institution acquired more than 500 photographs, most of which were generous donations.

*Five Years of Photography: Building the Chrysler Collection*, on view through October 20, features some of the most recent additions. It highlights the Chrysler's strategy to build on its existing holdings and increase diversity by bringing in more photographs by women, people of color, and artists working in Virginia. Special attention has also been given to objects that reflect on the history of the medium.

As a result, *Five Years of Photography* is eclectic, but that is deliberate. Some works, like an eerie daguerreotype of a sculpture by Adam Fuss, highlight historical techniques and how contemporary artists have revisited them. Another group focuses on women artists and how they use theatrical qualities to examine gender. A photograph by Ruth Orkin depicts her friend Jinx posing as an American woman traveling alone in Italy in the 1950s. In another work, Elisabeth Hase has posed as if she has fallen down some stairs, but her stylish stockings and hat are perfectly prim and unruffled.

Since reopening in 2014 after a renovation and expansion, the Chrysler Museum has revived its photography program with a steady stream of lectures, tours, and new acquisitions as well as twenty photography exhibitions. Each one explored a different aspect of photography, from Herb Ritts's portraits of rock-and-roll legends to Edward Burtynsky's aerial landscapes that



Ruth Orkin, *Jinx Staring at Statue, Florence*, 1951, Museum purchase © Ruth Orkin Photo Archive

display the effects of climate change. Shows drawn from the Museum's collection presented the work of notable figures from the history of photography, including Ansel Adams, Larry Clark, Alexander Gardner, and Tseng Kwong Chi. Others featured photography's connection to the Hampton Roads region and the Museum's deep holdings of landscape, Civil War, and Civil Rights photography.

The Chrysler's recent acquisitions build on an excellent foundation assembled by Brooks Johnson. His career at the Museum spanned more than three decades, and he was recently named the Chrysler's Founding Curator of Photography. New additions to the collection continue to reflect the breadth and diversity of the medium, suggesting the fascinating ways photography shapes how we remember the past, see the present, and imagine the future.

### A Rare Daguerreotype

One of the most significant photographic objects the Chrysler collected over the past five years is a daguerreotype that depicts a resort in what is now West Virginia. The small, silver-coated plate is extraordinarily rare because it is attributed to Virginia-born James





LEFT TO RIGHT:  
 Elisabeth Hase, *Untitled (downstairs)*, ca. 1948,  
 Museum purchase, In memory of Alice R. and Sol B. Frank  
 © The Estate of Elisabeth Hase, represented by Robert  
 Mann Gallery

Adam Fuss, *Untitled*, 1986, Gift of Howard Read  
 © Adam Fuss

BELOW:  
 Attributed to J. P. Ball, *Greenbrier Resort in White Sulphur  
 Springs, VA (now WV)*, ca. 1845, Museum purchase, In  
 memory of Alice R. and Sol B. Frank

Presley Ball, one of only a few known African American daguerreotypists working at the time. It is also one of only two known daguerreotypes that illustrate the historic resort. The Greenbrier was a fashionable vacation spot known for the curative effects of its natural hot springs. It was designed to house visitors in cabins that were assembled in rows along the hillsides, giving the resort a rustic charm. When Ball made his image from a nearby hilltop, he included these recognizable features.



Ball was born free in Frederick County in 1825 and learned to make daguerreotypes in 1845 from John B. Bailey, also an African American artist. During the same year, Ball made his image of The Greenbrier and opened a studio in Cincinnati. He worked in

Pittsburgh and Richmond before returning to Cincinnati. In 1855, he collaborated with a group of African American artists to create a monumental antislavery work. Their 2,400-square-yard panorama told the history of slavery and its place in contemporary American life. Ball also addressed race

relations in everyday ways by welcoming integrated and noteworthy clientele to his studio. Sitters included abolitionist Frederick Douglass, opera singer Jenny Lind, and numerous Union Army soldiers. Ball also became active in politics. When he settled in Helena, Montana Territory in 1871, he became a delegate to a civil rights convention and later ran for several public offices.

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



# Evolving Interpretations at the Moses Myers House

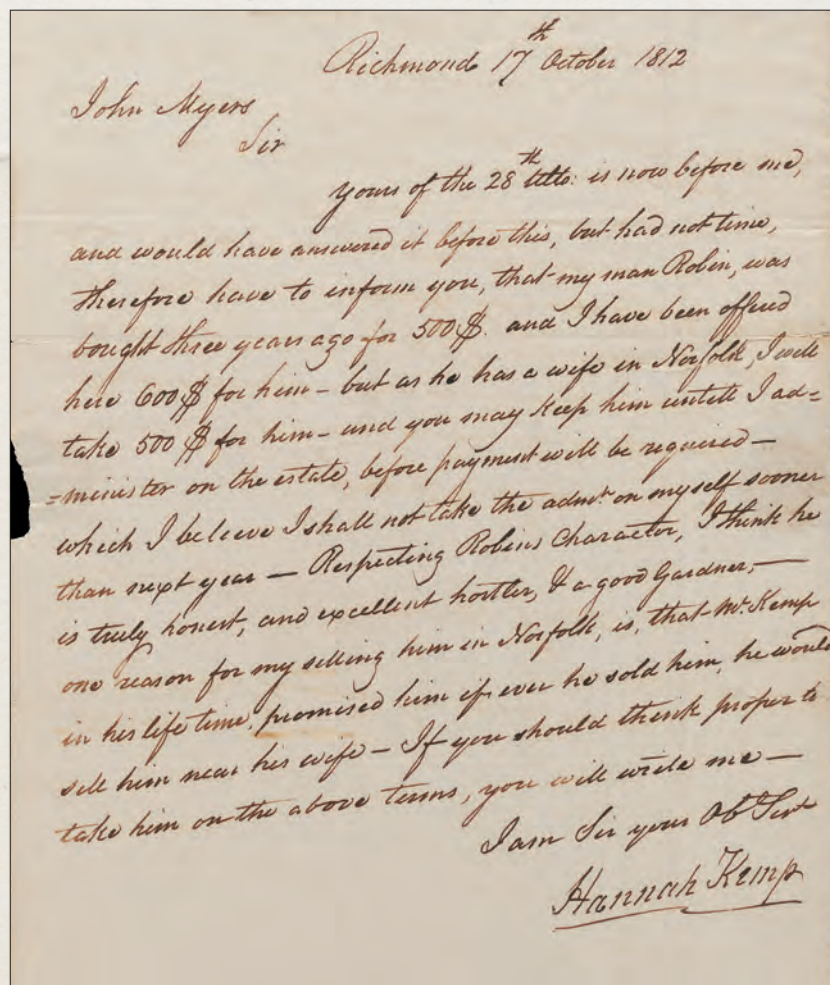
The Moses Myers House belonged to a prosperous Jewish merchant family for five generations, but the stories of the home extend beyond the prominent citizens. Its history includes Drusilla and her daughter Chany; Billy the cooper; Robin the gardener; and Abby, Thomas, and Hagar. They were among twenty African American enslaved men, women, and children who lived and worked in the Moses Myers House.

