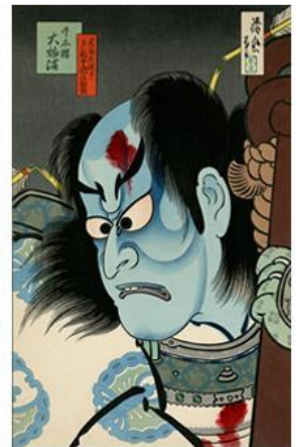


# OBJECTS OF CEREMONY

Effervescence, Decay, and the Everyday



Muscarella Museum of Art | April 5 – May 31, 2019

The Curatorial Project  
Spring 2019

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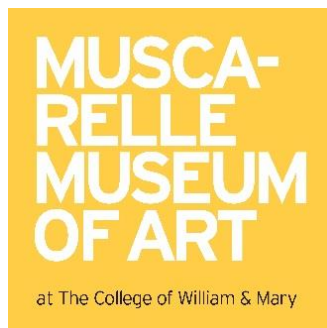
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# OBJECTS OF CEREMONY

## Effervescence, Decay, and the Everyday

Greer Bateman  
Grace Bland  
Vanessa Cai  
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Melissa Hudson  
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Caitlin Wagner  
Alijah Webb  
Kathryn Willoughby

Muscarella Museum of Art in association with the  
Department of Art & Art History at William & Mary  
2019



# Table of Contents

Acknowledgments	v
Introduction	1
Endings as Beginnings	3
Rituals in Repetition	17
Elevating the Everyday	33
Considering Color	47



## Acknowledgments

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## Introduction

This exhibition explores ceremony as a vital creative impulse expressed in remarkably diverse ways that reflect the emotional power of objects. The *Oxford English Dictionary* defines “ceremony” as “an outward rite or observance, religious or held sacred; the performance of some solemn act according to prescribed form.” Drawing upon collections at the Muscarelle Museum of Art, the Special Collections Research Center at William & Mary Libraries, and private loans, the exhibition is organized in four nonsequential sections: *Endings as Beginnings*, *Rituals in Repetition*, *Elevating the Everyday*, and *Considering Color*. It includes paintings, drawings, prints, photographs, and three-dimensional artifacts produced during the past two centuries.

In 1912, the French sociologist Émile Durkheim noted how dynamic social interactions and ceremonial activities strengthen communal ties in response to “some great collective shock” or the “natural decay of time.” Durkheim said during “revolutionary or creative epochs” people “look for each other and assemble together more than ever” producing a “general effervescence.” He also observed, “it is not only in exceptional circumstances that this stimulating action of society makes itself felt; there is not ... a moment in our lives when some current of energy does not come to us from without.” Even everyday life contains an element of ceremonial effervescence.

*Objects of Ceremony* considers a wide range of ceremonial artifacts and expressions—from the grand to the mundane, the celebratory to the somber—revealing a complex portrait of ritual events that shape and define daily life.



## Endings as Beginnings

This section explores what it means when moments come to a close, and what happens after. The artworks selected here challenge the traditional notion that stories are linear, requiring a distinct starting and stopping point. Instead, they represent a cyclical way of being by engaging themes of death and rebirth, endings and beginnings within the same moment, revealing there is never really a true end but only the start of a fresh cycle.

The works in this section also serve as a reminder that ceremony is not strictly a human activity. Some rituals take place without our involvement. Others indicate an attempt to stand outside ourselves and observe intimate ceremonial relationships between people and the spaces around them.

As you explore this section and the exhibition as a whole, we encourage you to consider how the “endings” here and in your own life can be seen as the start of something new.

Greer Bateman '20  
Melissa Hudson '19  
Sam Ros '20  
Emma Shainwald '20  
Kathryn Willoughby '20



## ALEXANDER CALDER

American, 1898 - 1976

### *Untitled, circa 1972*

Color lithograph on Arches paper

Sheet: 25 3/8 x 19 5/8 ins. (64.6 x 49.7 cm)

© 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York

Muscarella Museum of Art

Gift of Gertrude Perrin

1983.120

Born into a family of sculptors, Calder did not initially pursue a career in art, instead receiving an engineering degree from the Stevens Institute of Technology in 1919. Calder's interest in celestial symbols was sparked through work in this field. One particularly formative experience, to which the artist refers repeatedly in his work, occurred while working in the boiler room of a ship. There he witnessed the setting sun and the rising moon contrasted on opposite sides of the horizon. In this lithograph, Calder employed organic forms and geometric design to present an interpretation of the solar system, alluding to the ceremonial cycles of nature, divine in their other-worldliness and outside the scope of human control.

Sam Ros '20



## ELIOT DUDIK

American, born 1983

Four photographs from the *Still Lives* series, 2013 – 2015:

*Travis Earley (4 Deaths)*, Frame: 41 1/8 x 33 1/8 ins. (105 x 84 cm)

*Sarah Berry (1 Death)*, Frame: 20 3/4 x 16 3/4 ins. (53 x 42.5 cm)

*Randon Thomas (1 Death)*, Frame: 20 3/4 x 16 3/4 ins. (53 x 42.5 cm)

*David Paul Davenport (432 Deaths)*, Frame: 41 1/8 x 33 1/8 ins. (105 x 84 cm)

Large format 4 x 5 film photographs; archival pigment prints

© Eliot Dudik

On loan from the artist

Dudik initially hesitated to work on this series depicting Civil War reenactors because of the possible political motivations behind their ceremonial activity. Learning more about the people involved, he found great complexity. Randomly assigned to the Confederacy or the Union for each reenactment, these individuals come from all over the country for a variety of reasons. Some honor ancestors who fought in the war and some are veterans themselves; others are history buffs who want to experience the tumult about which they have read. Speaking to a reenactor who stated “I don’t die anymore,” Dudik began considering the implications of performing and reperforming one’s own death. Reenactment becomes a way to address not only war but also loss and death in general.

These Civil War reenactor portraits capture the delicate balance between death and life, endings and beginnings. By depicting people reliving their deaths over and over, sometimes several hundred times, the photographs raise important questions about mortality and the ceremonies associated with it. Would death’s meaning still have salience if it were a recurring phenomenon? Would life’s? The photographs raise additional questions concerning the way our country celebrates and grieves about war. Since the Civil War was primarily about the ownership of human beings, is it something to celebrate through reenactments and other ceremonies? Are such activities appropriate if we are genuinely determined to honor and dignify the individuals this country enslaved?

Melissa Hudson ‘19



## JAUNE QUICK-TO-SEE SMITH

American, born 1940

### *The Ancestors Speak of Death and Laughter*, 2003

Charcoal and pencil

24 1/4 x 20 ins. (61.5 x 51.1 cm)

© Courtesy the artist and Garth Greenan Gallery, New York

Purchase, Gene A. and Mary A. Burns Art Acquisitions Fund, Julian W. Fore Muscarelle Endowment, and Vinyard Acquisitions and Conservation Endowment

2008.201

A Native American artist, activist, and member of the Confederated Salish and Kootenai Nation, Jaune Quick-to-See Smith captures the intimacy and cyclical nature of oral traditions. Figures in this drawing seem to gather and speak about inevitable factors of life: death and laughter. Grounded in reality but also sparking curiosity about abstract iconographic symbols, the picture offers valuable insight into Native American storytelling while also preserving a sense of spiritual mystery.

Greer Bateman '20



## STEVE PRINCE

American, born 1968

### *Flambeau*, 2019

Linoleum cut

24 x 24 ins. (61 x 61 cm)

© Steve Prince

On loan from the artist

As artist-in-residence at the Muscarelle Museum of Art, Steve Prince often expresses pride in his Southern roots and African American community in Louisiana. This print represents a traditional New Orleans funeral procession incorporating lanterns, music, and dancing. The risky job of lantern bearing has been a source of familial shame for some, because it exemplified the marginalization of African Americans. Prince instead reclaims and celebrates this history, showing that descendants of lantern bearers come from a lineage of hardworking people. A work dedicated to his mother, *Flambeau* represents her prominently as the dancer. The flame symbolizes her spirit while she proudly leads this funeral procession.

Greer Bateman '20



## MILTON AVERY

American, 1885 - 1965

### *Bird at Dawn*, 1952

Color woodblock print

Sheet: 10 x 12 ins. (25.5 x 30.6 cm); Image: 7 1/8 x 8 15/16 ins. (18.1 x 22.7 cm)

© 2019 Milton Avery Trust / Artists Rights Society (ARS), New York

Muscarella Museum of Art

The Clare and Arthur W. Jones Collection; gift of Clare Jones

1997.109

It is said that the bird flying high into the night sky does so in anticipation of dawn. Using a style that strips scenes down to their core, here Avery depicted a ceremony in nature not immediately apparent to humans. At first glance, the print appears to represent a bird in the night sky. However, this moment means much more to the bird, as night becomes the start of a new day. The bird flies up, partaking in a ceremony performed in tandem with the sky's ritual of changing from night to day, and back again.

Emma Shainwald '20





## EDWARD J. GLANNON

American, 1911 - 1992

### *After the Forest Fire*, 1988

Lithograph, 11/40

Sheet: 9 3/8 x 7 1/2 ins. (23.8 x 18.9 cm); Image: 8 1/4 x 6 1/8 ins. (21 x 15.6 cm)

© Thomas E. Glannon, Patricia Wiley, Joseph W. Glannon

Muscarella Museum of Art

Gift of the Edward J. Glannon Family

2014.012

Glannon's depiction of the tattered remains of a forest after a fire shows a chaotic, yet calm, aftermath. We are faced with a scene embodying strong implications of destruction and decay. The smokey nature of the image imitates the feeling of the ash finally settling, as if the forest is appearing before our eyes. In this moment, when the ash parts and light trickles in, we wonder what will come from the earth's ritual of fire and rebirth. The remains are not only a symbol of destruction, but a representation of a fresh beginning.

Emma Shainwald '20



## MANUEL CARRILLO

Mexican, 1906 – 1989

*Mexico City, D.F., 1966*

Selenium-toned silver print

Sheet: 11 1/16 x 14 1/8 ins. (28.2 x 36.0 cm); Image: 8 1/8 x 11 ins. (20.7 x 28.0 cm)

© Artist's estate

Muscarella Museum of Art

Gift of Frank Christopher

1989.039

Mexican photographer Manuel Carrillo started his photography career at age 49 in 1955, concentrating on informal portraits and everyday activities of Indigenous people in Mexico. This picture shows a dog sitting upon a grave in Mexico City, exemplifying life's persistence even in a cemetery. Although the graves remind us about the inevitability of loss and mortality, the dog's vitality suggest that life and death are intertwined and inextricable—that one cannot exist without the other.

