

The Chrysler

Summer 2025



Save the date



Susan Watkins and Women Artists of the Progressive Era

On View October 17, 2025–January 11, 2026
Special Exhibition Gallery

Susan Watkins, *The 1830 Girl (Portrait of Miss M.P. in Louis Philippe Costume)* (detail), 1900



Attracting the Next Generation of Museum Supporters

In March, the Chrysler Museum celebrated the opening of the expanded Perry Glass Studio.

This \$30 million investment dramatically enhances the Museum's ability to serve its community through increased class schedules and programs beginning with free daily glassblowing demonstrations.

The creation of the Perry Glass Studio is part of a larger philosophy of community-centeredness that distinguishes the Chrysler Museum from many art museums in the United States and around the world. Broadly speaking, the great museums of New York, Chicago, and Los Angeles, as well as Paris and Amsterdam, operate on a model of cultural tourism. Part of that model is significant revenue from paid admission. Ticket prices at those major museums range from \$20–\$30; however, at the Chrysler Museum, we have chosen to forgo admissions income. This is a strategy that predates my decade-long tenure, but I embrace it wholeheartedly. Instead, we have prioritized the creation of endowments that help pay for salaries and other operating expenses. We have also fostered a strong relationship with the City of Norfolk. Few, if any, American cities of our size can boast of an art museum of our quality. Our primary goal is to serve the people who live here by offering meaningful experiences based on art and creativity. By eliminating admissions, we eliminate a major barrier to achieving that goal.

The Chrysler Museum follows a path of fiscal discipline for both our annual operations and our capital projects. When we do take on debt to build something as essential as the Perry Glass Studio, we have a clear and realistic plan to pay it off. Our reputation for financial responsibility has proven to be reassuring for the many donors to our annual fund and capital campaign. This creates a virtuous cycle. As members and friends increase their contributions, the Chrysler Museum can deliver even more innovative exhibitions, programs, and educational offerings. The vitality of our institution will, in turn, attract the next generation of Museum supporters.

When you choose to become a member of the Chrysler Museum or make a donation, you are choosing to become a philanthropist. You are helping to sustain an institution that is dedicated to your community. I thank you for your generosity, and I hope you take pride in the outstanding exhibitions, programs, and facilities that your gifts have made possible.

A handwritten signature in black ink, appearing to read "Erik". The signature is fluid and cursive, written in a professional style.

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

Exhibitions

Joyce J. Scott: Messages

February 6–August 17, 2025

Glass Project Space

Greta Pratt: Jamestown is Sinking

March 6–July 27, 2025

Frank Photography Gallery

JJJJerome Ellis: Contradictions

May 1–November 2, 2025

The Box

Clearly Indigenous: Native Visions Reimagined in Glass

June 13–September 14, 2025

Special Exhibition Gallery

Constructing Mexico: Photography and National Identity

August 7–November 30, 2025

Frank Photography Gallery

Tapio Wirkkala

September 5, 2025–March 15, 2026

Glass Project Space

Susan Watkins and Women Artists of the Progressive Era

October 17, 2025–January 11, 2026

Special Exhibition Gallery

Nam June Paik: Electronic Television

November 7, 2025–May 3, 2026

The Box

ON THE COVER: Armando Salas Portugal (Mexican, 1916–1995), *Palenque in Fog*, c. 1950, Silver gelatin print with applied color, Museum purchase with funds provided by Susan and David Goode, 2025.5.6



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**Clearly Indigenous:
Native Visions Reimagined in Glass**

June 13–September 14, 2025
Special Exhibition Galleries



Clearly Indigenous

Native Visions Reimagined in Glass

What is Native art? The answer to that question depends on how it is defined and who is defining it. Until the mid-twentieth century, non-Native societies deemed Indigenous American art “authentic” only if it was made in a way that reflected Indigenous artistic practices that were in place at the time of European colonization.

This viewpoint, in essence, froze the definition of Native art and fixated on traditional methods like carving, painting, pottery making, and weaving, while also favoring natural materials such as wood, grass, feather, hide, leather, bone, horn, quill, clay, stone, and trade items like beads and silver. The legacy of this perspective has been a constraint on Native creativity and the equating of Native art with cultures of the distant past rather than those of the present and future.

In the groundbreaking exhibition *Clearly Indigenous: Native Visions Reimagined in Glass*,

contemporary Native artists rupture the narrow definitions and perceptions of Native art while also asserting that their communities are very much alive, vibrant, and thriving. Featuring 120 works of art created by twenty-nine artists from twenty-six different American Indian, Alaska Native, and First Nations tribal communities in the United States and Canada, this exhibition showcases how glass has been embraced as a “Native” medium to produce exceptional works of art over the last fifty years.

Native glass art notably emerged from the confluence of two major developments in art and arts education that took place in the United States during the 1960s and 1970s: the Contemporary Native Arts Movement and the Studio Glass Movement. Both of these initiatives challenged the status quo. The former encouraged Native artists to be inspired but not bound by their traditions and identity, while the latter increased access and knowledge to hot glass outside of the factory setting.

The Contemporary Native Arts Movement emerged at a time when there was a major push for tribal self-determination as well as efforts to reclaim the right to educate Native children. In 1962, the Institute of American Indian Arts (IAIA) was established in Santa Fe, New Mexico, co-founded by Lloyd Kiva New (Cherokee, 1916–2002). The IAIA began as a high school and evolved into one of the most important arts education centers in the country, becoming a fine arts college known for its dedication to new and experimental forms of artmaking. Early instructors included renowned contemporary artists Fritz Scholder (Luiseño, 1937–2005), Charles Loloma (Hopi, 1921–91), and Allan Houser (Chiricahua Apache, 1914–94).



Carol Lujan, *Dancing Dragonflies*, 2018

“Culture affects art,
art affects culture.”

—LLOYD KIVA NEW
(CHEROKEE, 1916–2002)



New served as the IAIA's art director and then director until he retired in 1978. New, a graduate of the Art Institute of Chicago and a prominent fashion designer, was keenly aware of stereotypes and the limited opportunities for Indigenous peoples. “By establishing the IAIA as a place for Native creativity, New opened the door for scores of Native artists to explore materials, experiment in expression, and dream our cultures into new forms,” says Heather Ahtone, curator at the First Americans Museum in Oklahoma City. “He recognized that the tension between traditions and contemporaneity were not Native issues—that Native artists were at their best when they worked inspired by their culture to imagine the future. That legacy is what makes him such a critical personality in Native art history.”

In the same year that the IAIA was opening its doors in Santa Fe, another educational watershed was taking place across the country in Toledo, Ohio. A group led by University of Wisconsin-Madison ceramics professor Harvey Littleton

(American, 1922–2013) was experimenting with how to melt glass in a small studio setting. Their idea was to allow an artist to directly manipulate glass as both the designer and maker, outside the walls of an industrial factory. These legendary Toledo workshops marked the beginning of the Studio Glass Movement, resulting in the blossoming of glass as an artistic medium that could be taught at the college and university levels.

One of Littleton's first students was Dale Chihuly (American, b. 1941), who began studying glass in 1966 and is today America's most famous glass artist. More importantly, Chihuly continued Littleton's vision of providing access to and promoting education in glass art, helping to establish the glass department at the Rhode Island School of Design (RISD) in 1969 and co-founding the Pilchuck Glass School in Stanwood, Washington in 1971. Though non-Native, Dale Chihuly had a profound impact on the developing field of Native glass art. In 1974, when New sought RISD's assistance in creating a

ABOVE: Dan Friday, *Aunt Fran's Star Basket*, 2017

Dan and Raya Friday are coming to Norfolk this August as part of the Perry Glass Studio's Visiting Artist Series. Learn more at chrysler.org/events.



ABOVE: Larry Ahvakana in the glass hot shop at the Institute of American Indian Arts, Santa Fe, New Mexico, ca. 1977

glass program at the IAIA, Chihuly was sent as a visiting instructor to set up the hot shop and lead the first courses. The glass program at the IAIA would grow to inspire generations of Indigenous artists to explore the expressive potential of glass, and many Native artists also studied at Pilchuck. Artistic inspiration flowed in both directions; Chihuly's 1975 *Navajo Blanket* series and 1977 *Northwest Coast Basket* series were deeply inspired by American Indian art forms.

Clearly Indigenous is both a thematic survey and the first scholarly overview of the history of Native glass art. It demonstrates how artists melded together the aesthetics and properties inherent in glass with their Indigenous cultural histories, traditions, and Ways of Knowing. The exhibition is thoughtfully organized by subject matter and intellectual content, rather than chronology or tribal affiliation. The artworks are presented in sections related to cultural items (Northwest Coast vessels, Pueblo pottery, and textiles reinterpreted or reimagined in glass), connections with nature (animals of the sea, land, and air), and the balance between one's heritage and contemporary life (ancestral voices, and bridging the Native and non-Native worlds).

The exhibition includes early works



Angela Babby, *Melt: Prayers for the People and the Planet*, 2019

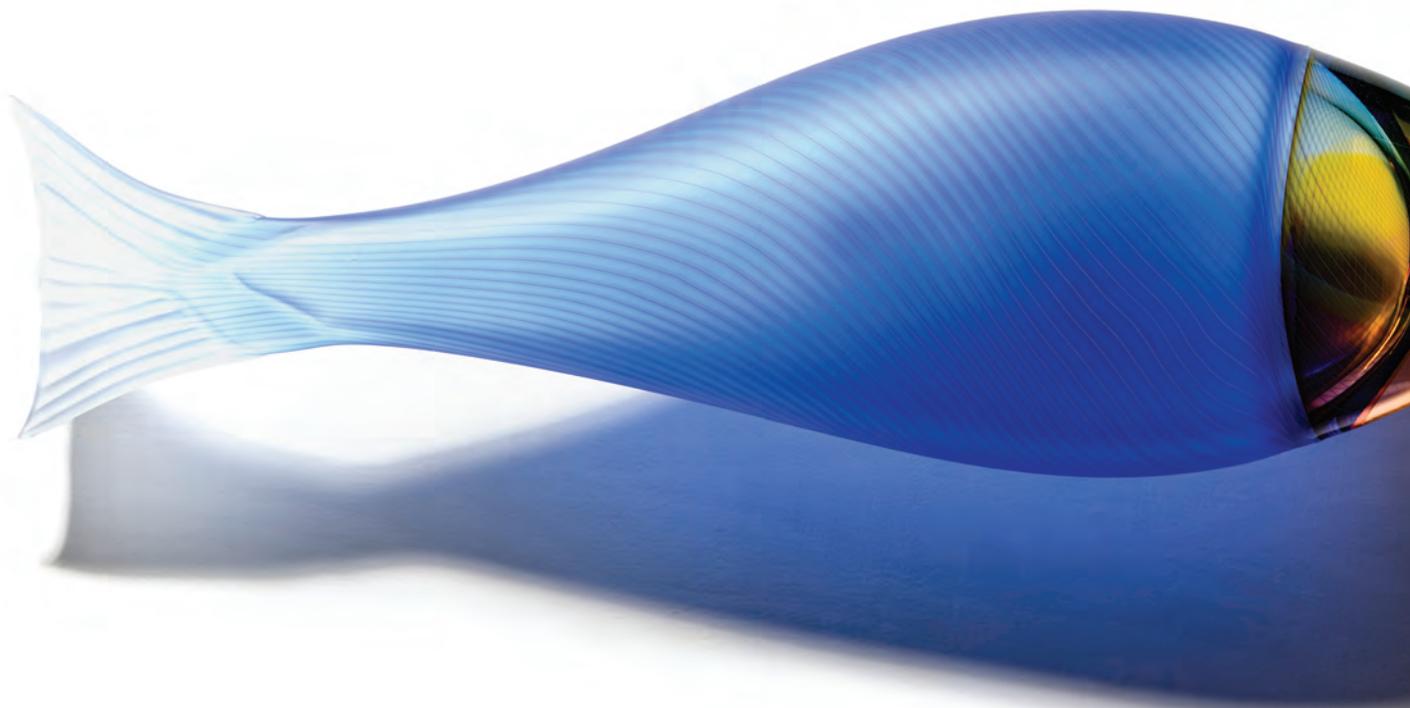
made by the pathbreaking Native artists who adopted glass as their artistic medium during the 1970s, including Carl Ponca (Osage, 1938–2013), Tony Jojola (Isleta Pueblo, 1958–2022), and Larry Ahvakana (Inupiaq, b. 1946). Ahvakana's fused and slumped glass platters and panels often incorporate the white and blue colors of the Arctic, while a beautiful example of his recent work uses red and yellow to reflect his time in the Southwest while teaching at the IAIA. The imagery of Ahvakana's *Spirit World Panel* (2018) (right) honors the process of crossing over to the spirit world.

One of the younger Native glass artists in the show, Dan Friday (Lummi, b. 1975) began blowing glass in Seattle in the 1990s. In *Aunt Fran's Star Basket* (2017) (previous page), Friday pays homage to a master basket weaver in his community who is credited with reviving Lummi weaving in the Coast Salish tradition. Friday cut and arranged glass rods together to mimic the weave of cedar, cherry bark, and bear grass; he then fused the rods together and rolled them up on his blowpipe to inflate a hollow glass vessel, which resembles a basket yet glows luminously.

Also featured is work by Angela Babby (Lakota, b. 1964), who trained as a painter before discovering glass in the 2000s. She creates mosaics from cut and fused pieces of flat glass with powdered glass enamels. Arresting for their colors and texture, her work is figural and narrative. *Melt: Prayers for the People and the Planet* (2019) (above) depicts an Inuit child with a husky pup against a mottled landscape.



Larry Ahvakana, *Spirit World Panel*, 2018



About this work, Babby says, “I have been disturbed to hear about the Alaskan tribes’ displacement because of the melting of the permafrost and the changing of weather patterns. They are the canaries in the coal mine of Americans having to relocate because the ground beneath their feet is being washed away.”

Many works in the exhibition underscore the collaborative nature of glass, emphasizing the knowledge-sharing and mentorship that occurs. Several of the

artists also work in other media—painting, printmaking, sculpture, ceramics, and metalwork—while others collaborate with established Native glass artists. For example, ceramicist Tammy Garcia (Santa Clara Pueblo, b. 1969) has worked closely with Preston Singletary (Tlingit, b. 1963) to transform her hand-carved clay pottery into sandblasted blown-glass vessels. Singletary, whose solo exhibition *Raven and the Box of Daylight* was featured at the Chrysler Museum in 2023, has also encouraged



Preston Singletary and Tammy García, *Untitled*, 2008

A Summer of Wonder

This summer, take a deep dive into programming that explores the rich cultural narratives and artistic craftsmanship of *Clearly Indigenous*.

Wonder Wednesdays returns in July, inviting children of all ages to honor the exhibition's focus on education. Each week, celebrate a different action verb connected with glass art—blow, carve, weave, light, and mix—through multisensory activities, performances, and art projects. On July 13, join the Chrysler Museum’s unique book club, Book & Look, to discuss *A Council of Dolls* by Mona Susan Power. This powerful novel follows three Native American women and their experiences in Indian boarding schools, encouraging deeper dialogue around Indigenous experiences. Discover more with expert-led spotlight talks on July 3, or take a tour with Carolyn Needell, Barry Curator of Glass, on August 7. Then, turn up the heat at IgNITE: Inferno on July 25, where the energy of 1970s disco merges with live glassblowing, flameworking, and jewelry-making, reflecting the exhibition's fusion of traditional ideas with contemporary methods.

Plan your visit today at chrysler.org/events and gain a multifaceted look into this extraordinary exhibition.

Dan Friday, *Schaenewx (Salmon)*, 2019



Indigenous artists living elsewhere on the Pacific Rim to explore glass; Dan Friday and Raya Friday (Lummi, b. 1977) have similarly fostered these connections, thus the work of two Māori artists from New Zealand and two Aboriginal Australian artists are also featured in the exhibition.

Whether reinterpreting cultural items, designs, and stories or expressing contemporary issues affecting tribal societies, the glass artworks in this exhibition present a powerful fusion of tradition and innovation. Since 2019, the Chrysler Museum of Art has been actively collecting Native glass for the permanent collection—including works by Preston Singletary, Tony Jojola, Susan Point, Ira Lujan, and Jody Naranjo—to underscore the expansiveness and expressiveness of glass as a contemporary artistic medium.

—Carolyn Swan Needell, PhD
Barry Curator of Glass



Clearly Indigenous: Native Visions Reimagined in Glass was originated by the Museum of Indian Arts and Culture, Santa Fe, New Mexico. The traveling exhibit was curated by Dr. Letitia Chambers and Cathy Short (Potawatomi), and is toured by International Arts & Artists.



You can now shop at the Perry Glass Studio!

Next time you take a glass class or watch a live demonstration, be sure to explore the Shop in the Studio lobby. This special selection of glass-themed items is sure to get any art lover fired up! Among the pieces available, the Shop is proud to offer art by Preston Singletary, a Tlingit artist whose work is featured in *Clearly Indigenous*.

Singletary, who participated in the Studio's visiting artist series in 2023 as part of his solo exhibition *Raven and the Box of Daylight*, is known for challenging the idea that Indigenous artists must only use traditional materials.

"My work with glass transforms the notion that Native artists are only best when traditional materials are used," says Singletary. "It has helped advocate on the behalf of all Indigenous people—affirming that we are still here—that we are declaring who we are through our art in connection to our culture."

Start your art collection and support Indigenous artistry with limited-edition cast glass sculptures and unique Tlingit baskets. Shop the Perry Glass Studio in person or online: shop.chrysler.org/collections/preston-singletary.



Scan the QR code
to shop online

Constructing Mexico

**Constructing Mexico:
Photography and National Identity**

August 7–November 30, 2025

Frank Photography Gallery



Lola Álvarez Bravo, *The Dream of the Poor (El Sueno de Los Pobres 2)*, 1949/1980s

The earliest photographs produced in Mexico were taken just six months after the invention of the daguerreotype was publicized in France in 1839.

Over the subsequent decades, the medium evolved from a tool for visual documentation into one of artistic expression.

Constructing Mexico: Photography and National Identity draws on works from the Chrysler Museum of Art and local collections to explore photography's evolution in Mexico and its role in framing Mexican national identity and visual culture.

National identity is particularly relevant in the history of Mexican photography due to the key role foreign photographers played in its early development. Although

enthusiasm for photography grew steadily after its introduction in Mexico, the medium began to flourish during the Second Mexican Empire (1864–67). Following a three-year civil war, French-supported conservative forces displaced the liberal regime of Mexican president Benito Juárez, establishing a new monarchy under Archduke Maximilian of Austria. For Maximilian, photography served an important propagandistic function, producing positive images of the new government's activities for circulation throughout Mexico



and abroad. In the years that followed, foreign photographers like Claude-Joseph-Désiré Charnay (French), Abel Briquet (French), Charles Betts Waite (American), and Hugo Brehme (German) were drawn to Mexico for its commercial opportunities, documenting the work of foreign companies for their shareholders.

In many cases, these images offered the world its first glimpse of Mexico's unique landscape, history, and cultural traditions, yet they were filtered through a non-Mexican lens. While native Mexican photographers also produced images in the late nineteenth century, it wasn't until the twentieth century that many began to gain widespread attention alongside a new generation of foreign-born colleagues. The violent Mexican Revolution (1910–1920) transformed all aspects of Mexican life, as its new leaders sought to create a modern vision of the nation. This dynamic period in Mexican culture attracted photographers from abroad like Edward Weston (American), Tina Modotti (Italian), and Henri Cartier-Bresson (French), who worked alongside increasingly well-known Mexican photographers, such as Manuel Álvarez Bravo, Héctor García, and Lola Álvarez Bravo.

Many of these native and foreign photographers were in dialogue with one another, leading to the creation of images

that both reinforced shared notions of the nation's new identity but also diverged, revealing discordant perspectives. This interplay continued through the twentieth century as photographers again worked to redefine Mexican identity on an increasingly global stage. Although often depicted in mass media as a nation plagued by violence, the work of Lazaro Blanco (Mexican), Yolanda Andrade (Mexican), Bob Lerner (American), and others evokes a contrasting view. In a sense, returning to similar themes of early Mexican photographers, their works highlight the richness of Mexican culture and its continued influence today.

Constructing Mexico: Photography and National Identity reveals a dynamic dialogue between photographers, both native and foreign, whose lenses captured and helped shape perceptions of the nation's evolving identity. From the commercial images of the late nineteenth century and the revolutionary visions of the twentieth century to more contemporary celebrations of vibrant cultural heritage, this exhibition showcases how Mexico's image has been constructed and reconstructed from behind the camera's lens.

—Mark A Castro, PhD
Director of Curatorial Affairs

ABOVE: Yolanda Andrade, *A Handout for These Actors (Una limosna para estos actores)*, 1994

TOP LEFT: Lazaro Blanco, *The Dream (El sueño)*, 1980

**JJJJerome Ellis:
Contradictions**

May 2–November 2, 2025

The Box

An Interview with JJJJJerome Ellis

In advance of their exhibition in The Box, JJJJJerome Ellis (Grenadian-Jamaican American, b. 1989) spoke with Chelsea Pierce, McKinnon Curator of Modern and Contemporary Art, about their multidisciplinary art practice.

CHELSEA PIERCE: Jerome, tell me about the spelling of your name. How do these five letters represent you and your experience?

JJJJEROME ELLIS: The spelling of my name I place in a lineage of Black artists—including bell hooks, M. NourbeSe Philip, and nicHi douglas—who have approached the spelling of their name as a place where they might give meaning. I was hanging out with the great choreographer and dancer Jerron Herman back when I still spelled my name J-e-r-o-m-e, and he observed that I often stutter when I say my name. He commented that how I spelled my name might not fully reflect how I say my name and that really rang true. So I found a way that reflects how entangled my stutter is with my name.

CP: How has your stutter shaped how you think about strategies of communication and community?

JE: I think so much about the way my stutter has shaped my communication strategies, and I've learned from others who stutter about the many ways people may be excluded from communication and community based on their



speech. Stuttering activist Maya Chupkov has done a lot of work advocating for people who stutter to have the right to be included, and the stuttering advocacy organization SPACE is helping to create a world where stutters are better listened to.

CP: Growing up in Hampton Roads, and living here now, what does this place mean to you?

JE: This place has taken such deep care of me. So much of what this place means to me is the water—the swamps, marshes, oceans, and rivers. I love to spend time swimming and walking alongside the water. I love all the libraries we are blessed to have in Hampton Roads, and I am so grateful for the work they do every day.

CP: You studied music at Columbia University and have released several musical albums. How does music interplay with your visual and performance practice?

JE: Music is the foundation of my artistic practice. Music has been a way for me to express myself that didn't involve speaking—that didn't involve the forms of labor

Aster of Ceremonies performance at Portland Institute for Contemporary Art's Time Based Art festival, September 14, 2024, Photo by Robert Franklin

that stuttering asks of me. When I'm working, music is always present, and I like to think of my stutter as a musical instrument that brings its own rhythm, time, and pace. In this exhibition, there are two videos—one of them is *Impediment is Information* (2021) and the other is *transCRIPted*, which doesn't have music; it just has me speaking, but I think of both videos as fundamentally musical compositions.

CP: When I think of your work, I'm reminded of anthropologist Anna Lowenhaupt Tsing's concept of 'entangled precarity,' referencing the many ways that we as humans live in vulnerability with one another and with non-human species. In so many ways, your work is exemplary of this practice and is a balm for our beleaguered times. I wonder how you find strength and support for yourself?

JE: My ecology teacher, to whom I also have the honor of being married, is Luísa Black Ellis, poet, ecologist, educator, and director of the Elizabeth River Project's Ryan Resilience Lab. She teaches me about honoring the responsibility we have for each other. I feel strength and support from my family, who I'm so lucky to live close to: my mother, brother, sister-in-law, my mother-in-law, and Luísa.



JJJJJerome Ellis stands in a ditch holding a saxophone. Ellis wears jeans, boots, and no top. Plants live in the ditch. A patch of blue sky above the ditch. Still from *Impediment is Information* by JJJJJerome Ellis, with m. nourbeSe philip, Roshaya Rodness, and Maria Stuart.



Women Who Shaped European Art

Walter P. Chrysler Jr. had a keen eye for European art. His collection, spanning from the Renaissance through the early 20th century, includes masterpieces by Paolo Veronese, Peter Paul Rubens, Eugène Delacroix, Claude Monet, Pablo Picasso, and more. However, as the Chrysler Museum of Art seeks to add to its collection, the salient question is always, *What is missing?* While the Museum's European galleries span continents and centuries, one commonality stands out—most of the artists are men. Female artists remain underrepresented, a disparity that Museum staff work to address year by year. Recently, the Museum purchased exciting new artworks with this goal in mind.

GIULIA LAMA (Italian, 1681–1747) had a fascinatingly unusual career, even among eighteenth-century women artists. As her many drawings attest, Lama studied both male and female nudes from life—a rarity, as viewing nude models (particularly male models) was deemed highly inappropriate for young women. Her large-scale commissions further set her apart, as seen in *Young Hunters with a Dog* (above), likely created as part of a series for a private palace. The

painting's dramatic shadows and narrative tension are hallmarks of her art. In addition to her work as a painter, Lama was also a poet and mathematician. She never married and may have supported herself by making fine lace. Her refusal to bend to societal norms did come with some consequences. One of her acquaintances recounted that she was “persecuted by the painters, but her virtue triumphs over her enemies.”



ABOVE: Guilia Lama, **Young Hunters with a Dog**, early 18th century

BELOW: Jacoba van Heemskerck, **Stylized Sailboats**, 1915



Louise Joséphine Sarazin de Belmont, **Selinunte Temple Ruins**, 1828

LOUISE-JOSÉPHINE SARAZIN DE BELMONT (French, 1790–1870/1) was another artist who delighted in flouting convention. She traveled extensively throughout Italy and France—a rarity for women in the early nineteenth century—painting *paysage historique* (historic landscapes) and was an early practitioner of *plein-air* (outdoor) painting. It is possible she began *Selinunte Temple Ruins* (above) on location in Sicily during her first visit to Italy (1824–6) and later completed it in her Paris studio. A savvy promoter, she organized auctions of her art to finance her travels and is believed to be the first woman to do so. She collaborated with printmaker Isidore Laurent Deroz to create lithographs of her paintings, which she also auctioned at affordable prices. In 1850, she began donating her paintings to museums across France, a strategic move to ensure her work would be preserved for the future.

JACOBA VAN HEEMSKERCK (Dutch, 1876–1923) was largely forgotten in the decades after her death but is now recognized as one of the most important Dutch artists of the early twentieth century. Together with her life partner, Marie Tak van Poortvliet, van Heemskerck split her time between The Hague and Domburg, often depicting sailboats and marinescapes. Her distinctive style synthesized elements of Luminism, Cubism, and German Expressionism. Working across mediums—painting, woodblock prints, and stained glass—her art often features bold contour lines and simplified forms, as seen in *Stylized Boats* (below) and *Composition No. 15*. Her primary goal was to capture the spirituality of nature and the underlying order that lies just beyond what can be seen.

From Italian Baroque to French Neoclassicism and Dutch Modernism, the Chrysler Museum is broadening its ability to tell stories that reflect the diversity of European art. By acquiring works that give long-overdue recognition to women artists, the Museum not only enhances its collection but also invites visitors to discover artists who defied societal norms and shaped art history in ways that continue to resonate in the current day.

—Mia Laufer, PhD
Irene Leache Curator of European Art



On View in the Egyptian Gallery

Visitors to the Egyptian gallery might notice a recent addition to the long-term display: the brightly-colored face of a bearded man wearing a broad collar (pectoral) decorated by lotus flowers and falcon-headed ends. Created from hundreds of tiny, disc-shaped beads, this enigmatic object remained largely unexplored. Now, new curatorial research sheds a revelatory light on the purpose and meaning behind this intricate artwork.

The beads are made from Egyptian faience—a glazed, non-clay ceramic—in a color palette of bright yellow, brick red, turquoise, dark blue, and lustrous black. They are woven together with thread using an off-loom beading technique akin to the Native American peyote stitch.

A comparison with similar objects in museum collections worldwide—including the National Museums of Liverpool (inset top) and the Rijksmuseum van Oudheden—illuminates this beadwork’s original use and date of creation, which is centuries older than previously thought.

After 1000 BCE, Egyptian burial customs shifted, with more emphasis placed on the body rather than the tomb. In the Late Period, some mummified individuals were draped with a delicate net of tubular turquoise beads before being placed inside a wooden coffin. The Chrysler Museum’s *Beaded Face and Pectoral* would have been an important element of such a bead-net shroud, positioned over the deceased person’s face.

However, a face and pectoral were just one part of a bead-net’s overall composition. In a rare photograph of a complete bead-net snapped during the 1914 excavations of El-Hibeh (inset bottom), we can discern additional beaded elements: a winged scarab beetle, the winged goddesses Isis and Nephthys, the Four Sons of Horus, jackals of Anubis, and columns of hieroglyphic text. These symbols of life and



ABOVE: *Beaded Face and Pectoral*, ca. 760–332 BCE

LEFT: Mummified head, ca. 664–332 BCE; National Museums of Liverpool.

BELOW: Mummy with full bead-net shroud, El-Hibeh, Egypt, 1914.



rebirth acted as potent amulets to protect the dead. A column of text from a bead-net now in the collection of the University of Tübingen reads, “Recitation: Osiris, the great god and lord, may he grant a beautiful burial in the necropolis.”

This newly researched object offers a deeper understanding of this area of the Chrysler Museum’s collection. Come experience it firsthand and explore Egyptian history and culture in our galleries.

—Carolyn Swan Needell, PhD
Barry Curator of Glass

Special thanks to conservator Mark Lewis for carefully cleaning and mounting this work, and to photographer Ed Pollard for capturing its accurate appearance through new photography.

ON THE ROAD

Chrysler's Collection Around the World

Raymond Saunders, *Places*, 1991

The Chrysler Museum of Art is known across the globe for its remarkable collection. Each year, the Museum lends numerous works for important temporary exhibitions. All requests are carefully reviewed with consideration for the object's condition, the scholarly merit of the exhibition, and the impact of its absence on visitor experience. When a loan is approved, it becomes an important opportunity to forge new relationships with other museums and to highlight to their audiences what the Chrysler Museum has to offer here in Norfolk. Here are just a few works from the Museum's collection that are currently on the road.

At more than eight feet tall, *Places* (above left) by Raymond Saunders (American, b. 1934) is one of the Museum's largest paintings and a pivotal part of *Raymond Saunders: Flowers from a Black Garden*, the artist's first retrospective in nearly twenty years. Incorporating imagery

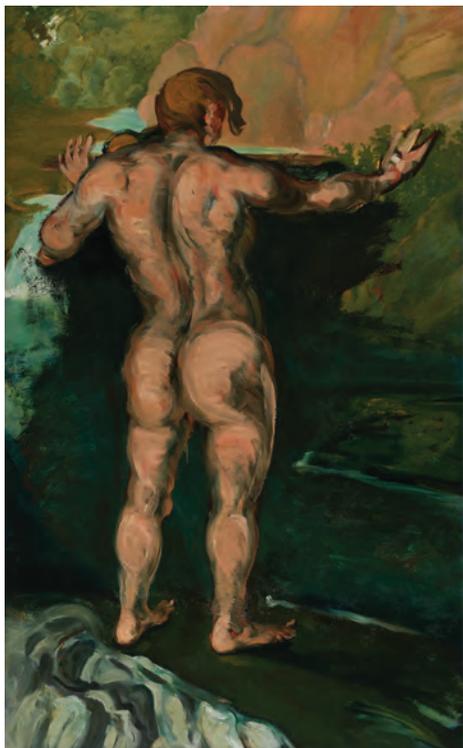
ABOVE: Barkley L. Hendricks, *Slick*, 1977

that the artist encountered on his travels, *Places* uses Saunders's personal memories and multicultural experiences to inspire viewers to reflect on their own journeys. On view at the Carnegie Museum of Art in Pittsburgh, Pennsylvania, from March 22–July 13, 2025, the exhibition will then travel to the Orange County Museum of Art in Costa Mesa, California, from February 6–June 21, 2026.

Barkley L. Hendricks's (American, 1945–2017) self-portrait, *Slick* (above right), which depicts the artist dressed in a pristine white suit, is one of the most iconic works in the Chrysler Museum's Modern and Contemporary Art collection. Recently, *Slick* traveled north to New York to be featured in *Superfine: Tailoring Black Style*, an exciting exhibition organized by The Costume Institute at the Metropolitan Museum of Art. This highly anticipated exhibition opened in spectacular fashion with the world-famous Met Gala, one of the most prestigious events in art and fashion. Exploring the significance of the Black dandy as a historical and cultural icon, the show will be on view from May 10–October 26, 2025.

In June 2024, Paul Cézanne's (French, 1839–1906) *Bather and Rock* journeyed to France to participate in *Cézanne at Jas de Bouffan*, an exciting exhibition organized by the Musée Granet and the City of Aix-en-Provence to celebrate the artist's pivotal connection to the region.

Gallery view of *I Am Copying Nobody: The Art and Political Cartoons of Akinola Lasekan*, held at the Chrysler Museum in 2024



Paul Cézanne,
Bather and Rocks, ca. 1860–1866



The exhibition will celebrate the restoration and reopening of the *Jas de Bouffan*, the Cézanne family’s manor house, and the *Atelier des Lauves*, the artist’s studio. The Chrysler Museum’s *Bather and Rocks* (above left), originally painted directly on the plaster wall of the *Jas de Bouffan*’s grand salon as part of a monumental landscape scene, was removed a year after Cézanne’s death and later acquired by Walter P. Chrysler, Jr. The painting’s triumphant home-coming will be on view from June 21–October 5, 2025.

Closer to home, the Chrysler Museum recently completed a multiyear collaborative partnership with the Hampton University Museum with generous support from the Andrew W. Mellon Foundation. Among the many results of this project were two compelling exhibitions: *I Am Copying Nobody: The Art and Political Cartoons of Akinola Lasekan*, held at the Chrysler Museum in 2024, and *Sankofa: Constructing Modern African Art*, on view at the Hampton University Museum through June 30, 2025. The exhibition explores the Hampton Museum’s extensive holdings of modern African art, further enriched with three works from the Chrysler Museum’s African art holdings, including a dynamic untitled painting (right) by artist Alexander "Skunder" Boghossian (Ethiopian, 1937–2003).



Alexander "Skunder" Boghossian, **Untitled**, 1966



Beyond loaning works of art, Chrysler Museum staff also organizes touring exhibitions, offering audiences worldwide an opportunity to experience all the Museum has to offer.

Beyond loaning works of art, Chrysler Museum staff also organizes touring exhibitions, offering audiences worldwide an opportunity to experience all the Museum has to offer. In November 2023, *The Triumph of Nature: Art Nouveau from the Chrysler Museum of Art*, opened at its first stop in a thirteen-venue tour. Featuring highlights from the Museum's extensive Art Nouveau collection—known to be one of the finest in the country—the exhibition is currently at the Long Island Museum in Stony Brook, New York, from June 13–September 20, 2025. The exhibition will then move on to the following institutions: Dayton Art Institute, Dayton, Ohio, October 18, 2025–January 11, 2026; The Society of the Four Arts, Palm Beach, Florida, February 14–April 26, 2026; The Paine Art Center and Gardens, Oshkosh, Wisconsin, June 13–October 4, 2026; and Oklahoma City Museum of Art, October 30, 2026–January 22, 2027. Stay tuned for more updates as *The Triumph of Nature* makes its way across the country before its final showing in Norfolk.

—Mark A. Castro, PhD
 Director of Curatorial Affairs



Installation views of *The Triumph of Nature: Art Nouveau from the Chrysler Museum of Art* at the Arkansas Museum of Fine Arts held September 27, 2024–January 12, 2025. © Arkansas Museum of Fine Arts. Images by Jason Masters.



Grand Opening Success!

The Perry Glass Studio's grand opening weekend was a resounding success, drawing approximately 3,500 visitors and raising more than \$127,000 in support of the Studio's assistantship program.



If you wish to contribute, scan the QR code and keep the momentum going.

The celebration unveiled the new state-of-the-art facilities, including the Penny and Peter J. Meredith Jr. Theater hotshop, workshops for specialized glass processes, the Jim Hixon Outdoor Hotshop, and a stunning donor wall honoring those who helped make the expansion possible.

Saturday's Glass & Glitz: Grand Gathering and Auction, presented by Dollar Tree, wowed guests with demonstrations from Dante Marioni, de la Torre Brothers, Corey H. Pemberton, MiNHl England, Sarah Vaughn, and Kimberly Thomas, as well as a showstopping performance by singer-songwriter Kishi Bashi. The festivities continued on Sunday with El Día de los Niños, a community block party that took over the entire Chrysler Museum campus.

Missed the festivities? You can still be part of this legacy—name a glass brick in the passageway between the old and new Studio. Contact the Philanthropy Office at **757-333-6318** to leave your mark.



You Belong Here



Tavares Strachan, *You Belong Here*, 2025

Glowing brilliantly in neon pink, the words “You Belong Here” express the spirit of the Chrysler Museum’s Perry Glass Studio as a welcoming and inclusive space for all. Whether watching demonstrations, taking classes, or attending special events, the Studio is meant for everyone in the community.

Interdisciplinary artist Tavares Strachan first displayed his neon sculpture *You Belong Here* in 2014, as a colossal 100-foot artwork floating through New Orleans on a barge along the Mississippi River. Intended both as a performance and a declarative statement, the piece prompted viewers to reflect on their place and purpose within the community. To commemorate the Perry Glass Studio’s landmark expansion, the Chrysler Museum commissioned this smaller edition of Strachan’s powerful and iconic neon artwork.

Come experience *You Belong Here* in person, and while here, experience everything the Perry Glass Studio has to offer. There is always something new to explore, create, and be inspired by.



Brendan Fernandes's *This Act*

The Return of Vitreous Theater

The Perry Glass Studio continually pushes the boundaries of glassmaking, transforming the molten material into a medium for storytelling and performance.

Now, the new Penny and Peter J. Meredith Jr. Theater Hotshop accommodates larger audiences and allows for more ambitious performances and programming.

This August, Vitreous Theater makes its return to the Perry Glass Studio. First introduced in 2022, Vitreous Theater was born from the Studio's Third Thursday series, a monthly event that combined performance art and glassmaking. Over time, the program evolved into Glass After Dark, a lively evening where hot glass and live music come together. Vitreous Theater takes that concept even further—transforming the hotshop into a full-fledged stage, incorporating lighting, sets, and costumes to craft an awe-inspiring theatrical experience.

“Unlike Glass After Dark, where guests watch the team create an actual object, during Vitreous Theater, visitors experience



glass as part of a larger artistic production,” explains Glass Studio Manager and Program Director Robin Rogers “The moment is the product.”

Since its debut, Vitreous Theater has redefined what constitutes glassmaking. In 2022, Brendan Fernandes's *This Act* fused dance and glassblowing to tell a story of renewal. Later that year, Andy Harris's *Love is Hard Work* used music and theater to honor artist and activist Corita Kent. In 2023,

LEFT TO RIGHT: Andy Harris's *Love is Hard Work* and Grace Whiteside's *The Inflatables*



“Unlike *Glass After Dark*, where guests watch the team create an actual object, during *Vitreous Theater*, visitors experience glass as part of a larger artistic production. The moment is the product.”

—ROBIN ROGERS

Grace Whiteside's *The Inflatables* turned the hotshop into a surreal game show, blending glass and puppetry in a performance that explored queer identity. Most recently, *Light Unraveled* by Madeline Rile Smith used glass performance to explore intimacy, compromise, and isolation. Each production has pushed creative boundaries, setting the stage for its highly anticipated return.

Mark your calendars for August 9, when Silica Sisters—made up of Glass Studio assistant alums Heather Sutherland, Kim McKinnis, Kristi Totoritis, and Suzanne Peterson—present a fiery feast for the pyro-centric. With two showings (an afternoon matinee and an evening performance), visitors will have more opportunities to experience the unique spectacle of *Vitreous Theater*.

The Perry Glass Studio has always been a hub for innovation, and the Meredith Theater Hotshop has expanded its ability to attract world-renowned glass artists. In the first few months of being open, the Studio has welcomed visiting artists Jeff Mack, manager of Hot Glass Programs from the Corning Museum of Glass, and Cedric Mitchell, a Los Angeles-based artist known for his bold, modern glass designs. Additionally, in March, groundbreaking beadwork artist Joyce Scott not only led a workshop and lecture in conjunction with her exhibition *Messages*, but she also wowed audiences through song at a particularly spirited *Glass After Dark*.

This spring, the Perry Glass Studio also launched a new initiative to introduce younger audiences to the performance side of glassmaking. Partnering with regional schools and developed by the Studio's



talented assistants, these forty-minute youth performances aim to inspire a new generation of artists and art lovers. The inaugural performance *Myths and Legends in Glass* took students from PB Young Elementary School (above) on a dazzling display of creatures, stories, and legends.

With the return of *Vitreous Theater*, the continued success of *Glass After Dark*, an exciting lineup of visiting artists, and the debut of youth performances, the Perry Glass Studio is redefining what glass art can be. The expanded Meredith Theater Hotshop has opened the door to ambitious productions, larger audiences, and endless creative possibilities. To learn more about upcoming performances at the Perry Glass Studio visit chrysler.org/glass.

—Kelly Herring
Communications Manager

Mixtape

A nod to the playful and creative playlists of the past,

Mixtape First Thursdays offers a dynamic sampling of unexpected explorations and experiences. While the activities change, the relaxing and welcoming atmosphere never will.

At Mixtape, the entire Museum is open for visitors to explore their favorite works of art, enjoy food and friendship, and participate in diverse, gallery-based activities. Huber Court is transformed into a comfy gathering space where visitors can unwind or embark on one of many artistic adventures. Each month, all are invited to make art, meet new people, and dive into the Museum's collection.

Infused with community-driven programming, these self-directed evenings invite adults to explore a familiar setting while trying something new. In June, the Chrysler Museum partners with Hampton Roads Pride for Mixtape: Pride on Broadway, celebrating local musical theater and the LGBTQIA+ community. July and August feature performances by local bands Ms. Vinnie Knight & The Jazz Riders and The Storyweavers. In September, the Museum teams up with The Goldberg Foundation to spotlight the intersection of art and wellness, including a teaser premiere of the foundation's upcoming documentary on social prescription.

Come as you are to Mixtape!

—Drew Lusher
Public Programs Coordinator



In Memoriam

Maizelle Brown

The Norfolk arts community mourns the passing of artist Maizelle Brown, best known by only her first name Maizelle. A founding member of the Southeastern Virginia Arts Association and a Norfolk gallery owner, Maizelle was a pillar in the region's arts scene. Her work, which often depicted family and neighborhood scenes from Norfolk's Church Street, chronicled the evolution of the African American experience. In 2020, the Chrysler Museum of Art acquired her piece *Ancestry Rag Rug* following her 2019 exhibition *Celebrate Me Home*.

Maizelle's absence is deeply felt, but her art remains a lasting tribute to the community she so vividly captured. The Chrysler Museum extends its deepest sympathies to her family, friends, and all who were touched by her work.



Maizelle Brown, *Ancestry Rag Rug*, 2000–2003



Oriana McKinnon

It is with heavy hearts that we mourn the passing of Oriana McKinnon, a dedicated supporter, philanthropist, and art collector. Since joining the Chrysler Museum community in 1982, Oriana and her husband, Arnold, played a pivotal role in inspiring philanthropic support for the arts. As founding members of the Masterpiece Society and longtime Trustees, their generosity helped establish the McKinnon Modern and Contemporary Art galleries and endow the curator position in that field. Most recently, Oriana's support of the Campaign for the Chrysler contributed to the Museum's future expansion through the acquisition of the former EVMS property.

We are deeply grateful for Oriana's kindness, vision, and unwavering support. Our heartfelt condolences go out to her family and loved ones.



Membership Reimagined

The Chrysler Museum of Art is thrilled to unveil a reimagined membership program, offering more ways to engage with art, the community, and fellow members. With streamlined levels, all of the previous benefits remain, along with exciting new perks to enhance your experience and deepen your connection to the Museum.

Whether you're an art enthusiast, a frequent visitor, or looking to become more involved in the Museum's mission, the new membership program has something for everyone.

New Ways to Engage

Beginning this November during Member Appreciation Month, members can attend member orientations and appreciation receptions. Held twice annually, these special events will offer the chance to connect with other members, highlight the Museum's offerings, and celebrate the incredible impact your support makes in Hampton Roads.

The new Chrysler Cares volunteer program provides an opportunity to give back while connecting with fellow members. Held twice a year, volunteer projects include an indoor activity during the colder months (such as kit-building or creative gift-making) and an outdoor project in the warmer months (such as public art care and beautification efforts).

Additionally, members will receive a subscription to Chrysler Museum e-news with exclusive content, updates on Museum happenings, special member opportunities, and other behind-the-scenes features.

New Ways to Connect

Members can now enjoy member socials before or after select Museum programs. Whether it's a coffee meetup before a Second Saturday workshop or a post-event discussion after a Creative Minds lecture, these social gatherings are a great way to converse with fellow art lovers.

Exclusive Experiences

Upper-level memberships will enjoy exclusive perks such as:

- Ambassador members receive two complimentary tickets to two Creative Minds annually, offering access to thought-provoking discussions with renowned speakers.
- Connector and Visionary members can look forward to coffee with curators and educators, offering insider perspectives on upcoming programs and projects.
- Visionary members receive a private docent-led tour for up to ten guests, with a reservation for lunch at Zinnia Café. This curated experience will allow you to enjoy the Museum in a more personal, exclusive way.

Membership Matters

We look forward to hearing your stories as you experience these new opportunities to connect, volunteer, learn, and grow as a part of the Chrysler Museum family.

To share your Chrysler Museum member stories, email members@chrysler.org

—Kari Vincent
Membership & Annual Giving Manager



Join the Flower Guild!

Are you passionate about floral design and interested in volunteering at the Museum?

We would love to meet you! The Chrysler Museum Flower Guild designs the beautiful floral arrangements that add a special touch to Huber Court each week and to the member events! It is led by dedicated volunteers with a passion for floral design and making those spaces and events visually stunning.

The Guild is open to all Museum members who are interested, regardless of experience. It's a great opportunity to learn something new while increasing your connection to the Museum. Plus, with both group and individual arranging opportunities, there's flexibility depending on your interests and availability.

If you're interested in joining the Flower Guild as a membership add-on (\$25 per year) or want more information, contact Major Giving Officer Liz Hamilton at lhamilton@chrysler.org.

1-5

Guests celebrated the opening of *Oaxaca Central: Contemporary Mexican Printmaking*, enjoying Mexican folk dancing by Mis Raíces Bailan and hands-on printmaking within the exhibition. Masterpiece Society members attended *Be Our Guest* and received a tour with Mark Castro, exhibition curator and director of curatorial affairs.



6-8

Inspired by the Museum's Asian Art galleries, *IgNITE: LUNAR-tic* invited visitors to ring in the Lunar New Year with a night of comedy, tarot, dancing, and a showstopping Chinese Lion Dance.



9-10

The Chrysler Museum thanked its corporate donors and partners during the annual Corporate Leadership Alliance luncheon. The event featured a panel discussion on the role of cultural institutions like the Chrysler Museum in economic growth.





11



12

11-12

The Chrysler Museum partnered with AIA Coastal Virginia to host its 2nd Annual STEAM Day, welcoming more than 200 fifth-grade students from Norfolk Title I schools to engage in hands-on STEAM activities that explored the intersection of art, design, and innovation.



13



14



15

13-17

More than 400 guests, celebrated the grand opening of the Perry Glass Studio at Glass & Glitz, a glamorous evening presented by Dollar Tree. The event included a live auction, visiting artists, and a stellar performance by Kishi Bashi.



16



17

18

Oaxacan printmaker Mercedes Lopez visited Norfolk to discuss her work in *Oaxaca Central* and led a workshop teaching printmaking fundamentals and techniques.



18



19



20

19-20

The Governor's School for the Arts celebrated the eleventh year of its Wearable Arts show. The semester-long program encourages students to explore the Museum as a source of inspiration and culminates in a fashion show and six-week exhibition.



21



22

21-22

In March, artist Joyce Scott visited Norfolk in support of her exhibition *Messages*. Scott led a bead exploration, met with local students at Mustard Seed in Portsmouth, participated in a Creative Minds lecture, and wowed audiences at Glass After Dark.

Staff Highlights



Mia Laufer

The Chrysler Museum of Art proudly welcomes Mia Laufer, PhD, as the new Irene Leache Curator of European Art. In this role, she will oversee the research, display, and stewardship of the Museum's collection of European art before 1945, as well as organize temporary exhibitions in the same area.

"I am thrilled to join the team at the Chrysler Museum and work with their incredible collection to tell stories about the complexity and diversity of European art," Laufer said.

A specialist in nineteenth- and early twentieth-century art, Laufer brings extensive experience to the Museum. Most recently, she served as a curator at the Des Moines Art Center, where she reinstalled galleries on the long nineteenth century and organized exhibitions from Dutch Golden Age prints to contemporary Caribbean art. She also held positions at the Minnesota Museum of American Art and the Bruce Museum. Laufer earned her doctorate in art history and archaeology from Washington University in St. Louis and her bachelor's degree in art history from New York University.

Her appointment marks an exciting new chapter for the Chrysler Museum.



Angie Lopez

The Chrysler Museum recognizes Angie Lopez for her contributions as Catherine Jordan Wass Conservation Fellow. This prestigious fellowship is named in honor of Catherine Jordan Wass, who began as a volunteer in 1979 and retired in 2011 as deputy director.

Lopez first joined the Chrysler Museum as the Andrew W. Mellon Conservation Fellow, a position aimed at advancing the stewardship of African art in partnership with Hampton University Museum. Following the program's conclusion in December 2024, Lopez was selected as the Museum's first Catherine Jordan Wass Conservation Fellow.

During her tenure, Lopez conserved multiple works from the collection, including the Museum's outdoor sculptures, such as Anna Hyatt Huntington's *Torchbearers*. Additionally, Lopez restored a frame designed by artist Amelia Peláez Del Casal (Cuban, 1896–1968) and the painting *Portrait of a Man* by Susan Watkins (American, 1875–1913), a recent gift that will be featured in *Susan Watkins and Women Artists of the Progressive Era*, opening in October 2025.

The Chrysler Museum wishes Lopez all the best as she begins her new role as Conservation Technician at the Penn Museum's Conservation Lab Annex.

NEW HIRES AND PROMOTIONS

Kelsy Harris
Glass Studio Instructor

Mia Laufer
Irene Leache Curator of European Art

Kaydon Parker
Security Officer

Alyssa Riley
Glass Studio Instructor

Lindsey Tanner
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ON THE COVER: Armando Salas Portugal (Mexican, 1916–1995), *Palenque in Fog*, c. 1950, Silver gelatin print with applied color, Museum purchase with funds provided by Susan and David Goode, 2025.5.6; **INSIDE COVER:** Susan Watkins (American, 1875–1913), *The 1830 Girl (Portrait of Miss M. P. in Louis Philippe Costume)*, 1900, Oil on canvas, Chrysler Museum of Art, Bequest of Goldsborough Serpell, 46.76.147; **PAGE 3:** Virgil Ortiz (Cochiti Pueblo, born 1969), *Incubators*, 2016, High fire clay vessels, underglazes, acrylic paint with corning glass tendrils, Image courtesy of Virgil Ortiz, Photograph by Virgil Ortiz, © Virgil Ortiz; **PAGES 4–11:** Susan Point (Musqueam, born 1952), *Beaver Woman Transformation Spindle Whorl*, 2000, Cast and etched glass with maple, Image courtesy of Susan A. Point, © Susan A. Point; Carol Lujan (Diné, born 1944), *Dancing Dragonflies*, 2018, Cast glass, Image courtesy of Carol Lujan, Photo by Stephen Lang, © Carol Lujan; Dan Friday (Lummi, born 1975), *Aunt Fran's Star Basket*, 2017, Hand-blown glass veil canes, Image courtesy of Dan Friday, Photograph by Russell Johnson, © Dan Friday; Larry Ahvakana (Inupiaq, born 1946) in the glass hot shop at the Institute of American Indian Arts, Santa Fe, New Mexico, ca. 1977, Image courtesy of the Institute of American Indian Arts; Angela Babby (Lakota, born 1964), *Melt: Prayers for the People and the Planet*, 2019, Kiln-fired vitreous enamel on glass mosaic on tile board, Image courtesy of Angela Babby, Photo by Angela Babby, © Angela Babby; Larry Ahvakana (Inupiaq, born 1946), *Spirit World Panel*, 2018, Fused Bullseye glass with cut and powdered glass design, Image courtesy of Larry Ahvakana, Photograph by Ocktuck, © Larry Ahvakana; Dan Friday (Lummi, born 1975), *Schaenewx (Salmon)*, 2019, Hand-blown and sculpted glass, Image courtesy of Blue Rain Gallery, Photograph by Ian Lewis, © Dan Friday; Preston Singletary (Tlingit, born 1963) and Tammy García (Santa Clara Pueblo, born 1969), *Untitled*, 2008, Blown Glass, Image courtesy of Preston Singletary and Tammy García, Photography by Wendy McEhern, © Preston Singletary and Tammy García; Lola Álvarez Bravo, *The Dream of the Poor (El sueño de los pobres)*, 1949 (printed 1980's), Silver print. Museum purchase, 2025.5.1; **PAGES 12–13:** Lazaro Blanco (Mexican, 1903–1993), *The Dream (El sueño)*, 1980, Vintage silver print. Museum purchase,

2025.5.4; Yolanda Andrade (Mexican, born 1950), *A Handout for These Actors (Una limosna para estos actores)*, 1994, Silver gelatin print, 2025.5.7; **PAGES 14–15:** JJJJerome Ellis stands in a ditch holding a saxophone. Ellis wears jeans, boots, and no top. Plants live in the ditch. A patch of blue sky above the ditch. Still from *Impediment is Information* by JJJJerome Ellis, with m. nourbeSe philip, Roshaya Rodness, and Maria Stuart; **PAGES 16–17:** Guilia Lama (Italian, 1681–1747), *Young Hunters with a Dog*, Oil on canvas, Museum purchase, 2025.11; Louise Joséphine Sarazin de Belmont (French, 1790–1870), *Selinunte Temple Ruins*, 1828, Oil on canvas, Museum purchase, 2025.1; Jacoba van Heemskerck (Dutch, 1876–1923), *Stylized Sailboats*, 1915, Woodcut in black on Japan paper, Museum purchase, 2025.10.1; **PAGE 18:** Unknown, *Beaded Face And Pectoral*, ca. 760–332 BCE, Bead, Gift of Walter P. Chrysler, Jr., 71.2217.32; Mummified head, ca. 664–332 BCE; Courtesy of National Museums Liverpool. World Museum (reg. 7.6.20.60); Photograph documenting a mummy with full bead-net shroud after removing the lid of the inner wooden coffin, from the 1914 excavations at El-Hibeh, Egypt; Image after Plate XVI, Kate Bosse-Griffiths, *The Journal of Egyptian Archaeology* 64, 1978, pp 99–106; **PAGES 19–21:** Raymond Saunders (American, b. 1934), *Places*, 1991, Mixed media on canvas, Museum purchase with funds provided by an anonymous Donor, Annie and Art Sandler and the Museum Purchase Fund, 94.10; Barkley L. Hendricks (American, 1945–2017), *Slick*, 1977, Oil, acrylic, and Magna (acrylic resin paint) on canvas, Gift of the American Academy and Institute of Arts and Letters, New York, 78.62; Paul Cézanne (French, 1839–1906), *Bather and Rocks*, ca. 1860–1866, Oil on canvas, transferred from plaster, Gift of Walter P. Chrysler, Jr., 71.505; Alexander "Skunder" Boghossian (Ethiopian, 1937–2003), *Untitled*, 1966, Oil on canvas, Museum purchase, 2020.32; **PAGE 23:** Tavares Strachan (Bahamian-American, born 1979), *You Belong Here*, 2025, Neon, glass tubing, transformers, and wire, Museum purchase

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