The Chrysler Museum has long made it a priority to include their stories in guided tours of the 1794 historic home. Starting this fall, self-guided guests can learn about them as well. A new installation in a space where enslaved people lived recognizes their contributions and offers insight into their lives. The addition also serves as a resource for guests who are researching their family history and links to the Hampton Roads community.

The Chrysler team identified fifty-three primary source records from the Myers collection at the Jean Outland Chrysler Library. Among them are bills of sale, tax records, and personal letters that mention the enslaved servants. Images of some of those records will be on display along with information derived from transcriptions of those documents.

As visitors look at the space many of the enslaved servants shared, they'll only see exposed beams and bricks. Unlike the rest of the home, the space is void of original artifacts from the people who lived there. However, their impact is evident in the way the Myers family lived—in the sumptuous meals they enjoyed, the well-manicured grounds, and their beautifully cared for clothing. With ongoing research, the Chrysler strives to uncover more about the enslaved servants of the Moses Myers House to share intriguing stories of people, place, and perspective.

—Karen Dutton, Assistant Visitor Services Manager



Visit the Moses Myers House Saturdays and Sundays from noon-5 p.m. Due to the historic nature of the home, accessibility is limited.





# Restored to Gilded-Age Glory

Visitors can now experience the largest and most spectacular object in the Chrysler Museum's collection of American glass as it was meant to be seen 150 years ago. This monumental kerosene lamp was made by the Boston & Sandwich Glass Company, one of the most significant firms in the nineteenth-century American glass industry. Over time, lamps like this one were often separated from their original lighting apparatus as they were converted to work with electricity and given paper or fabric shades. Thanks to a recent Museum purchase, the Chrysler's lamp has now been fitted with a glass shade, glass chimney, brass burner, and brass shade ring to restore the piece to its original glory.

The Chrysler's lamp is an exceptional testimony to the luxurious, elite interiors and lavish tastes of Gilded-Age America. The lamp stands on a triple-stepped marble base embellished with gilded, relief-molded spacers. The glass of the baluster stem and bell-shaped kerosene font is composed of three plated or overlaid glass colors. These layers have been removed in places for decorative effect in a process similar to cameo carving. The glassworker cut through the exterior sapphire-blue glass to reveal a layer of opaque white or opal glass, which in turn was cut to reveal colorless flint glass.

This rich, multilayered color scheme was heavily influenced by Bohemian glass, while the elaborate geometric decoration of cut circles, ovals, and quatrefoils reflect mid-nineteenth century tastes for Gothic and Moorish motifs. Such overlay lamps were labor-intensive and involved a high degree of artistry. The size of the Chrysler's lamp, the shape of the font, the cutwork designs, and the coloration tantalizingly match a description and etching found in the pages of a rare 1875 Boston & Sandwich Glass Company catalogue.

As spectacular as the lamp was when it entered the Museum's collection, it was an incomplete object without the lighting apparatus. It is extremely difficult to find shades and burners of an appropriate period and fit for such lamps, but completing this object was a collecting priority. The Chrysler received expert assistance from Stuart P. Feld, whose outstanding personal collection of

The Chrysler's lamp is an exceptional testimony to the luxurious, elite interiors and lavish tastes of Gilded-Age America.

overlay lighting was recently on view at the Sandwich Glass Museum in Massachusetts. With Feld's help, the Chrysler located and purchased a period shade and burner as well as a high-quality reproduction glass chimney and burner ring as these parts rarely survive.

The globular lampshade is made of mold-blown, colorless glass that was chemically frosted and cut to reveal the transparent glass beneath with a design of grape clusters, leaves, and vines. The brass double-burner, manufactured by Plume & Atwood, screws into the threads of a collar at the top of the kerosene font and would have accommodated two wicks that were one inch wide.

Now fully assembled, the Chrysler's sapphire-blue overlay lamp stands at an impressive forty-two inches tall. This represents the largest lamp that the Boston & Sandwich Glass Company produced, which would have cost the nineteenth-century consumer a whopping \$26. That's roughly \$600 today. Such impressive lamps are quite rare today, and the Chrysler's example is among about a dozen of this monumental size that have survived.

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



Boston & Sandwich Glass Co., Sandwich, Massachusetts, *Kerosene Lamp*, ca. 1860–85, Gift of Walter P. Chrysler, Jr.

*Lampshade*, ca. 1860 with Plume & Atwood Manufacturing Co., Waterbury, Connecticut *Duplex Burner*, ca. 1870s–80s, Museum purchase



## ON THE ROAD

# Glass as Performance Art From Norfolk to Abingdon



More than a year ago, the Chrysler Museum of Art welcomed staff from the William King Museum of Art (WKMA) in Abingdon, Virginia to view our world-class glass collection and to witness an energetic Third Thursday performance at the Perry Glass Studio. Inspired by this visit, WKMA Curator Sarah Stanley developed an exhibition that explores the current state of contemporary glassmaking and glass performance. The result, *Now Playing: New Forms in Contemporary Glass*, features pieces from the Chrysler's permanent collection; work made by artists associated with the Perry Glass Studio; photos and videos from Third Thursday performances; and relics, objects that were created during those performances or used as props in the shows. The exhibition opened last spring and is on view in Abingdon through October 13.

WKMA Director Betsy White said the impetus for the exhibition was to forge a new partnership. "Though WKMA has a continuing collaborative relationship with Richmond's museums, we had not yet ventured further east," she explained. "Norfolk's Chrysler Museum stands at the eastern edge of the Commonwealth and responded to our overture for doing something together that might serve to connect our audiences in interesting ways."

Stanley believes that glass as an act of performance is a form of experimental education, "allowing artists and observers to collectively explore the vast possibilities" of

the material. "In this way, it accomplishes something fundamentally different than the performance art accepted in the larger canon of art history," she noted. That is why *Now Playing* emphasizes the lively experience of the Chrysler Museum Glass Studio's Third Thursday performances. "To experience a Third Thursday event is certainly to be entertained, but it is also to share in an engaging and exploratory creative space with glass at the center," Stanley said.



Robin Rogers, *Solace*, 2017

The Abingdon exhibition highlights many works by the talented artists of the Perry Glass Studio, including Sarah Vaughn, Laura McFie, Leana Quade, Emily Bartlett Juel, Suzanne Peterson, JiEun Yoon, and others. Relics from Third Thursday performances include a pair of wooden platform shoes that performer Heather Sutherland wore in 2018 while walking across hot molten glass in *Savage Beauty* and neon swords from James Akers and Kimberly McKinnis's 2018 performance *A Melodic Maelstrom*. *Now Playing* also features Harvey K. Littleton's *Blue-Green Linked Forms* and Etsuko Ichikawa's *Trace 0114*, both from the Chrysler's permanent collection. Littleton's work calls attention to the performative nature of working with glass with a shape that suggests his desire to keep the material in its molten state. Ichikawa's work is a relic of a 2014 Third Thursday performance that sought to capture the temporary nature of molten glass on paper and is a vestige of a short-lived experience by both artist and audience.



In September, the Chrysler Museum presented glassblowing demonstrations, a lecture about the permanent collection, and a performance at WKMA. This exciting partnership with the William King Museum of Art is a wonderful way to engage a new audience and introduce the rich range of artistic experiences available at the Chrysler Museum.

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

— Robin Rogers,  
Perry Glass Studio Manager and Program Director

ABOVE: Harvey K. Littleton, *Blue-Green Linked Forms*, 1983,  
Gift of Daniel Greenberg and Susan Steinhauser

INSET: Wooden platform shoes from a 2018 Third Thursday  
performance are among the relics on view.





PHOTO COURTESY OF THE WILLIAM KING MUSEUM OF ART

The William King Museum of Art's exhibition includes video of a Third Thursday performance and various relics.



The exhibition features Julia and Robin Rogers's *Island Mindscape* (right) and other works by Perry Glass Studio artists.

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“To experience a Third Thursday event is certainly to be entertained, but it is also to share in an engaging and exploratory creative space with glass at the center.”

–Sarah Stanley, Curator,  
William King Museum of Art

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# A Milestone for the NEON District



In 2013, a transformation began in downtown Norfolk. A nearly forgotten stretch of commercial real estate became fertile ground for the seeds of a new arts district. Officially commissioned in 2013 and dedicated in 2015 with its first festival, the New Energy of Norfolk (NEON) District sprouted organically and continues to grow and thrive. The Chrysler Museum and Perry Glass Studio proudly sit at the cornerstone of the NEON and play pivotal roles in its continued growth with opportunities to enjoy fine art and learn through demonstrations and hands-on experiences. With free general admission, both are accessible places for everyone to enjoy some of the rich artistry that inspired the birth of the NEON District.

This year, the District will mark a milestone with the fifth annual NEON Festival October 17–18. The celebration, which coincides with the Chrysler's monthly Third Thursday performance series, will kick off at the Chrysler on October 17 with fun activities at the Museum and

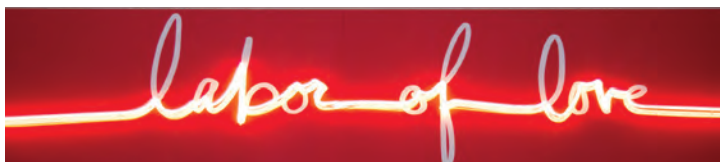
acclaimed muralist Esteban del Valle at the Glass Studio. The Brooklyn-based artist will return to Norfolk after leaving his mark on the NEON District in 2015 with *We Can Create What We Can Imagine*, a mural that he created in collaboration with Glass Studio team member Julia Rogers. It welcomes visitors at the northern entrance to the NEON District at Granby and Addison streets. During the NEON Festival, he will join glassmakers and musicians at the Studio and respond to their work with live painting. This year's festival will also feature music and food at The Plot on Granby Street, an exhibition and glassblowing demonstrations at the Tidewater Community College Perry Glass Wheel Arts Center, an activation by the Tidewater Burners, exhibitions at d'Art Center, activities at The Hague School, and plenty of interesting things to do and see in and around the Chrysler Museum.

The spark for the NEON Festival came in April 2013 when an unofficial consortium of creatives expressed their vision for an arts district. The City of Norfolk was



PHOTO BY ECHARD WHEELER

PHOTO BY JON ABRAMS



INSETS: Perry Glass Studio team members, artists, and guests celebrated the first NEON Festival with creative costumes and original works, including *We Can Create What We Can Imagine*, a mural by Esteban del Valle in collaboration with Julia Rogers; *Cementoscope* by Studio team members Charlotte Potter, Joan Biddle, Hannah Kirkpatrick, and Kristi Totoritis; and *Labor of Love* by Hannah Kirkpatrick.





PHOTO BY ECHARD WHEELER

intrigued and hired Better Block, a Dallas-based urban planning firm, to orchestrate a weekend event devoted to local artists. Hundreds of volunteers came together to construct the pop-up arts district. They painted murals, created temporary galleries and music venues, and invited attendees to experience the city's talent and diverse arts culture.

Soon after the Better Block party, several decrepit buildings were purchased and renovated by local arts organizations such as the Rutter Family Art Foundation, Hurrah Players, and the Patricia and Douglas Perry Foundation. Small businesses moved in and public art making ensued. The Downtown Norfolk Council culled together funds to create a branding campaign for the NEON, which included signage, way-finding, and a unifying website. They also used the funds to commission artwork by individuals and community groups, including three major murals that were collaborative efforts between muralists and sculpture/multimedia artists. The projects were unveiled in October 2015 during the inaugural NEON Festival.

Each year since, the District has welcomed new businesses and community involvement opportunities. Recent additions include La Brioche, a French bakery; Cardinal Skate Shop; and Jhane's, a musical venue and lounge space. The Museum has also left its mark on the District over the years with murals and other artworks created by Chrysler team members and other artists affiliated with the Museum.

Many hearts, hands, and minds have come together to make the NEON District a special place. This includes the sweat equity of dedicated volunteers, generous support of sponsors, and substantial municipal support. The common thread running through these invested individuals and groups is a belief in the importance and the power of the arts to generate and celebrate the culture and community of our place and time.

—Robin Rogers,  
Perry Glass Studio Manager and Program Director

## Visiting Artist Series

The Perry Glass Studio is excited to welcome world-renowned glass artist Hiroshi Yamano for the Visiting Artist Series November 8–10. A native of Fukuoka, Japan, he is one of the most well-known and revered glass artists in the world. During his visit to Norfolk, he will offer free demonstrations, a public lecture, and exclusive learning sessions for students enrolled in partner classes at Old Dominion University and Virginia Wesleyan University.

The Chrysler Museum proudly added Yamano's *From East to West* to the permanent collection in 1992 with funds provided by Paramount Industrial Companies, Inc. The 1991 piece was inspired by the artist's connection to the natural world. "My works come from all my experiences," Yamano said. "The memories I have from my experiences are my most important treasures. To keep finding my treasures, I have to keep swimming the world like a fish swimming in the waters."

Seeing a Scandinavian glass exhibition in Kyoto in 1975 sparked Yamano's interest in glass. His studies took him through Europe and the United States where he was, notably, a student of American Glass Pioneer Marvin Lipofsky. He eventually earned a Master of Fine Arts from the Rochester Institute of Technology in 1989.

In his multi-dimensional work, Yamano carefully considers the interior and exterior of his forms and the reflection space that lies within the glass. He uses silver and gold leaf applications as a drawing technique and a way to introduce imagery to his surfaces. This method emulates the decorative surfaces of Japanese screen paintings.

Transforming a craft medium into art, Yamano has inspired an entirely new generation of glass artists. He has taught his approach to glassmaking extensively in Japan and around the world, including at the prestigious Pilchuck Glass School in Stanwood, Washington. His visit to the Perry Glass Studio will be a great opportunity to experience firsthand his sculptural methods of working.

—Robin Rogers, Perry Glass Studio  
Manager and Program Director

Hiroshi Yamano, *From East to West*, 1991,  
Museum purchase with funds provided by  
Paramount Industrial Companies, Inc.





## A Place for Summer Learning

This summer, the Chrysler Museum welcomed 225 students from Horizons Hampton Roads for enriching activities that helped them build leadership skills while appreciating art and making original works of their own. Horizons Hampton Roads is an academic, cultural, and recreational program that encourages students from Norfolk, Portsmouth, and Virginia Beach to reach their full potential. Participants strengthen their academic and leadership skills, learn to swim, and take field trips all over Hampton Roads. This year, they focused on an important aspect of leadership—planning ahead. They turned to the Chrysler Museum to learn those skills through lessons about art and the artists on view.

Students in kindergarten and first and second grades looked at portraits of leaders in the Chrysler's collection

and then painted portraits of some very important leaders—themselves. On a docent-led tour, the children discussed why portraits are painted and what they can learn about the people in the works of art. In the Diamonstein Education Workshop, they learned about the proportions of the face and practiced planning ahead by sketching their portraits in pencil before committing to a more permanent medium.

The Chrysler's summer exhibition, *Eric Carle: Moonlit Nights & Other Illustrations*, was a perfect fit for Horizons's fifth- and sixth-graders. First, the docents shared lessons about how the beloved author and illustrator planned his books. Following the tour, the students made their own books. Some were inspired by Carle's collage technique while others wrote and illustrated their own story. The new authors and illustrators shared photocopies of the books with their classmates and the Chrysler. Several students noted it was their favorite part of the day, tied only with



ABOVE: Docent Linda McGraw leads a tour with students from Horizons Hampton Roads.

INSETS: Cody Long teaches students how to sketch their portraits. A Horizons Hampton Roads student shows off her self-portrait.

seeing the Eric Carle exhibition. Fifth- and sixth-grade students also visited the Perry Glass Studio. The Studio Assistants offered lessons about planning ahead when working with molten glass and shared stories about what inspires their craft.