Greer Bateman '20



## AMALIA MESA-BAINS

American, born 1943

### *Plants of Mourning, Remembrance of Things Past, 1997*

Digital print on Arches Aquarelle, 2/5

Sheet: 30 x 22 1/4 ins. (76.2 x 56.5 cm); Image: 25 7/8 x 20 ins. (65.8 x 50.9 cm)

© Amalia Mesa-Bains

Muscarella Museum of Art

Purchase, the Michael Darren Kelm Memorial Fund and the Kelm-Malais Family 2000.020

Chicana artist, activist, and academic Amalia Mesa-Bains explores the intricacies of feminism, Catholicism, colonialism, and Indigenous Mexican cultures. Here the artist combines text, photography, and digital imagery to highlight the role of women in a community's collective history and memory. The upper inscription, reading "cempaz u chitl," is another way of writing *cempasúchil*, or marigold, in Mexico. This text and the superimposed flowers refer to the Mexican holiday *Día de los Muertos*, or Day of the Dead, with the marigolds serving to guide visiting spirits to the altars created by their loved ones. The ending of death becomes the beginning of the afterlife.

Sam Ros '20



## OKIIE HASHIMOTO

Japanese, 1899 - 1993

### *Garden in Sunshine*, 1965

Color woodblock print, 16/80

Sheet: 25 3/4 x 21 1/4 ins. (65.4 x 53.6 cm); Image: 23 3/4 x 19 1/2 ins. (60.3 x 49.3 cm)

© Artist's estate

Muscarella Museum of Art

Gift of Mr. and Mrs. Herbert Libertson

2006.035

Like most of Okie Hashimoto's prints, *Garden in Sunshine* depicts a place of religious significance—probably a rock garden. For Japanese Zen Buddhists, the rock garden is a ceremony unto itself in which the intentional placement of stones evokes water moving around them. The ceremony unfolds in the process of walking through the garden and meditating on the elements of water and earth created by the rocks. By tracing their forms and shadows with the eye, viewers wind through the garden like a rushing river.

Kathryn Willoughby '20



## HANS GROHS

German, 1892 – 1981

### *Sky Blessings*, 1967

Watercolor, pen and ink, and gouache

Sheet: 9 1/2 x 12 11/16 ins. (24.2 x 32.3 cm)

### *Dancing in Sunlight*, 1967

Watercolor, pen and ink, and gouache

Sheet: 9 7/8 x 12 1/2 ins. (25.2 x 31.8 cm)

© Frauken Grohs Collinson-Grohs Collection Trust/Artists Rights Society (ARS), New York  
Muscarelle Museum of Art  
Gift of Mrs. Frauken Grohs Collinson  
1993.360 and 1993.350

A natural ceremony of endings and beginnings can be found in weather patterns. Two watercolors by Hans Grohs, *Sky Blessings* and *Dancing in Sunlight*, represent this cycle. In one we see a rainy landscape with muddy fields, while the other depicts a clear, sunlit day with soft green pastures. Whereas rain gives the earth a soft green color, the sun's warmth dries the muddy plains. As a German Expressionist, Grohs prioritized subjective emotion over objective realism, utilizing bold colors and simplified shapes. Such an approach clearly informs these two colorful landscapes, expressing Grohs' feelings of gloom and joy. Looking at one and then the other, we recognize both feelings are natural and necessary.

Kathryn Willoughby '20



## GRANT WOOD

American, 1891 - 1942

### *Seed Time and Harvest, 1937*

Lithograph

Sheet: 9 9/16 x 14 5/16 ins. (24.3 x 36.4 cm); Image: 7 7/16 x 12 1/8 ins. (19.0 x 30.9 cm)

© Estate of Grant Wood/Licensed by VAGA, New York

Muscarella Museum of Art

The Clare and Arthur W. Jones Collection; gift of Clare Jones

1997.111

Seed time and harvest are ceremonies observed with every growing season. Harvest marks the end of each season, leading into seed time for the next, and proceeding again into harvest. In 1937, when the Great Depression was taking a toll on farmers across the country, including the artist's home state of Iowa, these rituals likely lacked the celebratory spirit often present in times of prosperity. Despite this sense of melancholy, seed time and harvest were still observed season after season, as faithfully as any religious rite.

Melissa Hudson '19



## PIERRE-JOSEPH REDOUTÉ

French, 1759 - 1840

*Crocus*, circa 1802 - 1816

Color stipple engraving

21 1/4 x 13 3/4 ins. (53.5 x 35.2 cm)

Muscarella Museum of Art

Gift of Graham and Gale Hood

2007.006

The crocus dies down to its corm every year. The corm, similar to a bulb, sits beneath the soil, storing energy and nutrients through the winter until it is warm enough to sprout. Then, among the first flowers to bloom after winter, the crocus signals the coming of spring in a splashy display of yellow, purple, or white. The crocus repeats this cycle year after year in an unending loop of death and rebirth. Its presence in Redouté's work shows the endurance of the crocus' natural ceremony, which is still visible in gardens and on roadsides over two centuries after Redouté produced this illustration.

Melissa Hudson '19





## Rituals in Repetition

Our lives are filled with repeated actions, from the mundane daily commute to the momentous wedding ceremony. These Objects of Ceremony focus on how repetition warps and personalizes large ceremonies, while lending gravitas to private rituals. Many ceremonies, like the liturgy of a church service or a graduation ceremony, are repeated year after year in different contexts. This repetition can break a ceremony down into meaningless motions, and lead to a decay of the ceremony, or it can heighten the importance of the moment. These ceremonies are repeated, but not replicated. It is in these repetitions, of both small and large moments, that the alterations and variations become visible. Although changes to traditional ceremonies like weddings, graduations, or funerals are often more obvious, subtler changes to make-up routines, school dances, and subway rides are equally ceremonial.

This section of the exhibition also explores the ceremonial qualities inherent in artmaking, such as repetition within works or the ritual of printmaking, and asks questions about the artist's relationship to ceremony and past artistic styles and methods. From iconographic lipsticks to irreverent wedding photography, each of these works takes a critical look at the habits and customs we might take for granted.

Lizzie Johnson '19  
Matthew Parciak '19  
Clara Poteet '20  
Caitlin Wagner '19



## KUNIYOSHI

Japanese, 1798 - 1861

### *Yoritomo Releasing 1000 Cranes at a Buddhist Ceremony*, circa 1842

Woodblock print

14 1/2 x 29 3/8 ins. (37 x 74.5 cm)

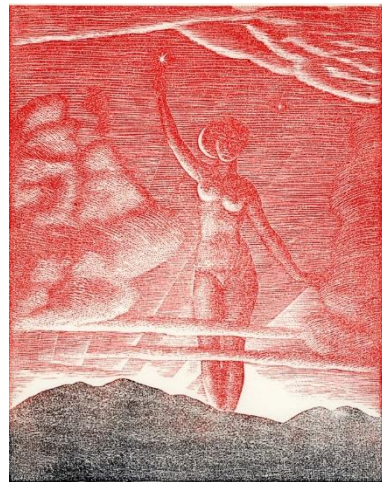
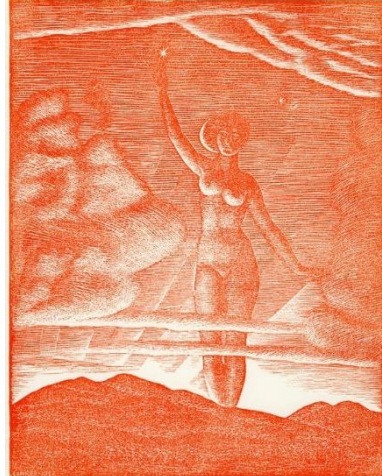
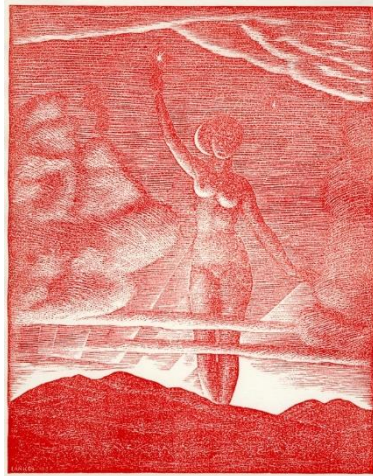
Muscarella Museum of Art

Gift of David Libertson

2010.071

In this nineteenth-century Japanese print, we see Lord Yoritomo releasing one thousand cranes to the Tsurugaoka Hachiman Shrine in a Liberation Ceremony. A traditional symbol of happiness, good fortune, and longevity in Japan, the crane is believed to live for a millennium, so the act of releasing a thousand of these birds held special significance. According to the legend of *Senbazuru*, those who create a thousand origami cranes will be granted a wish. Typically these folded paper cranes and the associated wish were made for the benefit of loved ones with illnesses or newlyweds at their wedding. The repetitive act of folding one thousand cranes completes this Japanese ceremony, yet each crane is unique unto itself.

Caitlin Wagner '19



## JULIUS JOHN LANKES

American, 1884 - 1960

*Morning Star* series, 1930 - 1937, reprinted 1987

Woodblock prints on dry Whatman paper

Sheets: 14 or 15 x 11 1/4 ins. (38.0 x 28.5 cm); image: 11 5/16 x 9 ins. (28.8 x 22.7 cm)

© Estate of the artist

Muscarella Museum of Art

Gift of J.B. Lankes and Madeleine deBarthe Schuermann in memory of J.J. Lankes

1987.189 to 1987.192

Artist, illustrator, and art professor John Julius Lankes created these woodblocks throughout the Great Depression. The central figure is a female nude, grasping for a star. Towering above hills and clouds with an unreadable face, she is an image of fearsome strength. Her triumphant pose and classically beautiful body bring to mind images of revolution and divinity. Though all four prints show the same scene, variations in color lend each a different quality. Lankes used traditional printmaking techniques to reproduce the image with varying minute alterations. He is best known for his illustrations of books by Robert Frost and Beatrix Potter.

Lizzie Johnson '19



## ALEXANDER CALDER

American, 1898 - 1976

*Untitled*, 1971

Color lithograph on Arches paper, 91/250

Sheet: 26 1/8 x 19 3/4 ins. (66.3 x 50.2 cm)

© 2019 Calder Foundation, New York / Artists Rights Society (ARS), New York  
Muscarelle Museum of Art

Acquired with funds from the Board of Visitors Muscarelle Museum Endowment  
2012.050

Alexander Calder was a sculptor well known for his large scale hanging mobiles, an art form named for its movement with the wind, changing shape and position over time. In this print, he captured the same animated spirit in a two-dimensional, deconstructed composition. The work repeats itself, circles on circles, shifting into amorphous shapes. In their repetition, the circles begin to lose their defining characteristics. We tend to do the same, repeating the motions of a ceremony over and over until they lose their meaning. Additionally, this act of printmaking takes on a ceremonial quality as both a sustained ritual and a series of 250 personalized moments.

