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KITE STUDIOS
PRIORY MEWS
2B BASSEIN PARK ROAD
LONDON, W12 9RY, UK
T|F | +44 (0)20 8735 0885
M | +44 (0)7971 547155
E | DG@GILESLTD.COM
W | WWW.GILESLTD.COM

- TITLE:** **Collecting With Vision**
Treasures from the Chrysler Museum of Art
- AUTHORS:** **Jefferson C. Harrison, Gary E. Baker, and Brooks Johnson.**
With an Foreword by William J. Hennessey, Director
- IMPRINT:** **GILES** in association with the Chrysler Museum of Art
- LIST PRICE:** **US\$35.00 / UK£20.00**
- PUBLICATION:** **March 2007**
- ISBN:** 1 904832 33 4 (10 digit); 978 1 904832 33 1 (13 digit)
- SPECIFICATION:** 250 x 210mm (8 1/4" x 10"), 160 pages, printed in 4 colours, hardback
- ILLUSTRATIONS:** 208 colour illustrations
- TEXT:** 20,000 words, including Director's Foreword; Preface and Acknowledgments; essays on Walter Chrysler and the History of the Norfolk Museum of Arts and Sciences/Chrysler Museum of Art; Highlights of the Collection presented in 7 sections and Index
- MARKET:** Art lovers, students and scholars, especially those with an interest in European and American painting, photography and the decorative arts
- SALES POINTS:**
- A beautifully written and illustrated survey of five centuries of art as seen through the collections of one of America's leading museums
 - Features colour plates of over 200 of the most important artworks from the Museum's holdings of American, European and decorative art
 - Also includes major examples of early photography, including iconic images from the Civil War and the Civil Rights Movement
- CONTENTS:** The Chrysler Museum of Art houses one of America's great collections of art from antiquity to contemporary America.
- From its initial opening as Norfolk Museum of Arts and Sciences in 1933, the Museum grew hugely in 1971 when automobile heir and art collector Walter P. Chrysler, Jr. presented the city of Norfolk with his collection. Since then the Museum has continued to expand.

advance information



EUROPEAN PAINTING AND SCULPTURE

The Chrysler collection of European painting and sculpture comprises one of its greatest strengths. It also ranks among the finest and most distinctive collections of its kind in the United States. Donated in large part by Walter P. Chrysler, Jr., the European collection ranges from pre-16th-century Renaissance panel paintings by Hans Memling and Jan Gossaert to bold early Abstract canvases by Piet Mondrian and Georges Braque. The shape of the collection reflects the extraordinary breadth of Mr. Chrysler's artistic interests, his knowledge as a collector, and his particular passion for Italian and French painting.

The Museum's early Italian treasures, for example, include an impressive group of Venetian Renaissance paintings, chief among them Paolo Veronese's magnificent altarpiece of 1616, *The Virgin and Child with Joseph Appearing to them in the Temple*, which the artist painted to honor the 10th anniversary of the Italian Republic. He even more richly represented with a succession of major masterpieces from the 16th and 17th centuries, including Titian's *Man with a Dog* of the 1520s, Giuseppe Maria Crespi's *The Convent of Angels*, and Gian Lorenzo Bernini's monumental marble *David of the Infant*.

The Museum's French Old Master holdings are equally important and comprehensive. Paintings from the 17th century range from the poetic ruminations of Nicolas de La Fontaine's *Phylog* and the widely classical master of Laurent de La Hydre's *Devotion to the Holy Sacrament* of Nicolas de Longueil's group portrait, the more academic from the 18th century, François Boucher's including *Portrait of the Vegetable Seller* represents the full flowering of the Rococo.

The entire sweep of 19th-century French painting is represented in the collection, embracing masterpieces such as Eugène Delacroix's *Liberty Leading the People* and Ingres's *Portrait of Madame de Staël* alongside a wide array of landscapes and personal genre pictures by the Barbizon painters of rural France, among them Jean-François Millet and Charles-François Daubigny. The roll call of academic masters who dominated the Paris Salon includes a score of painters such as William-Adolphe Bouguereau, represented here by his *Portrait of Victor* (shown by the frame of 1884), and Jean-Louis David, whose *Self-Portrait* (shown in the frame of the 18th century) was a highlight of the 18th Salon. The revolutionary art of the Impressionists, whose vibrantly painted canvases openly defied the conservative style of the academies, is also fully represented here. Alfred Sisley's *Asparagus* (shown in the frame of 1884) and Edgar Degas's *Woman with Basket* (shown in the frame of 1884) are two masterpieces of French Impressionism. Paul Gauguin's *Portrait of the Artist's Wife* (shown in the frame of 1884) and Paul Signac's *Portrait of the Artist's Wife* (shown in the frame of 1884) are two masterpieces of French Post-Impressionism. Paul Gauguin's *Portrait of the Artist's Wife* (shown in the frame of 1884) and Paul Signac's *Portrait of the Artist's Wife* (shown in the frame of 1884) are two masterpieces of French Post-Impressionism.

Since the Chrysler death the Museum's European collection has continued to grow both through individual purchases and the generosity of individual donors. The most significant recent gift has come from John and Adrienne Longhi, who have donated an exceptional group of 19th- and 20th-century Northern European paintings. The group includes Impressionist master French Impressionist painting *Portrait of the Artist's Wife* (shown in the frame of 1884) by a follower of Francisco Primitivo, recent Museum purchases range from a brilliant Neoclassical portrait by Giovanni Battista Tiepolo and a poignant Victorian genre picture, *Woman*, by Sir Joseph Noel Paton to heroic oil like painting by Jan Philip van Dulken and Elmer Frazier Burr Holcomb. Each addition confirms the Chrysler ongoing commitment to the continued growth of an extraordinary European holdings.

Beautifully illustrated with over 200 colour images, this book boasts a stellar assemblage of paintings by leading American artists, such as Copley, Cole, Bierstadt, Homer, Cassatt and Hopper; Italian Renaissance and Baroque works by Veronese and Salvator Rosa; Dutch and Flemish Old Masters, including works by Jan Gossaert and David Teniers the Younger; and the work of European painters like Delacroix, Renoir and Gauguin. The Museum also houses major collections of decorative art, including Tiffany and Gallé glass, Worcester porcelain and Gorham silver. The glass collection is internationally important and ranges from antiquity to studio works by Morris and Tagliapietra.

AUTHORS:

Jefferson C. Harrison is Chief Curator, Chrysler Museum of Art; **Gary E. Baker** is Curator of Glass & Acting Curator of Decorative Arts, Chrysler Museum of Art; **Brooks Johnson** is Curator of Photography, Chrysler Museum of Art.

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- Ancient Worlds/Nonwestern
- European Art: 14th – 20th century
- American including Contemporary Art: 18th – 20th century
- Works on Paper: 18th – 20th century
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