This is the fifth year the Chrysler Museum has hosted students from Horizons Hampton Roads, making the majority of students repeat visitors. By strengthening partnerships with summer programs for children, the Chrysler continues to develop art lovers, successful students, and leaders.

—Cody Long,  
Museum Educator for Curriculum & School Programs





## Museum Professionals in Training

Over the summer, the Chrysler Museum welcomed six aspiring museum professionals for a ten-week internship program. The participants gained valuable work experience in their area of interest, worked with other departments across the Museum, and visited local arts institutions to gain broader exposure to the museum field. The variety was especially helpful for interns who love art and museums but are undecided about the path they'd like to take. "The people I've met and the advice they've offered helped me realize that being successful isn't all about having a strict plan. Taking intriguing opportunities as they come is sometimes just as helpful and fulfilling," said Education intern Josh Ricketts, a student at Virginia Commonwealth University.

Fully immersed in the Chrysler's collaborative environment, the interns attended meetings, spearheaded projects, and helped with day-to-day tasks. Virginia Wesleyan University student Jenah Creecy spent the summer compiling detailed research reports for the Museum Director.

Joel Darland, who recently earned a graduate degree in Art History from the University of Louisville, focused on the Museum's growing photography collection. Jennifer Tanglao is a graduate student majoring in Museum Studies at Johns Hopkins University. She strives to become a registrar and appreciated the opportunity to work with various departments at the Museum. "I've learned that the museum field is all about collaboration; I don't think

there is a single department at the Chrysler that works in a silo," she said.

Not only did the interns complete projects that helped them build real-world skills, but they also enriched the visitor experience. University of Virginia student Melissa Yeh developed hands-on activities for several family-friendly events. Ellie Carpio, a student at Christopher Newport University, made membership renewal courtesy calls. "Ellie renewed several memberships resulting in over \$3,000 in membership income. She's a

"The people I've met and the advice they've offered helped me realize that being successful isn't all about having a strict plan. Taking intriguing opportunities as they come is sometimes just as helpful and fulfilling."

—Josh Ricketts, Education Intern

great fundraiser!" said Caitlin Blomstrom, the Chrysler Museum's Membership and Annual Giving Coordinator.

Through this internship program, the Chrysler strives to provide students and recent graduates with applicable skills, a connection to the Museum, and the satisfaction of knowing that they helped further the Chrysler's mission.

—Emily Shield,  
Museum Educator for Adult Programs

From left to right: Josh Ricketts, Melissa Yeh, Joel Darland, Jennifer Tanglao, Ellie Carpio, and Jenah Creecy.





Pierre-Auguste Renoir, *Portrait of Claude Renoir (Coco)*, 1904, Gift of Frances M. Lindsay and Harvey L. Lindsay, Jr.



## Enriching the Collection: A Gift of Art

The Chrysler Museum of Art is home to more than 30,000 objects that span 5,000 years. Among them is *Portrait of Claude Renoir (Coco)*, a generous gift from long-time Museum Members Frances M. Lindsay and Harvey L. Lindsay, Jr. The work by Pierre-Auguste Renoir was brought to the Chrysler earlier this year in Frances's

Because of the benevolence of the Lindsay family, Chrysler Museum visitors can now see the son of the famous French artist through the eyes of his father.

honor by Harvey; his daughters Katherine Lindsay-Bennett, Franny Beasley, and Betsy Goode; and sons Bobby King and Billy King. Frances acquired the painting just a few years before her passing and always intended to donate it to the Chrysler Museum. "We are extremely grateful for this generous gift from the Lindsay family. Gifts such as this have an important and lasting impact on the community, and we are honored to be an institution that can carry on Frances Lindsay's passion for education and fine art," said Museum Director Erik Neil.

Donors who offer gifts of art play a pivotal role in the Chrysler's goal to build a rich and diverse collection. The core of the Chrysler's holdings came from a transformative gift made by Walter P. Chrysler, Jr. in 1971. The automobile heir donated approximately 10,000 objects from his private collection, including several works by Renoir.

This most recent addition from the Lindsay family displays Renoir's evolution of style as he ventured away from impressionism and used thinner paint and longer brushstrokes. Although he is acclaimed for his impressionist style today, he gained notoriety during his lifetime from other artists who appreciated the loose technique. Late in his career, Renoir turned to his son Claude (Coco) for inspiration. Claude was born when Renoir was sixty years old and quickly became one of his favorite subjects. Because of the benevolence of the Lindsay family, Chrysler Museum visitors can now see the son of the famous French artist through the eyes of his father.

An avid art collector, Frances didn't base her collecting decisions on advice from family and friends. Instead, she surrounded herself with works that suited her personal taste. She became interested in art while taking art history courses at Sweet Briar College. Her enthusiasm led her to join the Norfolk Society of Arts as well as the Mowbray Arch Society, now the Masterpiece Society.

The Chrysler Museum strategically accepts gifts that stand out for their artistic, aesthetic, and cultural importance. The Lindsay family's gift of *Portrait of Claude Renoir (Coco)* aligns with the Museum's collecting priorities and principles that were established more than eight decades ago when the Chrysler opened its doors as the Norfolk Museum of Arts and Sciences.

—Caitlin Blomstrom,  
Membership and Annual Giving Coordinator





# Norfolk Society of Arts 2019–2020 Lecture Series

The Norfolk Society of Arts will present a distinguished roster of speakers during its lecture series. Each event begins at 10:30 a.m. with a coffee reception in Huber Court. The lecture follows at 11 a.m. in Kaufman Theater.\*

## WEDNESDAY, OCTOBER 23, 2019

William Middleton

Author, journalist, and editor

*The Enlightened Patronage of Dominique and John de Menil (Mabel Brown Lecture)*

Learn about Dominique and John de Menil, two of the most remarkable art collectors of the twentieth century. Their Rothko Chapel was considered by the artist to be the culmination of his career. More than 10,000 works are held in The Menil Collection in Houston. A book signing will follow the lecture.

## WEDNESDAY, NOVEMBER 20, 2019

Clay S. Jenkinson

Humanities Scholar

*Thomas Jefferson—Architect and Palladian Scholar*

Discover interesting facts about Thomas Jefferson from humanities scholar and cultural commentator Clay S. Jenkinson. He is the creator of the *Thomas Jefferson Hour*, a syndicated public radio show in which he portrays the Founding Father. Chrysler Museum Director Erik Neil will moderate this program.

## WEDNESDAY, JANUARY 22, 2020

Leo G. Mazow, PhD

Louise B. and J. Harwood Cochrane Curator of American Art, Virginia Museum of Fine Arts

*Edward Hopper's Hotel Consciousness*

Leo G. Mazow, PhD is the author of *Edward Hopper and the American Hotel*. This program has been organized by the Virginia Museum of Fine Arts and is supported, in part, by the Paul Mellon Endowment and the Jean Stafford Camp Memorial Fund.

## WEDNESDAY, FEBRUARY 26, 2020

Donald Albrecht

Independent Curator

*Art Deco New York: The Mythic City*

Donald Albrecht will discuss the transformation of a built environment into a thing of myth through glamorous photography and the art of film.

## WEDNESDAY, MARCH 25, 2020

Melissa Conn

Director, Venice Office, Save Venice Inc.

*The Art and Science of Saving Venice*

Melissa Conn holds thirty years of experience in Venetian art history and the field of conservation. She will discuss Save Venice Inc.'s efforts to conserve the art and architecture in a city threatened by the elements.

## MONDAY, APRIL 27, 2020

Annual Meeting, Lecture, and Luncheon

Thomas Collins

Neubauer Family Executive Director and President of the Barnes Foundation

*The Enduring Influence of Dr. Albert C. Barnes*

Thomas Collins is an educator, art historian, administrator, and author. His career spans more than two decades with experience at some of America's top art institutions.

\*A coffee reception will not be held. The lecture will begin at 11 a.m. Tickets are required.



# Art in Conversation with David M. Rubenstein



The Chrysler Museum honors its top supporters with the Major Donor Dinner, an annual event that recognizes those who gave \$1,000 or more in the most recent fiscal year. This year David M. Rubenstein, Co-Founder and Co-Executive Chairman of The Carlyle Group, was invited to be the guest speaker. Museum Director Erik Neil spoke with Rubenstein about his passion for art.

**Erik Neil:** From your perspective, why is it important that businesses support cultural institutions like the Chrysler Museum of Art?

**David M. Rubenstein:** Businesses have social and community obligations which, in my view, transcend the simple goal of maximizing profits for their shareholders. One of those obligations is to provide some of the resources needed to ensure a vibrant cultural life for the communities in which they operate. Without such a cultural life, the local residents will be challenged in experiencing one of the real pleasures of life—seeing the wonders of human achievement in the form of visual and performing arts and other cultural attainments. Absent such support, local treasures like the Chrysler Museum of Art cannot reach their potential or even come close to achieving their core mission.

**EN:** When did you first become interested in the arts?

**DMR:** As a young boy in Baltimore, my parents took me to local art museums and to the Smithsonian museums in Washington. At the time, I thought that I could better use the time playing baseball, but I guess my parents knew my major league aspirations were unrealistic but the appreciation of culture could stay with me for a lifetime. They were right.

**EN:** This fall, the Chrysler Museum will present an exhibition on Thomas Jefferson with a focus on his architectural influence on the new republic. It is well known that you have an interest in Thomas Jefferson and his home Monticello. What is it about this Founding Father that you find so compelling?

**DMR:** It is hard to believe that out of 1.25 million white males, the only ones allowed to participate in government in that era, our country produced George Washington, John Adams, Thomas Jefferson, Benjamin Franklin, Alexander Hamilton, and James Madison among others. The leadership, patriotism, courage, intellect, learning,

and Renaissance-man qualities of these individuals have always been fascinating to me. I hope we can find more individuals like these in my lifetime.

**EN:** What do you look for when you are collecting works of art?

**DMR:** I collect historic American documents and historic American books. I consider these to be art. I know that I am in the minority on this view, but what can be better than looking at a historic copy of the Declaration of Independence? I do collect more traditional art—twentieth-century American prints. In that collection, I look for quality prints, preferably in perfect condition, and for as many quality prints as possible by the several artists on which I am really focused. Then I look for a complete cross-section of artists from the twentieth century.

**EN:** Which artists, historical or contemporary, do you find particularly engaging or fascinating?

**DMR:** I admire Leonardo for his perfection and dedication to quality, Picasso for his unmatched creativity and impact, and Chagall for his use of color. I also respect Warhol for his productivity, Johns for his brilliance in making the mundane so wondrous, Basquiat for his street-level emotion, and Churchill and George W. Bush for showing that there is creativity and life after and outside of politics.

**EN:** What do you hope your legacy will be in the cultural realm?

**DMR:** I hope that some might feel I helped to preserve important parts of the American cultural legacy and made that available for all to enjoy who choose to do so. I also hope that I can be seen as someone who encouraged others to do what I have done and to do it much better.

**To learn more about becoming a Major Donor at the Chrysler Museum of Art, call the Development Office at 757-333-6325.**





**1-3**  
**Art Out Loud: Framed**

(1) A makeshift crime scene in Huber Court gave visitors an idea of how the mystery unfolded.  
(2) Abigail Horgan from Virginia Wesleyan College offers clues in the Museum whodunit.  
(3) Kay Burcher of Little Theatre of Virginia Beach provides a few hints to help guests solve the crime.  
Photos by Ashley Berkman



**4-8**  
**Eric Carle: Moonlit Nights & Other Illustrations Members' Exhibition Preview Party**

(4) Nick Clark, the retired Chief Curator and Founding Director of The Eric Carle Museum of Picture Book Art, offers a tour of the exhibition.  
(5) From left to right: Nick Clark, Edith Grandy, and Cy Grandy  
(6) From left to right: Shelia Cobb, Nick Clark, and Harold J. Cobb, Jr.  
(7) Lisa Wheeler (left) and Erchard Wheeler  
(8) From left to right: Ellie Carpio, Joel Darland, Jennifer Tanglao, and Josh Ricketts  
Photos by Eliese Theuer



**9-11**  
**Eric Carle: Moonlit Nights & Other Illustrations Family Day**

(9) Docent Barbara Higgins shares one of Eric Carle's books with a Museum visitor.  
(10-11) Children enjoy outdoor activities and fun in the museum.  
Photos by Ashley Berkman







12



13



14



15

**12–17**  
**Masterpiece Society Spring Program**  
**2019: Art, Wine, & Tapas**

(12) Masterpiece Society Members enjoyed a program that paired wines with works from the Chrysler collection.  
 (13) John Garrett and Candace Collins admire a work featured in the program.  
 (14) Masterpiece Society Members examine Giovanni Francesco Barbieri's (Guercino) *Samson Bringing Honey to His Parents*.  
 (15) Candace Collins (left) and Amy Levy  
 (16) Curator Seth Feman and Staci Katsias discuss a work by Adam Fuss.  
 (17) From left to right: Tom Stokes, John Hitch, and Selina Stokes  
 Photos by Alyssa Strackbein



16



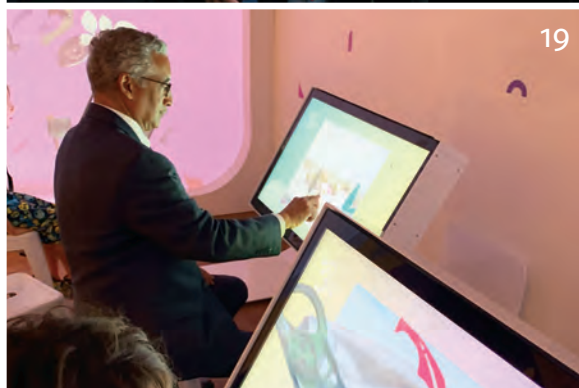
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**18–19**  
**Invite Congress Week**

(18) From left to right: Michael Berlucchi, Community & Government Relations Manager; Maegan Douglas, Museum Educator— Wonder Studio & Family Experience; Erik Neil, Museum Director; Congressman Bobby Scott; and Drew Lumpkin, Regional Director for Senator Mark Warner  
 (19) Congressman Bobby Scott explores the Wonder Studio.  
 Photos by Megan Frost



18



19





**Heather Sherwin** came to the Chrysler Museum in July as the Director of Development. A native of Cleveland, Ohio, her fundraising career spans nearly three decades and includes experience in arts and educational institutions as well as foundation grantmaking. “We are excited to welcome Heather to the Chrysler team. Her diverse experience and proven ability to drive philanthropic efforts are tremendous assets,” said Museum Director Erik Neil.

Before relocating to Norfolk, Sherwin served as Central Carolina Community Foundation’s Vice President of Advancement since 2012. During her tenure, she launched the region’s first giving day—Midlands Gives. She also helped hundreds of donors establish donor-advised funds and create legacy gifts.

In her hometown, Sherwin helped complete a \$350 million capital campaign as the Director of Principal Gifts at Cleveland Museum of Art. As Director of Development for Great Lakes Theater Festival, she raised \$19.3 million to complete the renovation of the historic Hanna Theatre at Playhouse Square. She also held positions with the American Red Cross and Hawken School in Ohio and The Masters School in New York. “I am thrilled to be joining the Chrysler team, as art museums and their role in a community are really where my heart is,” said Sherwin.

Additionally, Sherwin was active in the Cleveland community. She was president of the Cleveland Arts Prize, a founding partner of Cleveland Social Venture Partners, and Vice President of The Sherwick Fund of the Cleveland Foundation. She holds a bachelor’s degree in Philosophy from Boston University.



**Allison Taylor** joined the Chrysler Museum in July as the Director of Education. Before relocating to Norfolk, she was the Head of Education and Community Engagement at Washington University’s Mildred Lane Kemper Art Museum in St. Louis. “Art should be accessible to all no matter their social or economic status, and the Chrysler does a wonderful job welcoming everyone. I am excited to help forward the Chrysler’s mission,” Taylor said.

At the Kemper, Taylor integrated the Museum into the curriculums of Washington University’s seven schools. She also launched new programs for interns, teachers, and visitors with dementia and developed a curriculum to help undergraduate students explore museum education and tour group engagement. Her work on teacher engagement was published by the National Art Education Association. She presented her research about aging and the arts, designing inclusive art museum programs, and engaging school-age visitors at conferences across the country. “Allison has brought energy, enthusiasm, and a passion for the visual arts to the Chrysler Museum. Her dedication to accessibility and community outreach pair well with our goal to be a premier arts resource for everyone in the region,” said Museum Director Erik Neil.

Taylor’s experience also includes positions at the Mint Museum in Charlotte as well as the Museum of York County and Winthrop University, both in South Carolina. She holds a master’s degree in Liberal Studies with a concentration in Museum Studies from the University of North Carolina at Charlotte and a bachelor’s degree in Art History from Winthrop University.

#### NEW HIRES AND PROMOTIONS

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## CREDITS

**INSIDE FRONT COVER:** Edvard Munch (Norwegian, 1863–1944), *Madonna*, 1985, Color lithograph and woodcut (1902 printing) on oriental paper: lithograph printed from 3 stones in beige, red, and black; woodcut printed from 1 block in blue, National Gallery of Art, Washington, The Epstein Family Collection, 1990 **PAGE 3:** Édouard-Denis Baldus (French, b. Germany, 1807–1887), *Maison Carée À Nîmes*, 1853, Salted paper print, Museum purchase in memory of Alice R. and Sol B. Frank, 98.9; Judith Schaechter (American, b. 1961), *Human/Nature*, 2017, Stained glass in lightbox, Lent by Judith Schaechter and Claire Oliver Gallery, New York, Photograph by Dominic Episcopo **PAGES 4–11:** Mather Brown (American, 1761–1831), *Thomas Jefferson*, 1786, Oil on canvas, National Portrait Gallery, Smithsonian Institution; bequest of Charles Francis Adams; Frame conserved with funds from the Smithsonian Women's Committee, NPG.99.66; Francesco Muttoni (Italian, 1669–1747) and Giorgio Fossati (Italian, 1706–1778), *The Study of the Architecture of Andrea Palladio of Vicenza (Lo Studio Dell'Architettura di Andrea Palladio Vicentino)* (detail), 1800, Bound volume, Jean Outland Chrysler Library, Chrysler Museum of Art; Thomas Jefferson (American 1743–1826), *Monticello: Observation tower, recto*, ca. 1771, Pen and ink with gray wash, Collection of Massachusetts Historical Society, Coolidge Collection of Thomas Jefferson Manuscripts, N66.K39; Hubert Robert (French, 1733–1808), *Landscape with a Temple*, ca. 1765–1800, Oil on canvas, Chrysler Museum of Art, Gift of Walter P. Chrysler, Jr. 81.1; William Goodacre (English, 1803–1883), *Capitol of Richmond, Virginia*, 1830s, Engraving and watercolor on paper, Chrysler Museum of Art, Gift of Mrs. Robert B. Tunstall, 66.9.4; Thomas Jefferson (American, 1743–1826), *Proposed sketch for the President's House, elevation*, 1792, Pen and ink with gray wash, Courtesy of the Maryland Historical Society, 1976.88.6; Designed by Simone Baldissini, Constructed by Ivan Simonato, *Model of Rotunda of the University of Virginia* (scale 1:66), 2015, Wood, resin, and tempera, Palladio Museum, Vicenza, Photography credit: Lorenzo Ceretta; Benjamin Tanner, engraver (American, 1775–1848), *University of Virginia*, 1826 (from an 1824 drawing), Detail of the Böije Map of Virginia, Engraving, Jefferson Papers, University of Virginia **PAGE 12:** Keris Salmon (American, b. 1958), *Sarah* (detail), 2014, Digital print with letterpress, Lent by Arnika Dawkins Gallery **PAGE 13:** John Akomfrah (British, b. Ghana, 1957), *Still from Tropikos*, 2016, Single channel HD color video, 5.1 sound, Runtime: 00:36:41 © Smoking Dogs Films, Courtesy Lisson Gallery **PAGES 14–15:** Judith Schaechter (American, b. 1961), *Anchoress*, 2015, Stained glass in lightbox, Lent by Judith Schaechter and Claire Oliver Gallery, New York, Photograph by Dominic Episcopo; Judith Schaechter (American, b. 1961), *Prometheus*, 2011, Stained glass in lightbox, Lent by Judith Schaechter and Claire Oliver Gallery, New York, Photograph by Dominic Episcopo **PAGES 16–17:** Ruth Orkin (American, 1921–1985), *Jinx Staring at Statue, Florence*, 1951, Gelatin silver print (photograph), Museum purchase, 2015.27.1 © Ruth Orkin Photo Archive; Elisabeth Hase (German, 1905–1991), *Untitled (downstairs)*, ca. 1948, Gelatin silver print (photograph), Museum purchase, in memory of Alice R. and Sol B. Frank, 2018.21 © The Estate of Elisabeth Hase, represented by Robert Mann Gallery; Adam Fuss (British, b. 1961), *Untitled*, 1986, Gelatin silver print (photograph), Gift of Howard Read, 2018.20 © Adam Fuss; Attributed to J. P. Ball (American, 1825–1904), *Greenbrier Resort in White Sulphur Springs, VA (now WV)*, ca. 1845, Daguerreotype, Museum purchase, in memory of Alice R. and Sol B. Frank, 2019.16 **PAGE 19:** Boston & Sandwich Glass Co., Sandwich, Massachusetts, *Kerosene Lamp*, ca. 1860–85, Blown, cased, and cut glass with marble and ormolu (applied gold), Gift of Walter P. Chrysler, Jr., 71.4867–.4869; *Lampshade*, ca. 1860, Mold-blown, frosted, and cut glass with Plume & Atwood Manufacturing Co., Waterbury, Connecticut **Duplex Burner**, ca. 1870s–80s, Brass, Museum purchase, 2019.3 **PAGE 20:** Harvey K. Littleton (American, 1922–2013), *Blue-Green Linked Forms*, 1983, Cased and hot-worked glass, Gift of Daniel Greenberg and Susan Steinhauser, 2016.40.17; Robin Rogers (American, b. 1976), *Solace* 2017, Blown glass and mixed media **PAGE 23:** Hiroshi Yamano (Japanese, b. 1956) *From East to West*, 1991, Blown glass with hot fused silver leaf and electroplated copper; engraved, cut, and assembled; cast bronze fish, Museum purchase with funds provided by Paramount Industrial Companies, Inc., 92.14 **PAGE 26:** Pierre-Auguste Renoir (French, 1841–1919), *Portrait of Claude Renoir (Coco)*, 1904, Oil on canvas, Gift of Frances M. Lindsay and Harvey L. Lindsay, Jr. 2019.7

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