Clara Poteet '20



## BRIAN KREYDATUS

American, born 1969

*Printshop, summer, 2013*

Oil on linen

Frame: 50 5/8 x 50 5/8 ins. (128.5 x 128.5 cm); canvas: 48 1/8 x 48 1/8 ins. (122.5 x 122.5 cm)

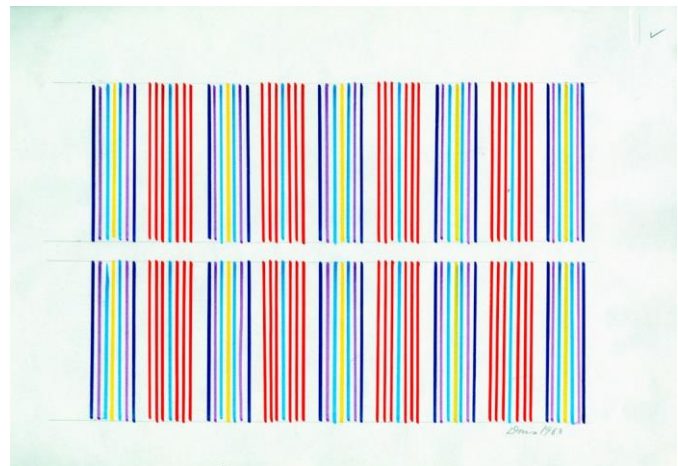
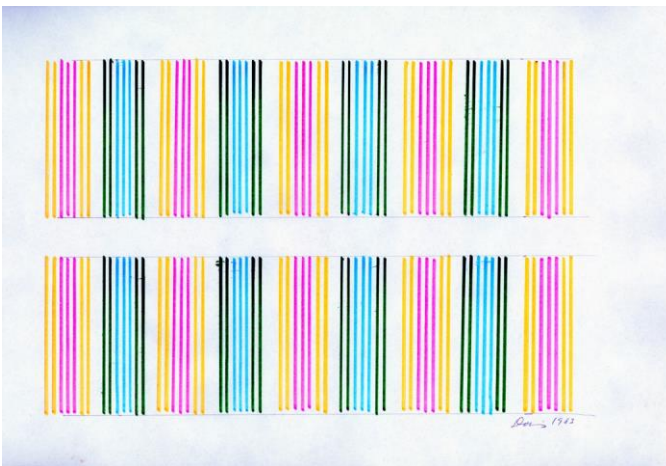
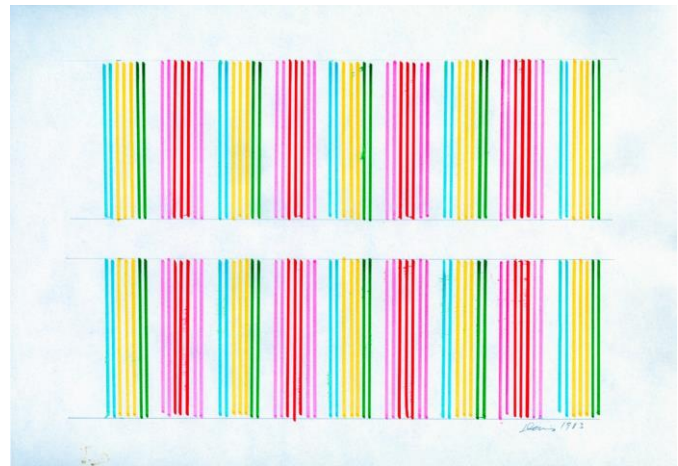
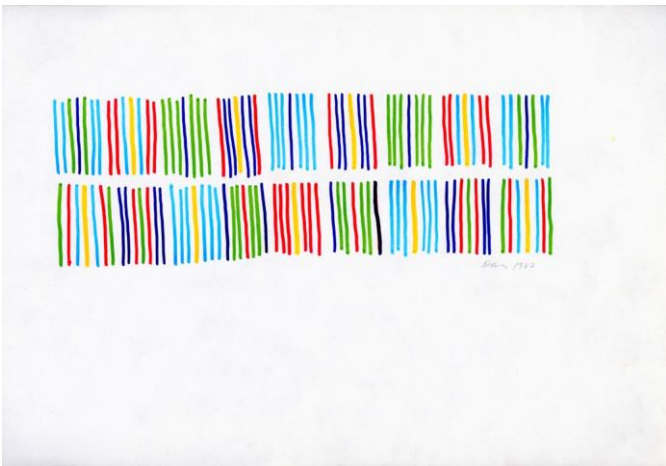
© Brian Kreydatus

On loan from the artist

Brian Kreydatus, Associate Professor of Printmaking and Life Drawing at William & Mary, writes that in printmaking he is “producing variations on a theme ... [that] occur through working proofs, multiple states, varied inking, material choices, and chance.”

Here, solution-splattered cabinets and discarded tools show the raw, unpredictable side of printmaking. Other details, like neatly stored pairs of shoes and a cautionary sign, reveal the print shop to be a place of routine and collaboration. The printing machine, imposing and bathed in light, is simultaneously frightening and beckoning. Resembling a religious altar, it renders the artist’s workshop a sacred space.

Lizzie Johnson '19



## GENE DAVIS

American, 1920 – 1985

Four designs from *Notebook of fifteen designs for Sun Sonata*, 1983

Felt marker, pencil, and drawing pad

Sheets: 18 3/8 x 12 1/8 ins. (46.8 x 30.6 cm)

© Gene Davis/Artists Rights Society (ARS)

Muscarella Museum of Art

Gift of the artist

1983.043 A, F, K, O

An important Color Field abstract painter known for his vertical stripe compositions, Davis produced these four pages as designs for an exterior wall of the Muscarelle Museum of Art. Entitled *Sun Sonata*, they exemplify his signature linear style. The lines seem hypnotically indistinguishable until closer inspection reveals subtle differences. Not unlike Thiebaud's lipsticks, Davis' lines vary slightly in color, weight, and height, reflecting his personal interaction with the page.

Resembling musical notes in a sonata, every element here plays a part in the whole. Though designed as an ensemble for the same project, the lines evoke diverse emotions. How do your feelings change as you glance from one drawing to the next?

Clara Poteet '20



## WAYNE MORTON THIEBAUD

American, 1920 - 2011

### *Eight Lipsticks*, 1988

Color drypoint and etching, 53/60

Sheet: 14 1/16 x 12 ins. (35.7 x 30.5 cm); plate: 6 15/16 x 6 ins. (17.6 x 14.8 cm)

© 2019 Wayne Thiebaud / Licensed by VAGA at Artists Rights Society (ARS), NY

Muscarella Museum of Art

Purchase, Jean Outland Chrysler Fund

1998.084

### **“If you’re sad, add more lipstick and attack.” — Coco Chanel**

How do we change the way we present ourselves to fit in certain situations? By altering the everyday rituals we perform, such as the personal adornment of a special shade of lipstick, we adapt to the world around us. Colors convey different moods, and not all are appropriate for the same ceremonies.

Here, Thiebaud illustrates eight shades of well-loved lipsticks. Each has changed shape based on application method and frequency of use, as if Gene Davis used these repeated verticals as color models for *Sun Sonata* on this Museum’s exterior.

Matthew Parciak '19



## JON GILBERT FOX

American, born 1950

*Beverly Sills (in make-up chair for production of "La Traviata")*

Silver gelatin print

Sheet: 14 x 11 ins. (35.6 x 27.9 cm); image: 12 1/4 x 8 5/16 ins. (31.1 x 21.1 cm)

© Jon Gilbert Fox

Muscarella Museum of Art

Gift of Jon Gilbert Fox (W&M '72) and Darrell Hotchkiss

2017.062

William & Mary alumnus Jon Gilbert Fox captures the esteemed Beverly Sills preparing for her role in Verdi's opera *La Traviata* as the main character Violetta. An Emmy and Grammy award-winning performer, Sills also received an honorary degree from Harvard University in 1974 and the Presidential Medal of Freedom in 1980, among many other accolades.

While each performance of *La Traviata* includes the same songs, and in Sills' case the same role, no two shows can be exactly the same. Each repetition of the opera provides a new interpretation of the story and a new experience for both the actors and audience.

Matthew Parciak '19





## MEL RAMOS

American, 1935 - 2018

### *Manet's Olympia*, 1974

Color collotype, 13/200

Sheet: 20 1/16 x 26 7/16 ins. (51.1 x 67.3 cm); Image: 15 7/16 x 22 3/16 ins. (39.3 x 56.4 cm)

© Mel Ramos/Licensed by VAGA, New York, NY

Muscarella Museum of Art

Gift of Sarah Schuster

1995.151

California native Mel Ramos created this Pop art version of Édouard Manet's famous 1863 painting *Olympia*, which in turn recalled Titian's 1538 *Venus of Urbino*. Part of Ramos' *Salute to Art History* series, it gives the nude figure an L.A. makeover, with visible tan-lines and a bleach blonde hairdo. Her attendant wears an afro—a notably politicized hairstyle in the 1970s. Like many other works by the artist, this print explores the sexualization and mass consumption of the female body, but here he irreverently reinterpreted an artistic trope that had evolved from Titian's goddess to Manet's sex worker to a new twentieth-century form.



*Mid-Winter Hop of Cotillion Club*, February 12-13, 1926 (shown above)

*Final Dances*, 1927

*Final Dances of the Cotillion Club*, June 21-24, 1928

Cardstock

On loan from Special Collections Research Center, William & Mary Libraries

University Archives Artifact Collection

UA 2002.004, 2007.034, 2009.103

From William & Mary's University Archives, these 1920s dance cards record lists of dance partners for the Waltz, the Foxtrot, and the One Step. Just as the individual dances during the evening changed depending on the song, the partner, and the crowd, events changed from year to year with different themes, attire, and individuals. Dance is extremely ceremonial. From putting on makeup to taking off one's heels at the end of the night, the special occasion transforms daily rituals into an exciting affair. Matthew Parciak '19



## ANDY WARHOL

American, 1928 - 1987

*Shoes*, 1980

Polacolor 2 print

4 1/4 x 3 3/8 ins. (10.8 x 8.6 cm)

© 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

Muscarella Museum of Art

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

2008.322

This seemingly casual collection of heels, captured with the near-instantaneous Polaroid, is Warhol's deconstructed and zoomed-in version of the popular nineteenth-century artistic trope of *After the Ball* paintings. These depicted the dance's aftermath, with women collapsed on the couch, still in their luxurious ball gowns but kicking off their shoes.

The heels seen here are arranged almost in a circle, cut off at the side but repeating themselves, reminding the viewer that they have been used for many occasions before and will be used for many more. Even thoughtless disrobing becomes a ceremony of sorts in this deceptively simple still life.

Clara Poteet '20



## ELLIOTT ERWITT

French/American, born 1928

### *Bratsk, Siberia, 1967*

Gelatin silver photograph

Sheet: 20 x 24 ins. (50.8 x 60.8 cm); image: 14 7/8 x 22 1/8 ins. (37.7 x 56.0 cm)

© Elliott Erwitt

Muscarella Museum of Art

Gift of Mr. and Mrs. Andrew G. Gerry

1986.072

Weddings are some of the most highly personal and highly generic ceremonies of our modern world. While some may consider a wedding to be the biggest day of their life, when viewed in terms of its repetition as an institution, the ceremony looks less intimate and unique. Conversely, the repeated and shared wedding ceremony can be personalized with each bride and groom. Wedding palaces like the one pictured in Erwitt's photograph host numerous weddings every day.

As Erwitt has observed about the picture, "This is a wedding palace in Siberia, which is where people get married there. I give this picture to friends of mine whenever they either get married or divorced."

Caitlin Wagner '19



## ANDO HIROSHIGE

Japanese, 1797 - 1858

### *Act VIII: The Bridal Journey, 1838*

Color woodblock print

Image: 9 x 14 ins. (22.9 x 35.6 cm)

Muscarella Museum of Art

Gift of Mr. and Mrs. Herbert Liberton

2005.017

Hiroshige was a skilled master of *ukiyo-e*, a Japanese genre of paintings and woodblock prints depicting scenes of everyday life, especially women and landscapes. He created a series of prints titled *Chūshingura* (Storehouse of Loyal Retainers), one of which depicts the wedding journey of a woman named Konami. This event was tailored to her individuality while still adhering to traditional guidelines. As Konami travels to her wedding and betrothed, she takes a familiar road with Mount Fuji in the distance. Even though Konami follows in the footsteps of those who have married before, her wedding is irreplaceable and fleeting.

Caitlin Wagner '19



## PETER ANGERMANN

German, born 1945

### *Der Verkehr (The Traffic)*, 1990

Color lithograph

Sheet: 20 x 25 3/8 ins. (50.8 x 64.6 cm); image: 13 1/8 x 17 1/8 ins. (33.3 x 43.5 cm)

© Peter Angermann

Muscarella Museum of Art

Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman

1991.108

The swirling pattern of traffic in this print evokes the ceaseless repetition of the daily commute, coming and going along a familiar path. Angermann turns commuting into a ceremonial pilgrimage of sorts, tracing the steps of thousands before. Yet, the print's wild energy contrasts with the purported calming effects of a sacred journey or Zen garden. Sometimes we are shocked out of our lulled haze on a daily commute by erratic drivers or a brilliant sunset. No commute is the same as the next, no traffic jam is exactly repeated, and no other print in this edition looks identical to this one.

Clara Poteet '20



## JON GILBERT FOX

American, born 1950

### *Easter Morning Coming from Harlem*

Silver gelatin print

Sheet: 11 x 14 1/16 ins. (27.9 x 35.7 cm); Image: 8 7/16 x 12 5/8 ins. (21.4 x 32.1 cm)

© Jon Gilbert Fox

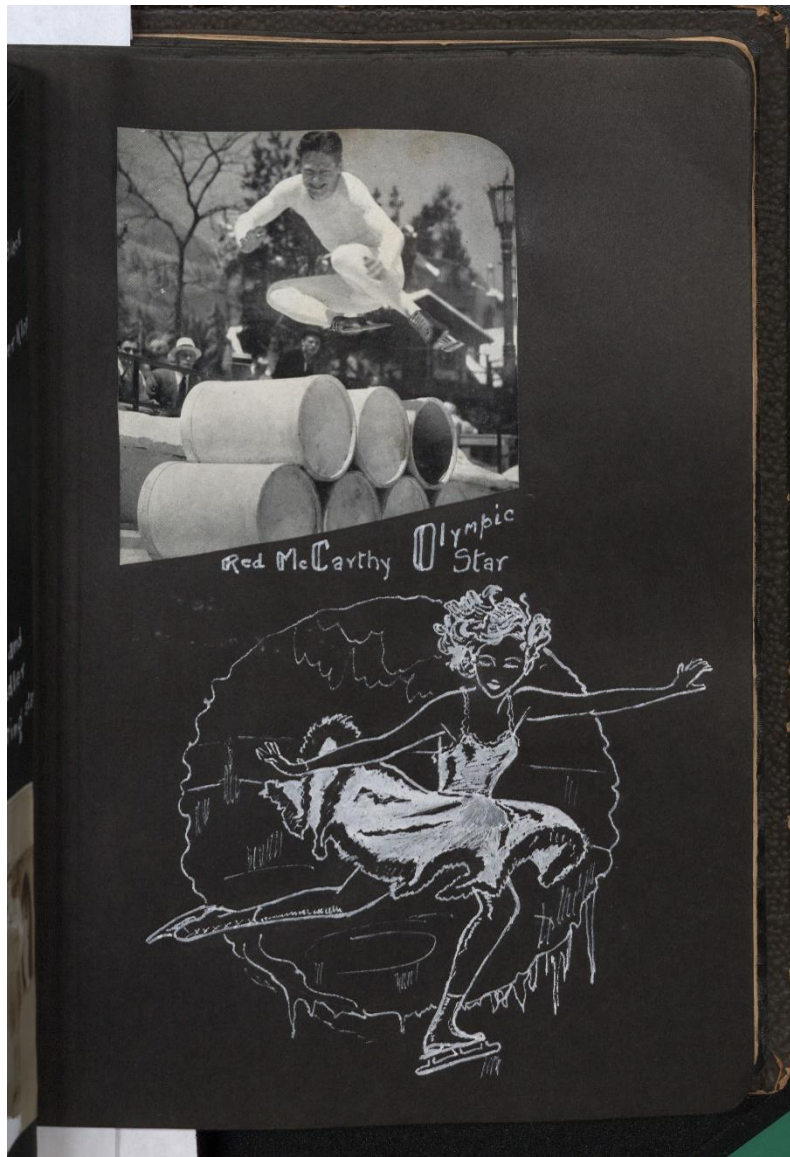
Muscarella Museum of Art

Gift of Jon Gilbert Fox (W&M '72) and Darrell Hotchkiss

2012.050

Public transportation is repetitive in a ceremonial way, for it follows predictable paths and takes the same turns at regular times. Trips blur together, but no two journeys are exactly identical, as suggested by this photograph taken by Fox in the New York subway on Easter Morning. Here the ride from Harlem has been divided into two parts, indicating different experiences of the same journey.

Caitlin Wagner '19



## JULIA AUGUSTA GRASSINGER

American, born circa 1911 - ?

*Diary*, July 1934

Leather, paper diary with glued ephemera

On loan from Special Collections Research Center, William & Mary Libraries

Mss. Acc. 2012.019

This travel diary, written by Julia Augusta Grassinger in July 1934, is both an historical artifact and a deeply personal work of art. Long before social media, Grassinger documented her pilgrimage from New York to the Chicago World's Fair with fervor. Through photographs, witty illustrations, and typed diary entries that give a sense of daily life in the 1930s, Grassinger memorialized her experience of the international event. The creativity and care with which she crafted her diary shows how important it was to preserve memories in a tangible way.

Lizzie Johnson '19



## Elevating the Everyday

This section explores the ceremonies that are expressed in our daily lives in the form of everyday rituals, dynamics of the home, religious practices, and cultural connections. Daily habits performed in the comfort of our homes can become ceremonial in nature despite the absence of certain places, objects or performances. The arbitrary decisions of our daily lives are evidence for the many forms in which ceremony is expressed.

Within genres of art, the still life is the most visual way to elevate the everyday. Still lives encourage us to think more deeply about objects that serve us in modest ways. In the home, we also find relationships among family members, such as the connection between a mother and child. Religious ceremonies, though institutional, can also be practiced in our day to day life, whether it be in private actions or the recreation of ceremonies that usually occur in a sacred space.

Daily ceremonies signify our identity, culture, and worldview since they often call for the congregation of people who share an understanding of a specific community. It is this membership to a larger community that allows us to become aware of ceremonies that we either adopt, change or reject from our daily lives. In turn, we venture into the world culturally conditioned to participate in rituals that provide us with a sense of communal effervescence.

Grace Bland '20  
Vanessa Cai '20  
Emma Efke '19  
Alijah Webb '20



## KENOJUAK ASHEVAK

Canadian, 1927 - 2013

### *Women Speak of Spring Fishing*, circa 1991

Lithograph, 13/50

Sheet: 22 1/4 x 30 ins. (56.4 x 76.2 cm); Image: 18 7/8 x 25 11/16 ins. (48.0 x 65.2 cm)

© Kenojuak Ashevak, courtesy of Dorset Fine Arts

Muscarella Museum of Art

Purchase, Museum Acquisition Fund

1992.001

*Women Speak of Spring Fishing* displays the tightly bound relationship between the Inuit people and nature, with birds and fish morphing into female bodies and vice versa. The bright colors and bold patterns represent the return of spring when Arctic char make their run down northern waterways. Ashevak lived a traditional hunting lifestyle on Baffin Island in Canada for most of her early years, an experience that influenced her artistic style, symbolism, and references to Inuit culture and folklore.

Emma Efkeman '19



## ANDO HIROSHIGE

Japanese, 1797 - 1858

### *Act VII: Ichiriki Tea House, Gion Street, Kyoto, 1838*

Color woodblock print

Image: 9 1/8 x 13 3/4 ins. (23.2 x 34.9 cm)

Muscarella Museum of Art

Gift of Mr. and Mrs. Herbert Libertson

2005.016

Tea houses in the Japanese city of Kyoto historically acted as stages for ceremonial dance, performance, and joviality. Hiroshige here depicted a gathering of male patrons and geishas (traditional female Japanese entertainers) in the famous Ichiriki Tea House. Part of an important series by the artist, this print exemplifies the Japanese genre of *ukiyo-e*, or "pictures of the floating world." Modern Kyoto preserves its traditional appearance much more than other cities in Japan. While this cultural continuity means that ceremonies such as the one depicted here by Hiroshige in the nineteenth century can still be seen today, it has made the streets dangerous for the geishas who work there today. Reports of harassment and invasion of privacy inflicted upon the geishas by camera-wielding tourists demonstrate how ceremony has been commercialized around the world.

Emma Efke '19



## ANDY WARHOL

American, 1928 - 1987

### *Mother and Child*, 1981

Silver Gelatin Print

Sheet: 10 x 8 ins. (25.4 x 20.4 cm); Image: 8 1/2 x 5 5/8 ins. (21.6 x 14.3 cm)

© 2019 Andy Warhol Foundation for the Visual Arts / Artists Rights Society (ARS), New York

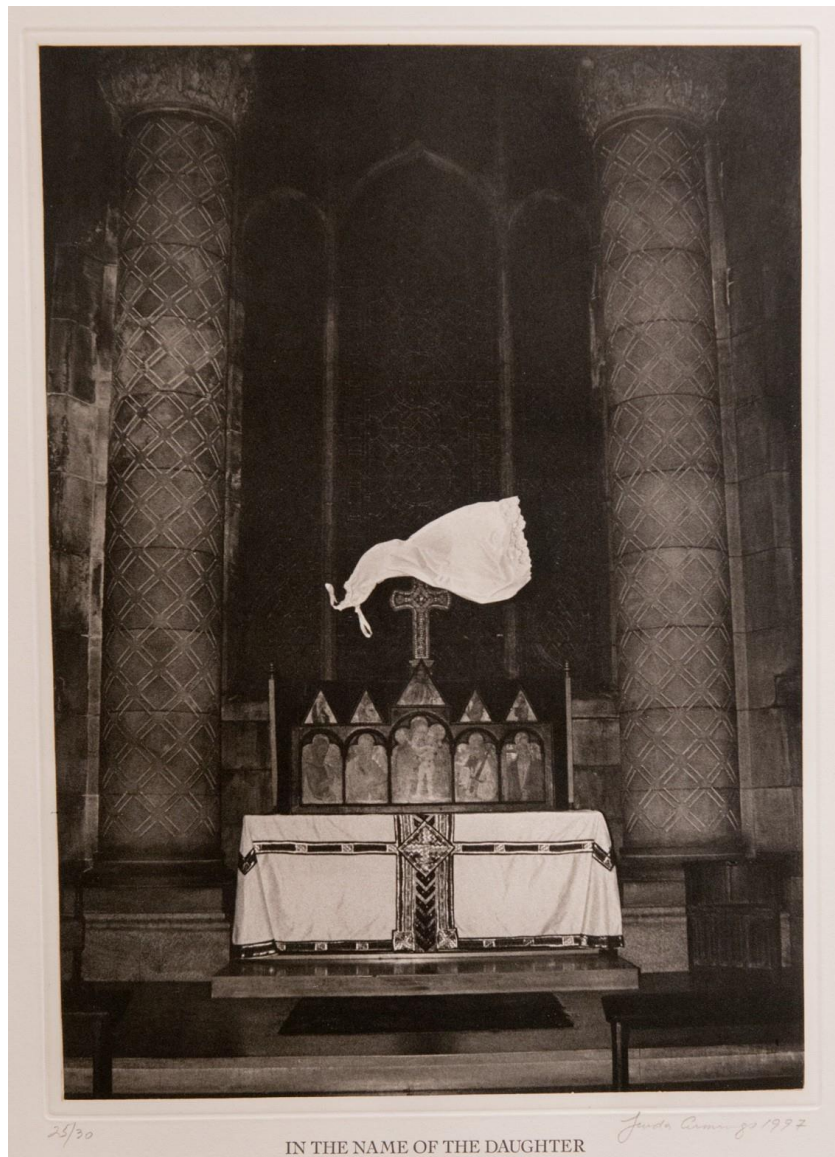
Muscarella Museum of Art

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

2008.367

This photograph shows the strong connection between mother and child through their interlocking gestures. The parent completely surrounds the infant in her arms, creating an enclosed shelter. Child rearing is essential to the human experience. It entails persistence and repetition, with abundant maternal love that is considered sacred and admirable. An artist who was particularly close to his mother, Warhol made photographs in various formats and was indifferent to traditional techniques, as suggested by the amateurish appearance of this black and white snapshot. In its casual informality, however, Warhol's picture told a story of immediacy and intimacy.

Vanessa Cai '20



## LINDA CUMMINGS

American, born 1954

### *In the Name of the Daughter*, 1997

Photogravure, 25/30

Sheet: 20 5/16 x 14 ins. (51.7 x 35.7 cm); Image: 12 3/8 x 8 15/16 ins. (31.5 x 22.7 cm)

© Linda Cummings

Muscarella Museum of Art

Gift of Bernice Steinbaum

1997.108

Here, Cummings has located a white slip above the ceremonial space of a Christian altar. This photograph, part of a series called *Slippages*, highlights themes of female absence and presence in highly gendered public spaces. The title, *In the Name of the Daughter*, forces us to question our own ceremonies and how they include or exclude certain members of society.

Emma Efke '19



## CAROLYN AUTRY

American, 1940 - 2012

### *Relationship of Things - Belief X*, 1973

Line etching and aquatint, 5/25

Sheet: 17 x 20 ins. (50.9 x 43.1 cm); Image: 12 7/8 x 15 ins. (32.7 x 38 cm)

### *Relationship of Things - Belief XXXV*, 1981

Line etching and aquatint, 12/25

Sheet: 16 x 19 ins. (40.6 x 48.2 cm); Image: 12 x 15 ins. (38.1 x 30.3 cm)

© Estate of the artist

Muscarella Museum of Art

Gift of Peter Elloian in Memory of his wife Carolyn Autry

2018.050 and 2018.051

In these two prints, Autry encourages us to think about our relationship with interior spaces. The unusual arrangement of domestic objects challenges our general perception of the home. The ceremonies of everyday life are reconsidered in these creative arrangements, which give us a greater awareness of the rituals we participate in unconsciously. Tabletops, silverware, and doors suddenly become charged with intentionality.

The watercolor effect in the prints is due to the unique process of aquatint. This process calls for varnishing areas intended to remain white. The resin is then applied either as dry dust heated onto the plate or dissolved in alcohol which is then poured over the plate. In the final stages of drying the resin will crack, leaving a distinct pattern. The plate is then immersed in acid which etches the metal, so it can then be inked and printed. Since aquatint only produces areas of tone it is commonly used along with etching to give the composition outlines.

Grace Bland '20



## CHARLES BELL

American, 1935 - 1995

### *Little Italy* from the portfolio *Cityscapes*

Silkscreen, 243/250

Sheet: 22 x 30 ins. (56.1 x 76.0 cm); Image: 17 x 24 7/8 ins. (43.3 x 62.9 cm)

© Estate of the artist

Muscarella Museum of Art

Gift of Mr. and Mrs. Archie A. Van Elslander

1980.018B

In *Little Italy*, the everyday subject matter of advertisements, cigarettes, and gum-ball machines represent a familiar marketplace. This colorful street corner scene was one of many vibrant works by the Pop-inspired Photorealist Charles Bell. Photorealism, a style that emerged in the 1960s, is known for its precise replication of photographs using another medium. As seen in this silkscreen print, Bell's approach was to engage the viewer with imagery encountered in daily life. Unlike other Photorealists, he concentrated on still life. In such mundane spaces, one is able to connect to a larger community, either close to home—as on this street corner—or as far away as Europe, as the authentic Italian ice suggests.

Grace Bland '20



## YVONNE WHITWORTH

American, born 1948

### *Man with a rooster going to market*

Watercolor

Sight: 17 x 23 1/6 ins. (43.2 x 58.6 cm)

© Yvonne Whitworth

Muscarella Museum of Art

Gift of the Frederick and Lucy S. Herman Foundation

1993.058

Simply, yet beautifully, this watercolor depicts a man holding a rooster. Whitworth has captured his daily ceremony of commuting to a market with a sense of delicacy as the rooster's tail feathers gently caress the man's face. Despite the empty background, this pairing of human figure and rooster reminds us of the cultural community a market has to offer. Markets create a space for social interaction where goods are offered and ceremonies are performed. Looking at Whitworth's painting, the viewer can imagine this familiar communal place.

Grace Bland '20





## BENJAMIN BENNO

American, 1901 - 1980

### *Still Life with Mandolin and Bread, 1935*

Silkscreen, pochoir, 3/50

Sheet: 13 3/4 x 10 5/8 ins. (35.1 x 27.1 cm); Image: 8 5/8 x 6 3/8 ins. (22.0 x 16.1 cm)

© Estate of the artist

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Gift of Christian Vinyard

2014.017

In this work, Benno reinterprets the ancient genre of still life through the modernist lens of abstraction, using vibrant colors and geometric shapes. Still life could be considered the pinnacle of domesticity because it typically includes a composition that evokes notions of home and comfort. Though primarily a modernist painter and printmaker who specialized in abstraction, Benno's work spanned different movements. A posthumous profile of the artist published in the *New York Times* described him as having a "habit of progressing in all directions at once," indicating his experimental approach to everyday subject matter.

Alijah Webb '20



## PABLO PICASSO

Spanish, 1881 - 1973

### *Mère et enfants (Mother and Children), 1953*

Etching on Arches Paper, 35/50

Plate: 10 1/4 x 12 1/8 ins. (25.9 x 30.7 cm); Image: 14 3/4 x 18 1/2 ins. (37.5 x 46.8 cm)

### *Mère et enfants (Mother and Children), 1953*

Etching on Arches Paper, 35/50

Sheet: 14 3/4 x 18 1/2 ins. (37.5 x 46.8 cm); Plate: 10 1/4 x 12 1/8 ins. (25.9 x 30.7 cm)

© 2019 Estate of Pablo Picasso / Artists Rights Society (ARS), New York

Muscarella Museum of Art

Purchase, Jean Outland Chrysler Memorial Fund, Lucille Godfrey and Alexander M. Quattlebaum Endowment Fund, and the Enid W. and Bernard B. Spigel Endowment Fund

2000.014 and 2000.015

Picasso famously took everyday objects and manipulated their forms to create new and visually intriguing interpretations of the mundane. Such an approach informs these etchings, one of which looks simple while the other appears more detailed, but both depict a familiar domestic theme in new and unexpected ways. In each print, a mother reclines on a couch as her children play games on the floor. The imagery is striking because it presents an ordinary scene in the home with the artist's innovative Cubist emphasis on abstract forms and relationships.

Alijah Webb '20



## JAN KNAP

Czech, born 1949

### *Untitled, 1988*

Color Etching

Sheet: 21 1/4 x 15 11/16 ins. (54.0 x 40.0 cm); Plate: 8 15/16 x 6 5/16 ins. (22.7 x 16.1 cm)

© Jan Knap

Muscarella Museum of Art

Maria Herman Lania Print Collection; Gift of Frederick and Lucy S. Herman

1990.008

At first glance, this etching appears to depict a mundane domestic scene with a woman in a kitchen accompanied by a young child and sweet-looking family cat at her side. Looking closely, however, we see that Knap has woven a subtle religious narrative into the picture. In a Christian allusion to the Madonna and Child, the artist has adorned mother and son with halos. This unexpected reference to religion in an ordinary family setting heightens its moral significance. An excellent example of elevating the everyday, Knap's print encourages the viewer to rethink preconceived notions of domesticity and more fully appreciate the mother's role in the home.

Alijah Webb '20



### *Charles Durkee Episcopal Communion Set, circa 1910*

Silver chalice, paten, cruet with stopper, spoon, and linens in a cloth pouch including fair linen, corporal, and purificators

On loan from Special Collections Research Center, William & Mary Libraries

Gift of Richard D. Murdoch, Chaplain, US Army, Retired

MS 00234

This Communion set elicits strong associations of ceremony relating to Christian traditions of religious worship, specifically commemorating the Last Supper. The intimate size of this portable ensemble suggests it was used for Eucharistic observances in a private context, where it created a personal space within a larger cultural narrative. By recreating a ceremony typically shared with an entire congregation of people, the set allowed participants to stay connected to their broader community in the intimate setting of their home.

Emma Efkehan '19

## STEVE PRINCE

American, born 1968

### *Sow*, 2019

Linoleum cut on paper

84 x 36 ins. (213.4 x 91.4 cm)

© Steve Prince

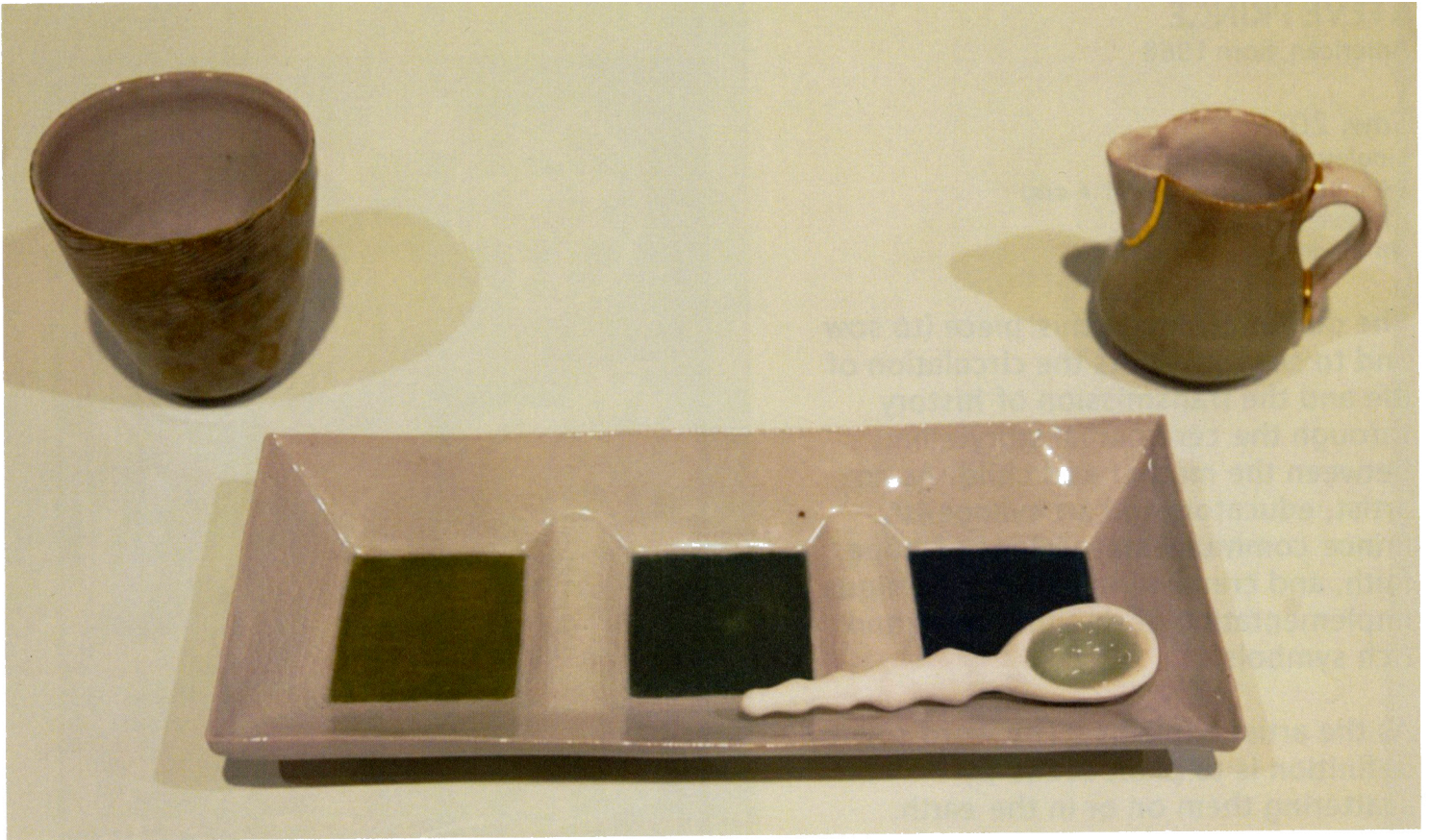
On loan from the artist

The dual meaning in this piece (to sow and to sew) presents the circulation of life and the transmission of history through the ceremonial storytelling between the mother and child. As an artist, educator, and art evangelist, Prince communicates visions of hope, faith, and creativity through his unique implementation of rhythmic lines and rich symbols.

As the artist explains, “The word sow by definition is to plant seeds by scattering it on or in the earth. Whereas the word sew is defined as joining, fastening, or repairing by making stitches to attach something to something else. A mother meticulously gathers the pieces of fabric, which are carriers of history, and recycles the tattered pieces into a patchwork quilt. A daughter sits at her feet learning the craft from her mother. Each piece she joins, she tells her a story of the legacy of people before us who sacrificed, who endured, who resisted, who persisted, who nurtured, who loved, who created, who dreamed, who taught, who struggled, who died, and who passed on a seed to another generation to be a light in the face of darkness. Life navigates the checkered crossroads pattern to make new life, to sow/sew a new seed of power.”

Vanessa Cai '20





INDIGO CRISTOL

American, born 1997

*Platter, cup, pitcher, and spoon, 2019*

Stoneware

On loan from the artist

This collection of ceramic pieces by Indigo Cristol, a studio art student at William & Mary, encourages admiration and respect for the daily interaction we have with objects of the home. The word “ceramics” comes from the Greek *keramikos* (κεραμικός), meaning “pottery,” which in turn comes from *keramos* (κεραμος), meaning “potter's clay.” Ceramic art has a long history in diverse cultures and it often serves as an indication of the beholder's status. Since utensils and dining ware are inseparable from our daily lives, the artistic rendering of ceramics, such as these, elevates the everyday.

Vanessa Cai '20

## Considering Color

White flags as signals of surrender, white dresses worn by brides. Red paper used to send good wishes, red paint to symbolize martyrdom and violence. Ceremonial and commemorative objects often rely on color to communicate meaning and mood.

Color is capable of influencing our perceptions and emotions. Over time, some hues may gain symbolic meanings and associations, many of which differ between cultures and communities. Ceremonies often make use of color symbolism, and in turn ceremonies can influence the symbolism of certain colors. An object may become associated with a specific ceremony due to its color. The color of a ceremonial object may influence the symbolism of the ceremony itself.

When an item is chosen or made for ceremonial use, its physical and visual qualities can play a large role in its symbolic meaning. Colors may be chosen to decorate a ceremonial space to provoke an appropriate mood from participants. When ceremony is depicted in art, color is often employed to indicate the significance of figures or objects and to evoke the effervescence of experiencing a ceremonial event.

Ronghong Dai '20  
Kathleen Lauer '19  
Davidson Norris '20  
Sarah Roberts '21



## ALLEN STRINGFELLOW

American, 1923 - 2004

### *Red Umbrella for the Youth*, 1994

Mixed media on Arches Paper

Sheet: 23 1/8 x 30 7/16 ins. (58.8 x 77.4 cm); Image: 21 11/16 x 28 1/4 ins. (55.1 x 71.9 cm)

© 1994 Allen Stringfellow

Muscarella Museum of Art

Gift of Essie Green Galleries

1996.005

This collage depicts a baptism similar to those attended by the artist as a youth in Champaign, Illinois. The white gowns worn by the figures represent purity and the new life that baptism brings to those who participate. By accepting the Christian God, the baptized person is freed of sin. However, the title brings attention to Stringfellow's signature color, red. Inspired by an actual red umbrella held over the head of the minister during these baptisms, the artist made it a personal ceremony to include the color prominently in his works.

Kathleen Lauer '19





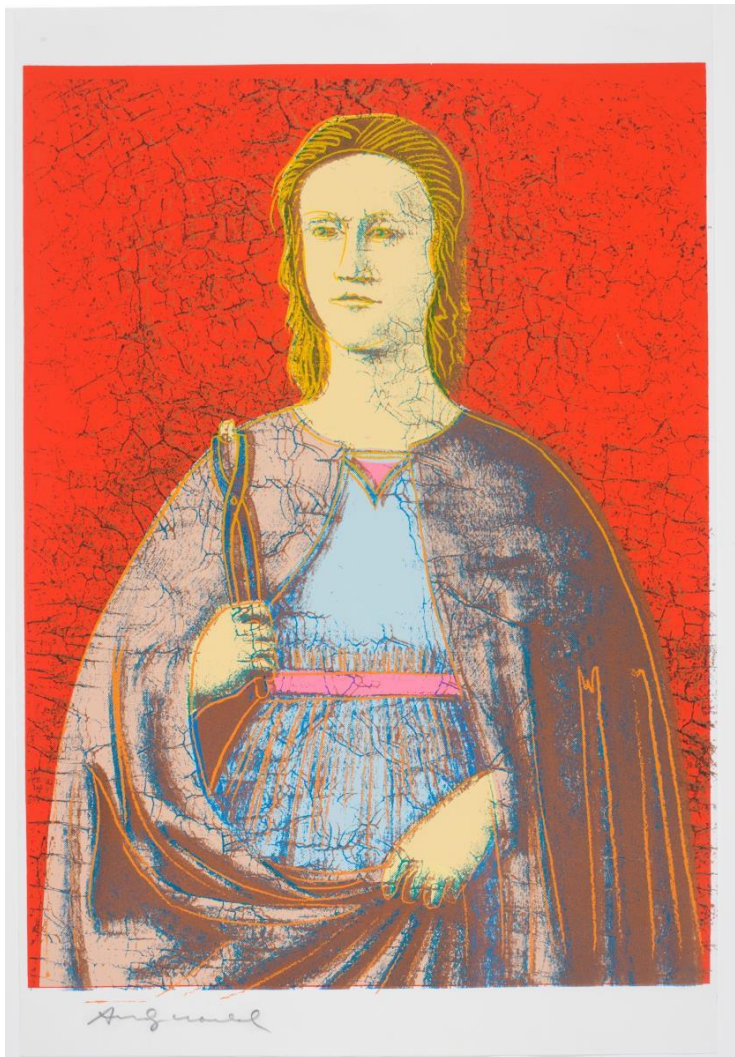
### *Wedding Stockings, 1816*

Silk and Cotton

On loan from Special Collections Research Center, William & Mary Libraries  
James Barron Hope Papers (I); Gift of Anne W. Marr, May Baker, and Hope Baker  
Mss 65H77.A20

Jane Barron Hope wore this pair of stockings during her wedding to Wilton Hope on June 13, 1816. Though they have become discolored with age, the stockings were originally white. Women often wear white gowns and accessories when they walk down the aisle. The color white is used in weddings to represent the purity of the bride. The visible seam midway up the leg of these stockings shows the change from silk on the bottom to cotton on the top. The silk bottom half would be the only section visible to others during the ceremony, so the maker was able to substitute silk with a less expensive alternative for the hidden areas of the garment.

Kathleen Lauer '19



## ANDY WARHOL

American, 1928 - 1987

### *Saint Apollonia, 1984*

Screenprint on Essex Offset Kid Finish Paper

Sheet: 35 x 23 1/8 ins. (89.0 x 58.6 cm); Image: 31 x 22 7/8 ins. (79.0 x 58.0 cm)

© 2019 Andy Warhol Foundation for the Visual Arts/Artists Rights Society (ARS), New York

Muscarella Museum of Art

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

2014.005

The Christian martyr Saint Apollonia was tortured by having her teeth violently removed. Now she is celebrated as the patron saint of dentists. In this print, she appears claspng a tooth with pliers. Warhol created this print as part of a series in different colors based on a fifteenth-century fresco by Piero della Francesca. Other prints in the series feature colors similar to the original gold background used by the Italian Renaissance master. However, the vivid red in this print draws attention to Apollonia's death as a martyr. The color is traditionally associated with blood and vitality, both of which martyrs lose when they sacrifice their lives for their beliefs.

Kathleen Lauer '19



## TORII KOTONDO

Japanese, 1900 – 1976

### *Musashibo Benkei at Gojo Bridge, circa 1950*

Woodblock print

Sheet: 17 ½ x 11 3/8 ins. (44.3 x 28.9 cm); Image: 16 1/4 x 10 1/8 ins. (41.2 x 25.6 cm)

### *Tomomori, circa 1950*

Woodblock print

Sheet: 17 ½ x 11 1/4 ins. (44.6 x 28.7 cm); Image: 16 1/8 x 10 1/8 ins. (41 x 25.7 cm)

© Estate of the artist  
 Muscarelle Museum of Art  
 Gift of David Libertson  
 2016.254 and 2016.255

Musashibo Benkei was a warrior-monk of the Heian Period (794 – 1185) in Japan. He was famous for his skill in combat and became a popular hero in Kabuki plays. Taira no Tomomori was also a historical figure of this period. After being defeated in battle, Tomomori often appeared in plays as a ghost who haunted Benkei and his comrades. Kabuki is a style of classical Japanese theater in which makeup plays an important role. Actors use paint to indicate their roles in the story and accentuate their facial expressions. The red-on-white face paint worn by Benkei symbolizes his heroism and courage as the protagonist. The blue worn by Tomomori expresses evil and is often used for ghost characters.

Sarah Roberts '21



## ALFRED BENDINER

American, 1899 – 1964

### *Coq D'Or*, 1945

Color lithograph on poster board

Sheet: 12 7/16 x 17 3/16 ins. (31.7 x 43.7 cm); Image: 11 1/4 x 14 3/8 ins. (28.7 x 36.6 cm)

© the Bendiner Foundation

Muscarella Museum of Art

Gift of the Alfred and Elizabeth Bendiner Foundation

1995.138

A royal parade forms the climactic event in Nikolai Rimsky-Korsakov's *The Golden Cockerel* (*Coq D'Or* in French), a 1907 opera adapted from the fairy tales of Alexander Pushkin. The king has broken his promise to the astrologer, seen at lower left. In retaliation, the astrologer sends the golden cockerel, once the protector of the kingdom, to attack the king. Golden hues lend wealth, importance, and exoticism to the royal parade. When applied to the cockerel, the color also implies magic and the unattainable. The astrologer stands out as the only character wearing black, symbolizing mystery and power. After killing the king, the cockerel vanishes into thin air along with the astrologer and princess.

Sarah Roberts '21

*Inauguration Reception Committee Ribbon,  
1885*

Gift of the Harrison Holt Riddleberger Family  
On loan from Special Collections Research Center,  
William & Mary Libraries  
Harrison Holt Riddleberger Papers; Gift of the  
Harrison Holt Riddleberger Family  
Mss 65R44.A2

This ribbon celebrates the first inauguration of Grover Cleveland as U.S. president, with Thomas Hendricks as his vice president. Given only to the organizers of Cleveland's post-inauguration reception, these ribbons were both celebratory and an indication of status among those in attendance. As such, the bright blue and gold were not only patriotic but also intended to stand out against the modestly black and grey of men's suits of the time.

Davidson Norris '20





*Easter Ribbon*, late 1800s  
White silk and celluloid plastic cross

*Easter Ribbon*, undated  
Green silk and paper

On loan from Special Collections Research Center, William & Mary Libraries  
William Booth Taliaferro Papers;  
Gift of Nina Taliaferro Sanders  
Mss 65T15.A12.5 and 65T15.A12.1

Ribbons are easily distributed as commemorative objects at holidays and special events. These Easter ribbons are appropriately colored for the occasion and may have been added to their owners' colorful outfits. White is the traditional color of the Easter season, symbolizing the joy and triumph of Christ's resurrection. The liturgical vestments worn by priests are white on Easter Sunday. Pastel green is one of many light colors associated with spring and new life, evoking fresh plant growth and abundance. Priests' vestments are typically green in the period following the Easter holiday.

Sarah Roberts '21



*First and Second Place Gloucester County Fair Ribbons, 1920*

Cotton satin and silver print

On loan from Special Collections Research Center, William & Mary Libraries

William Booth Taliaferro Papers; Gift of Nina Taliaferro Sanders

Mss. 65T15.A65.1 and Mss 65T15.A65.2

Blue became associated with excellence and distinction through the Order of the Holy Spirit, a French chivalric society founded in 1578 by King Henry III. The knights in the order wore a cross-shaped badge on a blue ribbon and became known as *Les Cordon Bleu*. Blue ribbons have been used for decades as awards for judging competitions such as those at the 1920 County Fair in Gloucester, Virginia. Depending on the judging system, they denote either the high-scoring entries or the winning entry. In the U.S., red is the traditional color for second place ribbons; however, in Canada and Britain, red is swapped with blue for first place ribbons.

Sarah Roberts '21



*Cockade Badge, 1861*

Blue silk and golden button

On loan from Special Collections Research Center, William & Mary Libraries

Civil War Collection

Mss 39.1C76.A01

People wore cockade badges in the period just before the Civil War to show their support for the secessionist movement, particularly in the South. As southern secessionists wished to separate themselves from the northern states, the badges were usually colored in shades that differed from the traditional red, white, and blue which remained popular in the Union. A softer color, such as this aqua hue, stood out as a result, marking fellow supporters out to one another. The gold button with the pastel colors also celebrated an image of southern gentility.

Davidson Norris '20





*London South Bank University Plate, circa 1993*

Ceramic plate

On loan from Special Collections Research Center, William & Mary Libraries

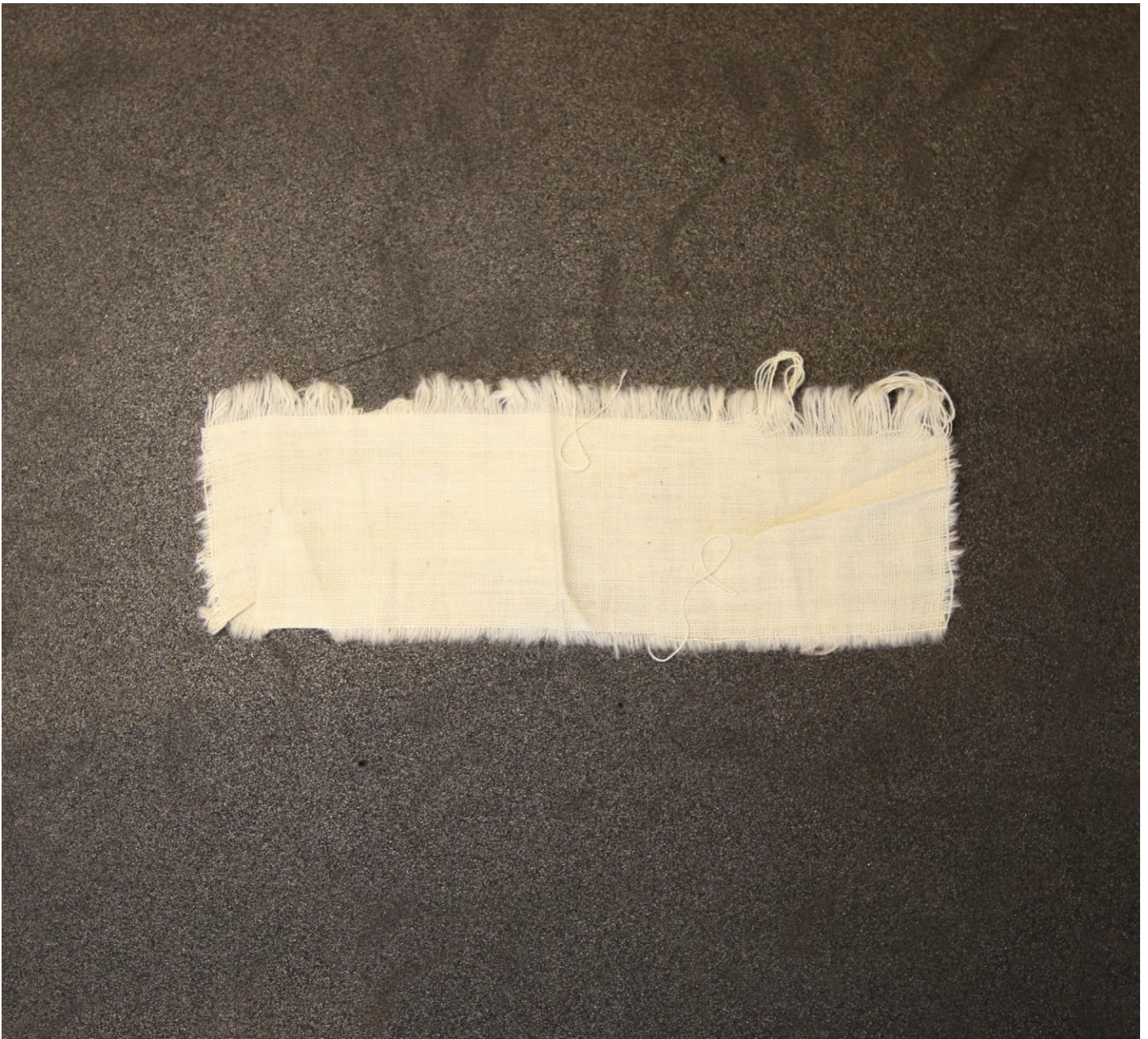
Gift of London South Bank University

University Archives Artifact Collection, UA 13

UA 1994.016

London South Bank University donated this commemorative plate to William & Mary on the university's 300th anniversary in 1993. Located along the south bank of the Thames River in London, England, the university appropriately includes a dolphin and a pair of Thames barges on its institutional seal, seen here. In keeping with heraldic tradition, red was a popular color on coats-of-arms and often signified strength and courage. Gold is thought to symbolize wisdom and generosity, while white (or silver) stands for peace, sincerity, and truth.

Sarah Roberts '21



*Truce Flag Fragment, 1862*

On loan from Special Collections Research Center, William & Mary Libraries  
Civil War Collection  
Mss 39.1C76.A02

During the Civil War, soldiers took small pieces of flags as mementos of the battles they won. This strip of cloth is a fragment of the flag raised by order of Confederate Colonel Moses J. White to signal the surrender of Fort Macon in North Carolina to the Union on April 26, 1862. The color white often symbolizes peace. For thousands of years, armies have flown white flags to represent a truce or surrender in battle, and to cause a ceasefire among opposing groups.

