



**MUSCA-
RELLE
MUSEUM
OF ART**

at William & Mary

SPRING/SUMMER

20

February 8 – April 7

**IN FOCUS:
NEW ACQUISITIONS
IN PHOTOGRAPHY**

**AMERICAN VISION:
A TRIBUTE TO
CARROLL OWENS, JR.**

April 17 – August 2

**THE CURATORIAL
PROJECT**

SHARED IDEOLOGIES

**RIISING:
THE AMERICAN INDIAN
MOVEMENT AND THE
THIRD SPACE
OF SOVEREIGNTY**

CURRENT EXHIBITIONS

IN FOCUS

New Acquisitions in Photography

SHERIDAN GALLERY

The Museum strives to build the collection in meaningful and strategic ways, including a commitment to inclusivity and representation. It became apparent during a survey of the greater collection that photography remains an under-represented media in the Museum's overall holdings. With this knowledge and the 2015 launch of the photography program at William & Mary, the Muscarelle is pleased to announce we have grown this area through gifts and an active collecting initiative.

To highlight these new acquisitions, the exhibition *In Focus* presents an array of works displaying a diversity of process, subject matter, and important artists. Artists represented include John "Bear" Allison, Markus Brunetti, Julia Margaret Cameron, Kristin Capp, Edward Curtis, Roy DeCarava, Donna Ferrato, Jon Gilbert Fox, Sally Gall, Ralph Gibson, Thurston Hopkins, David Levinthal, Fred J. Maroon, Duane Michals, Ruth Orkin, Vesna Pavlović, Frank Rinehart, Cara Romero, Charles Sheeler, Julius Shulman, Ezra Stoller, Joyce Tenneson, Carleton E. Watkins, and William Wegman.



JOYCE TENNESON | American, born 1945 | *Mimi Weddell, 85* from the *Wise Women* series, 2000 | Archival pigment print | © Joyce Tenneson | Gift of Sumit Agarwal and Madhushree Goenka (MBA, Class of 2005) | 2016.266

NEW ACQUISITION: Carleton E. Watkins

By Melissa Parris, Director of Collections & Exhibitions, Muscarelle Museum of Art

Considered one of the greatest photographers of the nineteenth century, Carleton E. Watkins is renowned for his mammoth-plate landscape images of the American West. Vernal Fall, a waterfall on the Merced River, flows all seasons and is known for its atmospheric mists and morning rainbows. In this photograph, Watkins went beyond mere survey documentation and created a well-framed composition with a nod to American landscape painting made famous by his contemporaries in the Hudson River Valley. While Europe had their great cathedrals and ancient statuary, Watkins' era saw nature as emblematic of America's monumental grandeur. Many artists of the time portrayed the American wilderness as emanations of the divine, which aligned with a belief in Manifest Destiny.

Watkins created some of his most breathtaking photographs of the Yosemite Valley, which helped to inspire the Yosemite Grant Act in 1864. Traveling with a heavy custom-built box camera and large glass plate negatives into the untamed wilderness, his journey to Yosemite from San Francisco would have been a twenty-hour event. Watkins would set up a tent once on location that served as his portable dark room. His photographic process involved coating glass plates with chemicals and silver nitrate making them light sensitive. He would then carry a treated plate in a light-safe box to the staged box camera where he would create the exposure. The estimated exposure time is thought to have been around one hour per wet plate. After

exposure, Watkins would return to the tent to "fix" the image on the plate before beginning the return journey to his studio to make the prints. Considering the difficult conditions he faced, it is remarkable that these glass plates survived the journey. We are truly fortunate to have acquired a work by this important photographer.



CARLETON E. WATKINS | American, 1829 - 1916 | *Vernal Falls 350 feet*, Yosemite Valley, 1878 - 1881 | Mammoth-plate albumen print | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

NEW ACQUISITION: Markus Brunetti

By Adriano Marinazzo, Curator of Digital Initiatives, Muscarelle Museum of Art

Markus Brunetti is a singular figure of the contemporary art scene with his unique approach to digital photography. In 2005 Brunetti and his partner, Betty Schöner, started their “Grand Tour” across Europe in their unusual photographic-lab truck. The result of this fascinating journey is *FAÇADES*, a series of monumental photos depicting major European cathedrals. Brunetti developed an innovative technique to render the façades with unmatched crispness and clarity of detail. These monuments are photographed in painstaking detail, which yields thousands of isolated images of the structure. Brunetti then digitally assembles the detailed images recreating a giant puzzle or mosaic. The outcome is a picture where every single architectural, sculptural, and decorative element is rendered in exquisite detail. We can understand and appreciate this complex process observing the majestic photo of the façade of Tours Cathedral, which must be seen in person to understand the full impact and size of the finished photograph.