Kathleen Lauer '19



## DARD HUNTER

American, 1883 – 1966

*Chinese Ceremonial Paper: A Monograph Relating to the Fabrication of Paper and Tin Foil and the Use of Paper in Chinese Rites and Religious Ceremonies*

Chillicothe: Mountain House Press, 1937

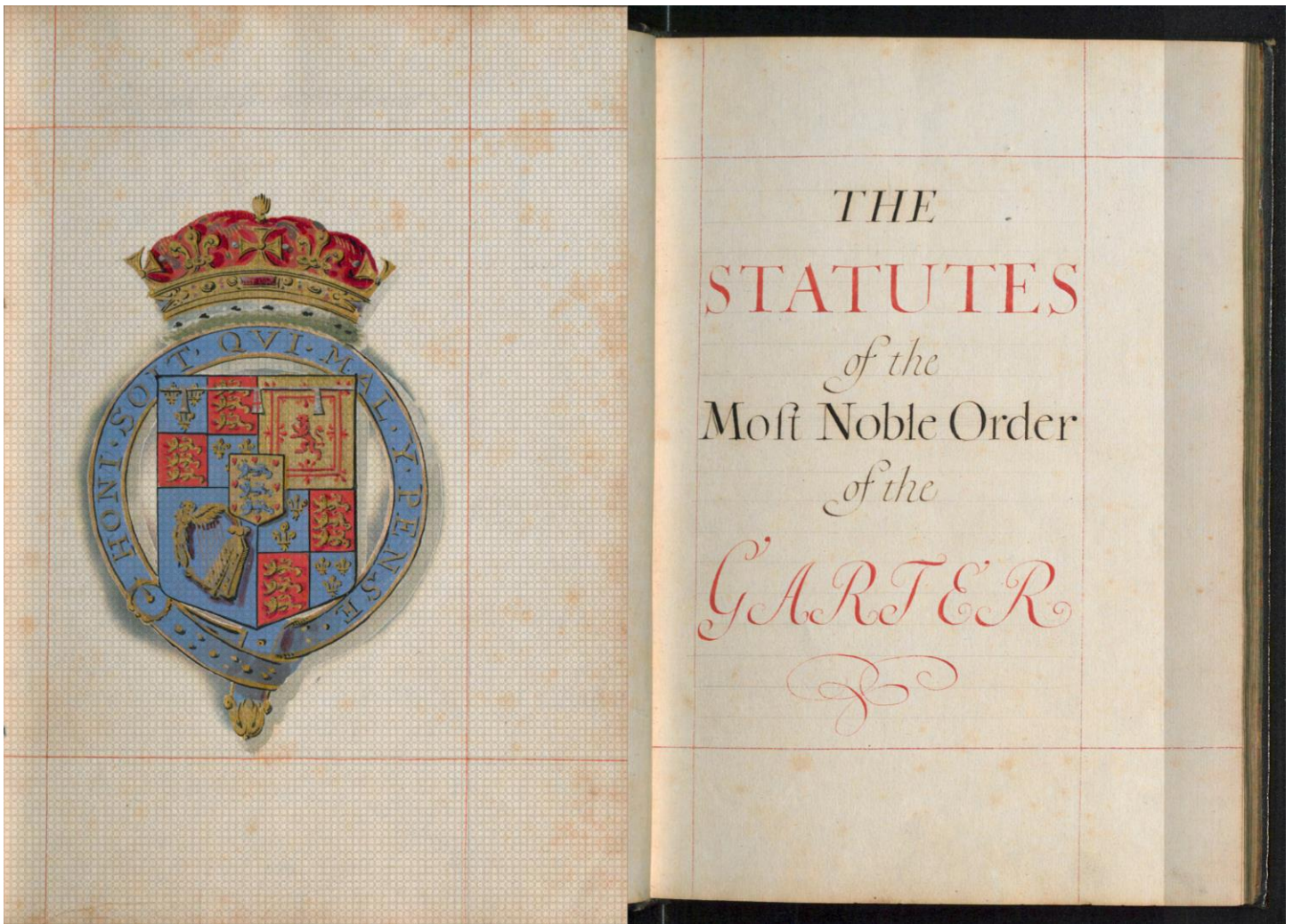
On loan from Special Collections Research Center, William & Mary Libraries

Carol Beinbrink Collection of Books on Papermaking; Gift of Carol Beinbrink

Rare Book TS1095 .C5 H8 Beinbrink

Within this book are 49 original specimens of Chinese ceremonial paper dating from the seventeenth century, all collected by Dard Hunter during his journeys in China. The open page displays a red envelope traditionally used in Chinese weddings to hold mock-money, which was burned to attract wealth and good luck. As described in the text, this practice is no longer common in modern wedding banquets. Today, red envelopes given to newlyweds by wedding guests still symbolize good luck, but they contain real money. The amount given is usually intended to cover the cost of the attendees as well as to signify their goodwill towards the newlyweds.

Ronghong Dai '20



*The Statutes of the Order of the Garter, 1696*

On loan from Special Collections Research Center, William & Mary Libraries  
University Archives Bound Volumes Collection; Gift of Queen Elizabeth II and Prince Philip  
Acc. 1983.17

The Order of the Garter, founded by King Edward III of England in 1348, is considered the most prestigious British order of chivalry. Dedicated to Saint George, England's patron saint, the order uses an emblematic garter with the medieval French motto—*Honi soit qui mal y pense*—meaning "Shame on him who thinks ill of it." The manuscript describes regulations governing the order, a group comprised of the sovereign, the heir presumptive, and only twenty-four "companion members," who wear the garter on ceremonial occasions. Presented to William & Mary in 1957 by Queen Elizabeth II, this copy of the *Statutes* expresses a sense of formality and prestige.

Davidson Norris '20



## ALEJANDRO RODRÍGUEZ FORNÉS “ALUCHO”

Cuban, born 1984

### *Guernica, 80 Años*, 2017

Digital print

On loan from Special Collections Research Center, William & Mary Libraries

Alejandro Rodríguez Fornés (Alucho) Collection; Gift of Alejandro Rodríguez Fornés

The artist, known as Alucho, created *Guernica, 80 Años* to commemorate the 80th anniversary of the bombing of the Basque town of Guernica during the Spanish Civil War in April 1937. Taking inspiration from Pablo Picasso’s famous anti-war painting *Guernica* (1937), the poster depicts a stylized human figure holding a baby. The red color of the baby and the text refers to the violence and cruelty of the attack, in which hundreds of civilians were killed by Fascist forces. The figure in black contrasts with the background and further emphasizes the tone of misery and mourning. Through graphic design, Alucho memorializes a tragic event in Spanish history while honoring one of Spain’s most celebrated artists.

Ronghong Dai, '20



*Glorious Revolution Commemorative Plate, 1989*

On loan from Special Collections Research Center, William & Mary Libraries  
University Archives Artifact Collection  
UA1989.141

After King James II vacated the throne of England, Parliament offered the throne to his daughter, Mary and her husband, William of Orange in 1688. Five years after this “Glorious Revolution,” the new monarch and his queen were honored for their role in founding the university by having it named William & Mary. This plate, commemorating the revolution’s 300th anniversary, displays portraits of King William, Queen Mary, Queen Beatrix of the Netherlands, and Queen Elizabeth II of England. Encircled with a border of emblematic oranges, the plate also carries four vibrantly colorful crests celebrating royal lineage and history.

Davidson Norris '20

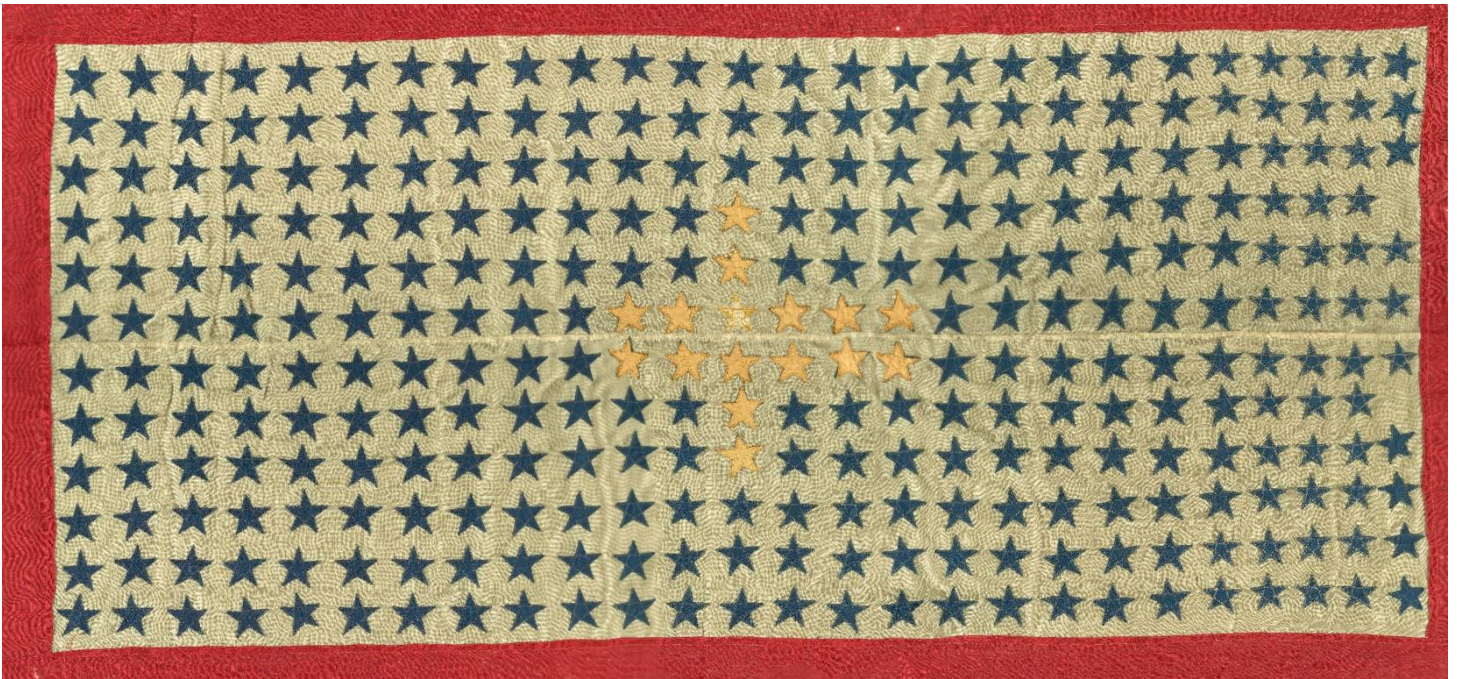


*Net mourning veil, gloves, fan, and pins, undated*

On loan from Special Collections Research Center, William & Mary Libraries  
Hall Family Papers; Gift of Susan Hall Godson and Channing Hall  
Mss 90H14.A7

Dressing in black clothing is a longstanding funerary tradition in the Western world intended to show respect for the deceased. Today, most people in the U.S. wear black or dark, formal clothing to a funeral. The custom of wearing black is mainly a Christian one. In Buddhist and Hindu funerals, mourners traditionally wear white. This variety of color choices expresses diverse religious interpretations of death and the afterlife. By the late 1800s, black clothing and accessories became available for purchase in commercially produced ensembles. The mourning veil seen here, made of silk voile, was originally owned by a member of the Hall family of New York and Virginia who probably wore it over a hat.

Ronghong Dai '20



*WWI Gold Star Flag, 1917 - 1918*

On loan from Special Collections Research Center, William & Mary Libraries  
University Archives Artifact Collection  
Acc. 1989.149

This flag commemorates those from William & Mary who fought in World War I. It displays the traditional patriotic colors of the United States, but the blue stars represent each individual who went to war, while the gold stars honor those that lost their lives in battle. When news of a soldier's death reached campus, a gold star was sewn over a blue star. Such flags often serve as the focal point of ceremonial celebration on Gold Star Mother's and Family's Day, observed on the last Sunday in September as a day of remembrance for the dead.

Davidson Norris '20







**WILLIAM & MARY**

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