The construction of the Tours Cathedral started around 1170 (this building replaced the preexisting damaged church) and ended in 1547. Due to the attention to detail and the sheer size of the work, we can see clearly the different artistic and architectural styles that characterize the church – moving from the bottom to the top of the towers, we discover the intricate evolution of the building in its Romanesque, Gothic, and Renaissance forms. Brunetti’s stitched photographs are visual lectures in architectural history, where the traditional subject represented, and the cutting-edge reproduction technique come together and generate remarkable art. Brunetti represents architecture through large-scale images, *Tours* is ten feet tall, and the spectator is invited to immerse themselves into this dimension of grandiosity and historical significance, where art is a total experience.

MARKUS BRUNETTI | German, born 1965 | *Tours, Cathédrale Saint-Gatien* from the *FAÇADES* series, 2013 – 2015 | Archival pigment print | 118 3/16 x 59 1/16 ins. (300 x 150 cm) | © Markus Brunetti, Courtesy Yossi Milo Gallery, New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

EXPANDING THE NATIVE AMERICAN COLLECTION

By Danielle Moretti-Langholtz, Curator of Native American Art, Muscarelle Museum of Art



CHARLES PRATT | American (Cheyenne, Arapaho), 1937 - 2017 |
Blue Corn, circa 1984 | Metal turquoise, coral | Gift of William
and Marie Palmer | 2019.013



CARA ROMERO | American (Chemehuevi), born 1977 | *TV Indians*, 2017 | Digital photograph | © Cara Romero | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

During the fall of 2019 the Muscarelle Museum of Art acquired several marvelous works of Native American art, which have expanded our collection in important ways; and all were on display in our *1619 / 2019* exhibition. *Blue Corn* (1984) a bronze sculpture with turquoise and coral inlay, by the preeminent Cheyenne artist Charles (Charlie) Pratt (1937 – 2017), was donated by William and Marie Palmer of Lacey, Washington. The Pratt family is well-known for their artistic prowess and *Blue Corn* is an exquisite example of the marriage of metal and stone to create a visual representation of a Native plant, which now feeds the world's population. Charlie Pratt's mastery of the media in this artwork elevates an ear of corn into a treasured cultigen.

Three new works in photography by contemporary Native Americans, were purchased by the Museum this past fall. The deeply engaging and carefully layered image, *TV Indians* (2017), by Cara Romero (Chemehuevi, born 1977), demonstrates both the technical skill of Romero and her ability to convey an indigenous perspective on issues of Native representation and identity, through the medium of photography. *TV Indians* directly challenges the Hollywood-curated presentations of American Indians. Romero juxtaposes her own family members against a scattering of televisions on a desert landscape. The televisions display iconic images of Indians from well-known films and television series such as *Tonto and the Lone Ranger*, and *Dances with Wolves*, to confront stereotypes about “Indianness.” An acclaimed award-winning photographer, Romero’s works are widely sought by museums and the Muscarelle is fortunate to have acquired this spectacular composition.

Two photographs by John “Bear” Allison (Eastern Band Cherokee, born 1981), *Frost Bitten* (2018) and *Magic Lake* (2018), were acquired specifically to enhance the Native voice in the *1619 / 2019* exhibition. Allison’s work typically focuses on Cherokee themes and is both visually stunning and laden with cultural content. *Frost Bitten* is part of Allison’s notable *Booger* series. The *Booger* or masked figure in Cherokee cosmology represents evil spirits who may wish to bring harm to the community.



JOHN “BEAR” ALLISON | American (Eastern Band Cherokee), born 1981 | *Frost Bitten*, 2018 | *Magic Lake*, 2018 | Digital photograph | © John “Bear” Allison | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment