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FRONT COVER:

SANDRO BOTTICELLI, (Italian, 1445 - 1510), *Venus*, ca. 1484 - 1490, Tempera on wood panel (detail)
Turin, Galleria Sabauda, inv. 172

BACK COVER:

SANDRO BOTTICELLI and Assistants, (Italian, 1445 - 1510), *Judgement of Paris*, ca. 1485-1488, Tempera on wood panel | Venice, Fondazione Giorgio Cini, Galleria Palazzo Cini, inv. 40015

THIS PAGE:

Fred Eversley, 50 Years an Artist: Light & Space & Energy exhibition.

MUSEUM HOURS

Monday | Closed

Tuesday - Friday | 10:00 AM - 5:00 PM

Saturday - Sunday | 12:00 PM - 4:00 PM

Closed on most national holidays

ADMISSION

Free to Members, W&M Students, Faculty, and Staff, and Children under 12

Admission: \$10

Admission may change during special exhibitions.

For more information including changes to hours, please visit our website, Muscarelle.org or call 757.221.2700.

LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

As the fall semester opens with two more dynamic exhibitions, the Muscarelle Museum of Art has much to celebrate. By no surprise, perhaps, 2017 has proved to be one of the most important years in the thirty-four year history of the Museum. The outstanding success last spring of *Botticelli and the Search for the Divine* was soon followed by decisive commitments to the Muscarelle's \$60 million capital campaign for a new Museum building.

Our efforts have been bolstered by a significant leadership gift from Martha Wren Briggs, as well as generous commitments from Jane and Jim Kaplan, Joseph and Sharon Muscarelle, Patty and Carroll Owens, and Henry and Dixie Wolf. Many, many others have answered the call for support and for volunteer service inside the Museum. I would like to take this opportunity to thank all of our donors, Members, Friends and Docents, and I look forward to welcoming many more contributors in the months to come.

Publicity and rave reviews for the *Botticelli* show once again brought national and global attention to the Muscarelle, building upon the foundation of *Leonardo da Vinci* in 2015, and *Michelangelo: Sacred and Profane* in 2013, two other shows curated by our Chief Curator, John T. Spike. For the first time, the *Wall Street Journal* gave a full page to one of our exhibitions, lauding our representation of "all three phases of Botticelli's career". Not to be outdone, the *Richmond Times-Dispatch* covered the show three times, culminating in a lead editorial proclaiming *Botticelli*, "the most excellent art exhibit ever staged in the Commonwealth." Such kudos attracted the favorable attention of WTVR CBS 6 News. Two major art websites, *Artnet* and *ArtDaily*, brought the Muscarelle's show to an international audience. A leitmotif of the media coverage was our Museum's success in providing access to masterworks that had rarely, if ever, been shown in the United States. *Botticelli and the Search for the Divine* was the fourth major exhibition that the Muscarelle has created and shared with the Museum of Fine Arts in Boston, one of the five best art museums in our country. Total attendance over the Botticelli show at the Muscarelle was 111,000 and 150,000 saw this run of the show in Boston breaking their own Leonardo record!

Let me touch on some of the other recent exhibitions described in this edition of the *Newsletter*. In autumn 2016, the Muscarelle addressed an important, but little-studied, chapter in the history of the College of William & Mary. Presenting the fruits of many years of archival research by anthropologists Dr. Danielle Moretti-Langholtz and Buck Woodard (W&M Ph. D. '13), the exhibition *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School* traced in unprecedented detail the extraordinary legacy of the College's efforts to provide education for the Native Americans of this region. Downstairs in the Sheridan Gallery, more than sixty contemporary paintings were showcased in the triennial exhibition of the prestigious American Society of Marine Artists.

2017 opened with *Botticelli* in the upper galleries and no fewer than three exhibitions on the ground floor, all which involved collaboration with other College departments and outside institutions. Original documents by two presidential alumni, Thomas Jefferson and James

Monroe, were exhibited in special displays organized by the William & Mary Office of the President, the Massachusetts Historical Society, and the Special Collections Research Center at William & Mary Libraries. These autographed documents attracted many colonial history buffs to our art museum.

Headlining the springtime shows on the ground floor was a remarkable selection of recent acquisitions, *The Art and Science of Connoisseurship*, which proved to be an optimum companion to *Botticelli* upstairs, likewise attracting wide praise in the media. The Museum's permanent collection contained few examples of European Old Master paintings. I have worked closely with Dr. John T. Spike to identify available works that could enhance our representation of paintings from Renaissance to the eighteenth-century, for the benefit of the students and faculty in these fields. Several important acquisitions in the past five years have included paintings by Bronzino, Annibale Carracci, Dirck van Baburen, Peter Paul Rubens and a double portrait by the celebrated artist, Marguerite Gérard. The Muscarelle has also received significant gifts from alumni, including three spectacular etchings by Rembrandt donated by Marilyn Brown in memory of Douglas Morton (W&M '62) and more than twenty significant American prints donated by Christian Vinyard. As most of you are already aware, the discovery and acquisition at auction of an unrecognized early work by Paul Cézanne was globally reported by the *Associated Press* and appeared in *ArtDaily*, *U.S. News and World Report*, and other media.

Student engagement is a fundamental plank in the mission of the Muscarelle, and I am always pleased to see students take opportunities to use the Museum as a "laboratory for experiential learning" as interns, class visits, and as students in Dr. Spike's undergraduate seminar, *Curating, Collecting, and Connoisseurship*, which is part of the College's highly regarded program of Interdisciplinary Studies.

In Spring and Summer 2017, our embarrassment of riches continued unabated. We proudly exhibited a recent gift of outstanding Chinese antiquities spanning 2000 years. In our Spigel Gallery downstairs, there were stellar examples of the Chinese natural artifacts known as Scholars' Rocks lent from the Robert Turvene (W&M '53) collection, which are part of a larger collection and promised gift to the Museum.

2016 and 2017 have been dynamic and thrilling years at the Museum — filled with a wide breadth of successful exhibitions and engaging community programs. We are proud that the Muscarelle Museum of Art has become a waypoint for the intellectual and cultural life of this great university and vibrant community. We strive always to be dynamic and forward thinking and hope that you will visit the Museum soon and take advantage of all that it offers.

Aaron H. De Groft, Ph.D., W&M class of 1988
Director
Muscarelle Museum of Art

MUSCARELLE
MUSEUM
OF ART

at The College of William & Mary

WINTER/SPRING

18

IN THE LIGHT OF
CARAVAGGIO:
DUTCH AND FLEMISH
PAINTINGS FROM
SOUTHEASTERN
MUSEUMS

February 10 - May 13, 2018

WOMEN WITH VISION:
MASTERWORKS FROM
THE PERMANENT
COLLECTION

February 10 - May 13, 2018

THE MUSCARELLE
MUSEUM OF ART WAS
NAMED THE 2017
BUSINESS PARTNER
OF THE YEAR BY
THE CHAMBER OF
COMMERCE AND
TOURISM ALLIANCE.



Dear Friends,

LETTER FROM THE CHAIR

It is my great pleasure to announce the success of our spring exhibition, which opened in February 2017, entitled *Botticelli and the Search for the Divine: Florentine Painting Between the Medici and the Bonfires of the Vanities*. Once again, the Muscarelle has broken new ground in the presentation of the work of Italian Old Masters, and the efforts of the Museum's staff have made this outstanding achievement possible. The twenty-three works in the show yielded record crowds and national acclaim from the press. In addition to Botticelli, the works of featured artists such as Filippo Lippi and Antonio del Pollaiuolo engaged students and community members alike. Both a Members' opening and a student event served to celebrate the Botticelli exhibition. As in past years, these events kicked off an exceptionally exciting spring season at the Museum, and we welcomed visitors from the Williamsburg area and far beyond during the run of this remarkable show.

In September of 2016, the Museum opened an exhibition on the Brafferton, which housed the College's Indian School. Curated by Danielle Moretti-Langholtz and Buck Woodard, *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School* showcased historical paintings, engravings, archival documents, and contemporary Native American Art that characterized both the history of the Brafferton as an educational enterprise and the impact it has had since its construction in 1723.

Also in September 2016, the Museum opened the 17th National Exhibition of the American Society of Marine Art. This organization conducts a triennial competition among outstanding contemporary Marine artists. Its mission statement closely aligns with our belief that art should be educational and immersive, which made this presentation of marine art a perfect fit for the Museum. It also allowed us to feature a lecture series in cooperation with the Virginia Coastal Policy Center at W&M Law School.

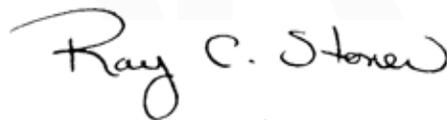
In the summer of 2016, the Museum featured two special exhibitions. *Museumscopes* featured the photography of Massimo Pacifico, whose photographic project took him around the world to document different human interactions within museums. This exhibition created a window into the world of museum-goers and their behaviors and habits. Dr. John T. Spike's *Curators at Work VI* show, a part of his *Curating, Collections, and Connoisseurship* undergraduate course, highlighted the importance of museum education.

Our annual fundraising celebration, *Wine & Run for the Roses*, celebrated another successful year. This year's outstanding day of food, fun and libation was organized under the leadership of co-chairs Kathleen Ring and Betsy Anderson. As anticipated, it was a great success and a lot of fun. 2017 marked the seventh anniversary of the event and it was our goal to match, if not surpass, the fundraising accomplishments of last year's event. Every year the event brings together a dedicated community that continues to grow with the Museum, and it is a tradition that has become a regular part of the Williamsburg calendar.

The Museum continues to enjoy great success as part of the College's *For the Bold* capital campaign. A leadership gift for our new Museum by Martha Wren Briggs combined with significant gifts from other donors including Jane and Jim Kaplan, Joe and Sharon Muscarelle, Patty and Carroll Owens, and Henry C. and Dixie Davis Wolf will help to bring the dream of an expanded Museum to reality. I thank everyone who has already contributed to our capital campaign, as we look forward to moving this effort into high gear.

These past two years were incredible. To continue this tradition, we kicked off Fall 2017 at the Museum with two new exhibitions, which featured the sculptures of Fred Eversley and African American art from the Permanent Collection in support of William & Mary's 50th Commemoration of African Americans in Residence at the College.

With the upcoming exhibitions and events, I believe that the Muscarelle will continue to embody the words of Hannah McGivern, from a 2015 article she authored for *The Art Newspaper*: "The Muscarelle has made a name for itself as an organizer of eye-catching, scholarly shows and for managing to secure loans of some of the world's great art objects." There is a lot to look forward to as we prepare for the Museum's expansion and the opportunities in store for the new space. I hope you will continue to support our mission.



Ray C. Stoner, Esq., W&M '71 JD
Chair
Muscarelle Museum of Art
Muscarelle Museum of Art Foundation

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WORLD-RENOWNED PELLI CLARKE PELLI SELECTED TO DESIGN EXPANDED MUSCARELLE MUSEUM OF ART AT WILLIAM & MARY

Pelli Clarke Pelli, recognized as one of the top arts architecture design firms in the world, has been selected to design expansion of the Muscarelle Museum of Art at William & Mary.

The expanded and renovated Muscarelle Museum of Art will be part of the new, multimillion-dollar, state-of-the-art facility to be called The Martha Wren Briggs Center for the Visual Arts. That facility along with new construction and renovations at the front of campus will form the William & Mary Arts Quarter. Richmond-based Odell Associates Inc., known for innovative and lasting designs, will be the Virginia firm contracting with Pelli for the Muscarelle work. Stemmann/Pease Architecture of Williamsburg, drawing on the experience with the museum of W&M adjunct instructor of Architecture and Art & Art History, Edwin Pease, will be consulting. “The Muscarelle has made amazing progress on many fronts in recent years,” said W&M President Taylor Reveley. “The Martha Wren Briggs Center will be a significant addition to the campus, and we look forward to working with Pelli Clarke Pelli.”

Pelli Clarke Pelli Architects is an acclaimed international design architecture firm that has designed many of the world’s most recognizable and memorable buildings, each emblematic of its city. Notable examples include the Petronas Twin Towers of Kuala Lumpur, the International Finance Centre of Hong Kong, and the World Financial Center of New York. In addition, the firm has designed more than ten museums, showcasing collections ranging from 20th-century art to archeological specimens.

César Pelli, the founder of the firm, started his career in the New Haven, Connecticut, offices of architect Eero Saarinen and later became dean of the School of Architecture at Yale University. In Pelli Clarke Pelli design of cultural institutions, the architects are known for recognizing the value of art for bringing renewed life and excitement to a campus setting. According to the firm, the architects believe that museum design should be compelling, elegant and functional, creating an atmosphere for the user to enjoy the collections on display.

They also believe that relationships between art and architecture succeeds best when a consistent and coherent language is apparent throughout.

“I am honored to be designing the Muscarelle Museum at William & Mary,” Pelli said. “I want to create a beautiful home for the outstanding collection and the entire William & Mary community.”

William & Mary has a long history of promoting the arts. At the behest of alumnus Thomas Jefferson (class of 1762), William & Mary was the first university in the United States to include the fine arts in its curriculum and to begin collecting art in the 1700s. In 1779, Reverend Robert Andrews (c. 1747 – 1804) was appointed to the professorship to instruct in “Sculpture, Painting, Gardening, Music, Architecture, Poetry, Oratory and Criticism.” Much later, in 1938, William & Mary and Wheaton College in Massachusetts held national architectural competitions for fine arts buildings on their campuses. Eero Saarinen, founder of the architecture firm where Pelli began his career, was among those who placed first in that 1938 competition, which attracted many of the world’s greatest architects.

“It is more than poetic that in 1938 the greatest architects in the world vied in competition for an inspired arts facility on the campus of our historic and prestigious university, and that it is only today that that dream is becoming a reality,” said Aaron H. De Groft ’88, director of the Muscarelle. “It is so befitting, then and now for William & Mary, that a distinctive ‘Public Ivy’ will again have one of the greatest living architects to design our Briggs Center for the Visual Arts.” The Muscarelle Museum was established with the mission of advancing art and artists, building a dynamic and vibrant community, promoting thought-provoking dialogue and encouraging diverse and creative thinking. The Martha Wren Briggs Center for the Visual Arts was named in honor of one of the Museum’s greatest benefactors, Martha Wren Briggs ’55, and its expansive space will house world-class exhibitions featuring interactive technologies and a Teaching Center for research and engaged learning, including the study of tangible works of art. It will have a modern auditorium and gathering spaces and will be home to the Muscarelle Museum of Art.

BOTTICELLI AND THE SEARCH FOR THE DIVINE

FLORENTINE PAINTING BETWEEN THE MEDICI AND THE BONFIRES OF THE VANITIES

The most important exhibition in the history of the Muscarelle Museum of Art was inaugurated in the presence of the Italian Ambassador from Washington and soon attracted the acclaim of the national press. *The Wall Street Journal* (February 16, 2017) dedicated a full page of coverage and three color illustrations under the banner headline, “Beauty on Earth as It Is in Heaven,” correctly citing the Muscarelle’s *Botticelli and the Search for the Divine* as “the first-ever international loan exhibition of his works in this country.” A few days later, the *Richmond Times-Dispatch* published its fourth piece on the show, this time a lead Editorial that simply said: “Go.” And added, for good measure, that the Muscarelle’s *Botticelli* “might be the most excellent art exhibit ever staged in this Commonwealth.” To all Muscarelle fans who asked at the time, “How can we ever surpass the success of Leonardo da Vinci’s drawings”, the answer is, Botticelli’s paintings, which easily surpassed the record attendance for the Leonardo show.

The selection of more than twenty paintings on canvas and wood panel presented major works from the entire span of Botticelli’s career. The cultural milieu of Renaissance Florence was represented by rare and outstanding works by his master, Filippo Lippi, as well as his early influence, Antonia del Pollaiuolo. Rare works from many of the most important museums in Italy, including the Uffizi, Palazzo Pitti, Palazzo Medici Riccardi, Museo Stibbert, Museo Stefano Bardini and

the Church of Ognissanti in Florence, the Galleria Sabauda in Turin, Palazzo Cini in Venice, Poldi Pezzoli in Milan, and Museo dell’Opera del Duomo and Museo di Palazzo Pretorio in Prato.

As the first century of the Renaissance came to its close in the 1490s, the greatest painter in Florence was indisputably Sandro Botticelli, whose path of success had been guided by his allegiance to the Medici ruling family headed by Lorenzo the Magnificent. Botticelli had returned their favor with mythological paintings that reflected the Medici’s passion for classical antiquity. His elegant portraiture immortalized their persons. The classical fantasies given life in the *Birth of Venus* and in the *Primavera (the Allegory of Spring)* of the 1480s, became and endure still as the unforgettable images of the Renaissance in Florence and beyond, among the best-known images around the world.

With his elegant, undulating contours, Botticelli invented a canon of refinement and beauty that had not been seen since Praxiteles— and five hundred years later enchanted Burne-Jones and the Pre-Raphaelites in England. The women of Botticelli are ideal figures, tall and lithe, with soft gazes and blonde tresses fluttering in the air or gathered in elegant knots. Botticelli’s iconic beauties were an unforgettable presence in the Muscarelle show, as Mary in the precious *Madonna of the Book* and the full-length *Venus*, whom some visitors compared to Eve in the Garden of Eden.



Born in 1445, Sandro Botticelli's idyllic life was changed forever when Lorenzo the Magnificent died unexpectedly in 1492. Lorenzo's son and successor, Piero the "Unfortunate", so thoroughly mismanaged affairs that he was soon compelled to flee, leaving the city defenseless before the invasion led by the French King, Charles VIII. The perilous situation was skillfully resolved by Fra Savonarola, the Dominican prior and nemesis of the Medici, who persuaded the king to grant the city more lenient terms of surrender. Already energized by his forceful and apocalyptic preaching, the Florentines responded by ceding their government to Savonarola.

For Botticelli, the expulsion of the Medici meant the loss of his principal clients and a sea change in the world of art. The three graces idolized at the Magnifico's court: beauty, eroticism and mythology, were banished under the reformer's regime. From the mid-1490s until his death in 1510, he sought psychological intensity in the explication of the Christian mysteries. He reduced the use of expensive blue pigment and gold leaf in his paintings. While Botticelli's paintings do not cite Savonarola's sermons in a rote way, there are sufficient connections to suggest the artist felt a sympathy for their lessons. The influence of Savonarola is seen in the subdued, almost archaic style of his late works, especially those following the Dominican's terrible condemnation and death in 1498. The exhibition, *Botticelli and the Search for the Divine*, concluded with three masterpieces of his religious works, a monumental *Christ Crucified*, painted on a cruciform wooden panel, c. 1488 (Prato), a *Madonna and Child with the Young St. John the Baptist*, c. 1505 (Galleria Palatina) and the deeply powerful *Madonna and Child Enthroned with Saints Sebastian, Lawrence, John the Evangelist and Roch*, 1499 (Montelupo Fiorentino, Pieve di San Giovanni Evangelista).

Exhibition curated and catalogue written by Dr. John T. Spike with assistance from Michèle K. Spike.





VIEWED AT MUSCARELLE

OPENED
FEB 11
2017

CLOSED
APR 5
2017

SANDRO BOTTICELLI
Italian, 1445 - 1510
Christ Crucified, c. 1488
Tempera on shaped wooden cross
Prato, Diocese of Prato, Museo
dell'Opera del Duomo, inv. SV 0100
Photo by Skip Rowland '83

OPPOSITE PAGE:
SANDRO BOTTICELLI
Italian, 1445 - 1510
*Madonna and Child (Madonna of the
Book)*, c. 1478-1480
Tempera and gold on wood panel
Milan, Museo Poldi Pezzoli

IN THE LIGHT OF — CARAVAGGIO —

DUTCH AND FLEMISH PAINTINGS
FROM SOUTHEASTERN MUSEUMS



THIS PAGE FROM LEFT TO
RIGHT:
HENDRICK TER BRUGGHEN
Dutch, 1588 – 1629
The Bagpipe Player, 1624
Oil on canvas
National Gallery of Art
Paul Mellon Fund and Greg
and Candy Fazakerley Fund
2009.24.1

DIRCK VAN BABUREN
Dutch, c. 1590 – 1624
*Narcissus Gazing at his
Reflection*, c. 1621 - 1622
Oil on canvas
Acquired with funds from the
Board of Visitors Muscarelle
Museum of Art Endowment
2016.003

MATTHIAS STOM [STOMER]
Dutch, 1600 – 1650 *The
Adoration of the Shepherds*,
c. 1635 – 1637
Oil on canvas
The North Carolina Museum of
Art
Purchased with funds from
the State of North Carolina
52.9.59

OPPOSITE PAGE:
REMBRANDT VAN RIJN
Dutch, 1606 – 1669
*Portrait of a Forty-Year-Old
Woman, possibly Marretje
Cornelisd: Van Grotewal*,
1634
Oil on panel
Speed Museum
Purchased with funds
contributed by individuals,
corporations and the entire
community of Louisville, as
well as the Commonwealth of
Kentucky Frame conservation
funded by Edith and Jacob
Horn, The Horn Foundation
1977.16

The major loan exhibition in the upstairs galleries, *In the Light of Caravaggio: Dutch and Flemish Paintings from Southeastern Museums*, continues the Muscarelle Museum's ongoing program of research into the innovations and influence of one of the greatest artists – Michelangelo Merisi, called Caravaggio (1571 – 1610). The theme was inspired by the Muscarelle's recent acquisition of significant paintings by Dirck van Baburen and Jan van Bijlert, two leading Dutch Caravaggists. The presentation of additional Dutch and Flemish paintings was made possible by the collegial cooperation of five museums in or near Virginia, who graciously lent valuable works from their permanent collections. We heartily thank these neighboring institutions: the National Gallery of Art in Washington, D.C., Chrysler Museum of Art in Norfolk, VA, North Carolina Museum of Art in Raleigh, NC, Speed Art Museum in Louisville, KY, and Bob Jones University Museum & Gallery in Greenville, SC.



In the Light of Caravaggio presents sixteen important paintings by the Dutch and Flemish Old Masters – including the young Rembrandt – who were inspired by the individualism, sensuality, deep shadows and resolute realism of the pioneering – and controversial – genius, Caravaggio. The best known of the ‘specialized’ Dutch Caravaggists were Dirck van Baburen, Gerrit van Honthorst, Hendrick ter Brugghen and Matthias Stomer. These ‘Utrecht realists’, as they became known, traveled from Utrecht to Rome in order to study and begin their careers in the light of the Caravaggio masterpieces.

Rembrandt stands out among the stay-at-home Dutch masters who learned about the latest trends from his compatriots. In Amsterdam during the early 1630s, Rembrandt painted many portraits in a homespun, almost rugged, unmistakably Caravaggesque realism. The *Portrait of a Forty-Year-Old Woman*, 1634, from the Speed Art Museum, is an outstanding example of this early phase in his career. The Muscarelle exhibition offers a rare opportunity for Virginia audiences to view an original Rembrandt.

Among other highlights is a recognized masterpiece by ter Brugghen, who is considered the most expressive of the Dutch Caravaggists. In *The Bagpipe Player*, 1624, lent by the National Gallery of Art, the strongly contrasted figure of a simple musician is portrayed with a dignity and monumentality that deeply impressed Rembrandt.

The wide spectrum of the themes preferred by Caravaggio and his Netherlandish followers is on display, ranging from the profane to the sacred: from the wide expanse of a boisterous tavern by Theodoor Rombouts to the Silent Night intimacy of the *Adoration of the Shepherds* in separate paintings by Matthias Stomer and Pieter Fransz De Grebber;

and from the gaudy costumes of *Feast of Esther* by Jan Lievens, Rembrandt's early partner, to the unashamed frankness of Adam and Eve discussing the apple by Jan van Bijlert. Ter Brugghen worked in the studio of Dirck van Baburen, another major Utrecht master. Baburen's *Narcissus*, recently acquired by the Muscarelle, is a vivid and amusing example of the Caravaggesque tendency to stage the classical myths in contemporary dress. In his *Narcissus*, c. 1621, the mythological hunter who fell in love with his own reflection has the brawny features of a Dutch youth.

In the Light of Caravaggio is dedicated to the memory of Walter Liedtke, the world-renowned scholar and Curator of Dutch and Flemish art European Paintings at the Metropolitan Museum of Art, who died in 2015.

The Muscarelle exhibition also acknowledges the authoritative and pioneering exhibition, brilliantly curated by Dennis P. Weller, *Sinners & Saints, Darkness & Light: Caravaggio and His Dutch and Flemish Followers* (North Carolina Museum of Art in Raleigh) in 1998. Dr. Weller will give a free public lecture on this theme on February 15, 2018 as part of the Third Thursday Lecture Series at the Muscarelle.

ON VIEW AT MUSCARELLE

OPENS
FEB 10
2018

CLOSES
MAY 13
2018

WOMEN WITH VISION

Masterworks from the Permanent Collection

The Muscarelle Museum of Art is proud to present this milestone exhibition in anticipation of the 100-year anniversary of the first women students admitted to the College of William & Mary. This exhibition features paintings, drawings, works on paper and sculptures spanning four centuries, from 1660 to 2017, by more than thirty women artists sharing their unique vision.

Women with Vision presents the opportunity to see art by historically important artists, such as Marguerite Gérard (1761–1837), Julia Margaret Cameron (1815–1879), Rosa Bonheur (1822–1899) and Mary Cassatt (1844–1926). Twentieth-century leaders include Alice Neel, Louise Nevelson, Miriam Schapiro, Cindy Sherman and Kiki Smith. One of the numerous highlights is *White Flower*, a captivating close-up and large still life by Georgia O’Keeffe (1887–1986). *White Flower*, gifted to the College by Abby Aldrich Rockefeller (Mrs. John D. Rockefeller Jr.) in 1934, remains the most significant modern painting in the Muscarelle collection. In 1938 — just twenty years after the arrival of the first women students at the College — William & Mary granted O’Keeffe an honorary Doctor of Fine Arts degree.

Also on view are works by cutting-edge contemporary artists, including Carole A. Feuerman, Kay Jackson, Ana Maria Pacheco and Tania Brassesco and her partner, Lazlo Passi Norberto. Notable recent acquisitions include Barbara Holtz’s allegorical painting *Prospects*, Sue Johnson’s art historical reinterpretations and Maria Larsson’s innovative digital collage.

By and large, women artists often have been overlooked in the greater canon of art history. Many of the women artists in this exhibition faced prejudice and social barriers as they worked to receive recognition for their accomplishments. We are honored to showcase these remarkable achievements by women artists as we commemorate the twenty-four pioneering women who enrolled at the College as “firsts” in 1918.

ON VIEW AT MUSCARELLE

OPENS
FEB 10
2018

CLOSES
MAY 13
2018

GEORGIA O’KEEFFE
American, 1887 – 1986 | *White Flower* (detail), 1932 | Oil on panel
Gift of Mrs. John D. Rockefeller, Jr.
1934.007



RECENT EXHIBITION

FRED EVERSLEY

50 Years an Artist

Light & Space & Energy



FRED EVERSLEY
Blue Para, 2004
Cast polyester resin | 21 x
21 x 5 inches | Collection of
the Muscarelle Museum of
Art | Photo: Maria Larsson |
2017.077

OPPOSITE PAGE:
Portrait of the artist | Photo
by Richard Knapp courtesy of
Fred Eversley

In September 2017, we opened an exhibition by one of America's most important sculptors, *Fred Eversley, 50 Years an Artist: Light & Space & Energy*. Fred Eversley (born 1941) was among the founding members of the postwar "Light and Space" movement in Los Angeles in the 1960s and went on to achieve international renown. The exhibition, which comprised twenty-three sculptures ranging in date from 1970 to 2004, marked the fiftieth anniversary of Eversley's distinguished career and was the most comprehensive survey of his work ever presented in an East Coast museum.

To host the Eversley show, the upstairs galleries where Botticelli and the Renaissance held court last spring were transformed from opulence to evanescence. Cast in polyester resin spun in a high-speed centrifuge, Eversley's sculptures are laboriously hand-polished until they attain a clarity and reflectivity far surpassing glass. From the beginning, and still today at a tireless seventy-six, the artist's driving goal has been to involve the viewer in the energy of light and sound. The concave surfaces of his deeply tinted "lenses" (two feet in diameter) and "risings" (like luminous spires) use the geometry of the parabola to produce inverted images and reflections that spring into motion as the spectators look, walk around and change their point of view.

Regarding his working process, Eversley says, "You have an idea, you work like crazy, mostly in the dark, but you can't really get a feeling for the piece until you go through about 15 stages of sanding and polishing. When you clean it up and stand it in the gallery, it either works or it doesn't. If it has a flaw, you can sometimes deal with that. Usually you can't. And even if you've put in a couple hundred hours, you reject it and just walk away."

Developed by Muscarelle Curator John T. Spike in close conversation with the artist, *Fred Eversley, 50 Years an Artist: Light & Space & Energy* combined for the first time a sizable selection of sculptures (eight) from Eversley's studio in New York City and an even larger group of works (twelve) that he keeps in Los Angeles. Late in 2016, the L.A. works were presented in the critically acclaimed exhibition, *Fred Eversley: Black, White, Gray*, curated by Kim Conaty for Art + Practice, Mark Bradford's art center in Los Angeles. When *Black, White, Gray* moved on to the Rose Art Museum at Brandeis University, Eversley invited the Muscarelle to bring the show to Virginia. "Knowing and admiring Fred Eversley for a long time, we jumped at the opportunity to double the show with works he kept in his New York studio and additional loans from the Virginia Museum of Fine Arts in Richmond as well as a remarkable work on loan to the

Georgia Museum of Art in Athens from the collection of Beau R. Ott," said Spike. *Fred Eversley, 50 Years an Artist: Light & Space & Energy* was an important event in the year-long commemoration, *Building on the Legacy*, of the fiftieth anniversary of the arrival of African American students in residence at the College. Eversley's sculpture was previously shown at the Muscarelle Museum in 2012, as part of *African American Art: Harlem Renaissance, Civil Rights Era, and Beyond*, a major exhibition organized by the Smithsonian American Art Museum.

Fred Eversley was born in Brooklyn, New York, in 1941. His father was an aircraft engineering executive for Republic Aviation. Eversley initially followed that path, attending Brooklyn Technical High school and then Carnegie Institute of Technology (now Carnegie Mellon University), where he received a degree in electrical engineering. Postponing an opportunity to pursue medicine and biomedical engineering, Eversley first came to Southern California with the intention of temporarily entering the aerospace industry, and was employed at Wyle Laboratories, as a senior project engineer.

In 1967, Fred Eversley, age twenty-six, left his flourishing career as the youngest engineer employed on projects for the Air Force and for the Gemini and Apollo missions of NASA Houston in order to become a full-time artist. Eversley was brought out to Los Angeles in 1963 by Wyle Labs, the most important aerospace testing company in America. He settled in Venice Beach, attracted by its vitality, sea and sky; it also was the only L.A. beach community that would rent to blacks. Venice Beach was a California crossroads of artists and creative people. He soon met Robert Irwin, James Turrell, Larry Bell, John McCracken and other founders of the loosely grouped movement known variously as "Finish Fetish" and "Light and Space". These innovative artists were exploring new visual concepts, materials and technologies for creating their works. Eversley, the whiz kid engineer, sometimes helped these artists with technical advice, and then in 1967, he joined them. Soon he was spin casting multi-layer plastic pipes that he then cut into geometric shapes. A collector passed by and bought one. This first sale – 50 years ago – meant Eversley was an artist. Three years later he had his first solo exhibition at the Whitney Museum of American Art in New York City.

Fred Eversley's work has been featured in more than 200 exhibitions around the world. His art is in the permanent collection of thirty-five museums and he has executed fifteen large public artwork commissions in San Francisco, Washington, D.C., Miami and elsewhere. He was appointed

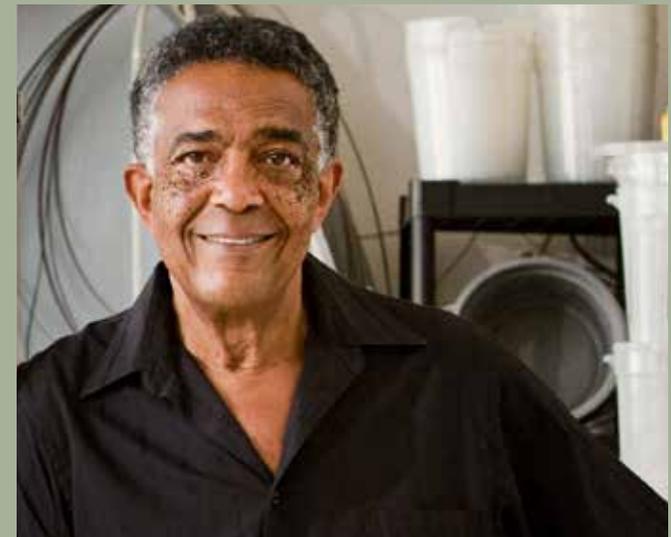
Artist-in-Residence at the Smithsonian Institute in 1977, and for three years, he had a studio at the National Air and Space Museum. Eversley was nominated to the 2001 International Biennial of Contemporary Art in Florence, Italy, where he was awarded the first place Lorenzo il Magnifico Prize for Sculpture. A major interview with Eversley appears in the August 2017 issue of *C* magazine, published by the Crystal Bridges Museum of American Art. Among upcoming events, Howard University will bestow a Lifetime Achievement Award on Eversley in April 2018.

Eversley has lived and worked in Venice Beach, California, since 1963, while maintaining a studio in his native New York City, since 1980. His deep family roots in Virginia made this retrospective exhibition a kind of homecoming. His mother, Beatrice Syphax Eversley, aged 101, is the oldest living member of the historic Syphax family of Arlington, who were slaves at Mount Vernon and then at Arlington House. In 1826, George Washington Parke Custis, the grandson of Martha Washington (and step-grandson of the first president) recognized Maria Carter Syphax as his daughter, by giving her and her children freedom and a seventeen-acre tract of land inside the Arlington plantation. Since that date, the Syphax family has been distinguished for its civic service to education, medicine and administration in Virginia, Washington, D.C. and New York.

VIEWED AT MUSCARELLE

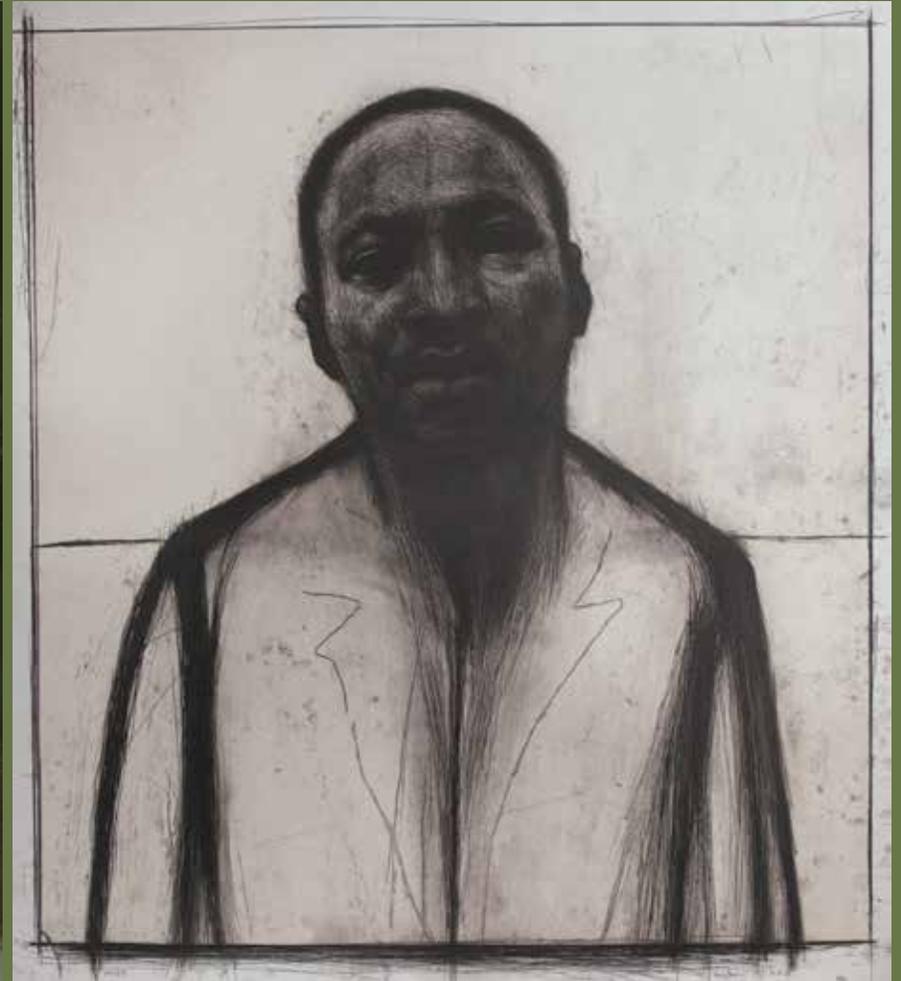
OPENED
SEP 2
2017

CLOSED
DEC 10
2017



BUILDING ON THE LEGACY:

African American Art from the Permanent Collection



More than thirty paintings, drawings, works on paper and sculptures by some of this country's most renowned artists were featured in *Building on the Legacy: African American Art from the Permanent Collection*. The selection embraced a panoply of approaches, ranging from the 19th century realism of Henry Ossawa Tanner to the contemporary conceptualism of Martin Puryear. The subjects included portraiture by realist and folk artists, black-and-white abstractions and colorful landscapes, all drawn from the Muscarelle Museum of Art's young but flourishing holdings of this material. Comprised of a variety of media, styles and time periods, this exhibition exemplified the plurality of vision among these accomplished artists.

The exhibition offered a rare opportunity to see many of the Museum's African American works on paper, which – due to their fragile nature and sensitivity to light – are displayed only periodically. Notable in this category was a bold abstract collage by Sam Gilliam, probably the greatest living black artist. Of local interest were several portraits and figure studies drawn by A.B. Jackson, who lived and taught for decades in nearby Norfolk, Va.

A number of the works in *Building on the Legacy* were not previously exhibited, as they have only recently entered the Muscarelle collection. Significant acquisitions since 2010 include earlier important black artists like Augusta Savage and Margaret Burroughs as well as such notable young talents as Kara Walker, Fred Wilson and Steve Prince. In 2015, the Muscarelle was able to acquire the two powerful portraits that are the “symbols” of this show: John Wilson's etching of Dr. Martin Luther King Jr., 2002,

and a rare photograph of the poet Maya Angelou, 1993, by Jeanne Moutoussamy-Ashe. The portrait of Maya Angelou was purchased from her estate soon after her death in 2014. “We are so fortunate to have acquired this image of Maya Angelou and to honor her in doing so for our alma mater of the nation,” Muscarelle Director Aaron De Groft said. “Angelou transcends time and place as both a poet of our nation and in her tireless work for decades on behalf of civil rights.”

Building on the Legacy: African American Art from the Permanent Collection was a special exhibition organized in commemoration of the fiftieth anniversary of the first African American students in residence at the College. The fiftieth anniversary of the first African American students in residence — Lynn Briley, Janet Brown and Karen Ely (class of 1971) — observed at the College with a year-long series of special events, guest speakers and performances, beginning with Convocation weekend in August 2017, and continuing through Commencement in May 2018. To commemorate this milestone, the Muscarelle Museum of Art was pleased to present a selection of African American art from the permanent collection.

For further information about the *Building on the Legacy* commemoration at the College of William & Mary, please visit: <https://events.wm.edu/calendar/upcoming/50thanniversary> Follow on Facebook (@50yrCommemoration) and on social media #wm50Legacy.

VIEWED AT MUSCARELLE

OPENED SEP 2 2017	CLOSED JAN 14 2018
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OPPOSITE PAGE LEFT:

JEANNE
MOUTOUSSAMY-ASHE
American, b. 1951
Maya Angelou, 1993 | Silver
print with hand coloring |
Acquired with funds from the
Board of Visitors Muscarelle
Museum of Art Endowment |
© Jeanne Moutoussamy-Ashe
| 2015.027

OPPOSITE PAGE RIGHT:

JOHN WILSON
American, 1922 – 2015
Martin Luther King, Jr.,
2002 Etching on chine collé |
Acquired with funds from the
Board of Visitors | Muscarelle
Museum of Art Endowment
| © Estate of John Wilson |
2015.011



AFRICAN AMERICANS
at William & Mary | 2017

BUILDING
on
the **LEGACY**

RECENT EXHIBITION

THE ART & SCIENCE OF CONNOISSEURSHIP



The *Art and Science of Connoisseurship* cast an expert eye at six recent acquisitions for the Muscarelle Museum's permanent collection. These paintings by an outstanding group of artists – Agnolo Bronzino, Annibale Carracci, Guido Reni, Peter Lely, Peter Paul Rubens and Paul Cézanne – represent several centuries of achievement, ranging in date from 1529 to 1866. This fascinating show introduced our visitors to the art and science of attributions, or, “connoisseurship”. All of these works, except for the Lely, were acquired at public auctions with different identifications. The wall texts and comparative photographs alongside the originals guided the spectator through the journey that led to their new attributions.

The French word *connoisseur* was originally coined in the 18th century to mean a person with “knowledge of the fine arts and fine wines.” The art historical term, “connoisseurship,” has two meanings: first, to describe an ability already recorded two thousand years ago when Cicero claimed to have the ‘learned eyes’, (*oculos eruditos*), needed to appreciate artistic quality. Connoisseurship also means to recognize the author, date, or point of origin of a work of art.

Although widely viewed as an intuitive and therefore subjective process, connoisseurship is most like detective work that draws upon experience, observation and research in conjunction with knowledge of the different materials employed in the past up to the present. The Muscarelle exhibition was prepared in collegial collaboration with conservators and technicians.

The test cases presented in this engaging show, addressed distinctive issues in connoisseurship. The *Apollo and Marsyas* by Bronzino is a Renaissance painting that was commissioned by the son of the Duke of Urbino in 1529, but only rediscovered a few years ago. Adjacent to the painting was displayed a photograph of a painting in the Hermitage Museum in St Petersburg that has long been considered Bronzino's original.

In the case of the *Saint John the Evangelist* by Guido Reni, viewers of all ages enjoyed comparing the Muscarelle painting with a replica that was kindly lent from another museum. The question is, was the artist involved in the production of both versions? As regards the mythological painting by Lely, the wall texts and comparisons guide us through the exercise of how to place an undated painting into the chronology of the artist's career.

Most of the 19th-century founders of European art history – from Wilhelm Bode to Bernard Berenson – considered themselves connoisseurs. Today their numbers have shrunk dramatically. Recently, a sympathetic article in *Critical Inquiry* observed, “It is difficult to overstate the ill repute in which connoisseurship now stands among all but the most hidebound archaeologists and art historians...” Nevertheless, museum curators still need to distinguish between originals and copies. Establishing the authenticity of a work of art remains a *sine qua non* for a public collection or exhibition. The scarcity of connoisseurs today is the principal cause of the astonishing multitude of fakes and forgeries pouring through the highest levels of the international art market.

This exhibition was curated by John T. Spike with assistance from Jennifer Morris, J.D. '16 and Emily La Vay.

OPPOSITE PAGE FROM LEFT TO RIGHT:

GUIDO RENI
Italian, 1575 – 1642
Saint John the Evangelist, c. 1630
Oil on canvas (detail)
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment
2015.013

AGNOLO BRONZINO
Italian, 1503 – 1572
Apollo and Marsyas, 1530
Oil on canvas (detail)
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment
2015.052

PAUL CÉZANNE
French, 1839-1906
Miracle of the Slave (after Jacopo Tintoretto, 1548), 1866-70
Oil on canvas (detail)
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment
2014.067

ANNIBALE CARRACCI
Italian, 1560 – 1609
Head of a Man, c. 1580
Oil on canvas (detail)
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment
2016.001

VIEWED AT MUSCARELLE

OPENED
FEB 11
2017

CLOSED
AUG 13
2017

A DEED WELL DONE: THOMAS JEFFERSON'S 1873 HONORARY DEGREE

The president and professors of the university or College of William and Mary to all to whom these present letters shall come, greetings. Since academic degrees have been instituted in order that men deserving most highly of learning and the state may be honored by such distinctions, know ye that we by the sole means in our power—the conferring gladly and eagerly of the degree of doctor in the civil law—bear witness to the high opinion we hold of Thomas Jefferson, Virginian, who, having been educated in the bosom of our alma mater, exhibits wonderful good will to this seat of the Muses and bears hence good will not inferior; most skilled both in private and public law; of exceptional love for his country; illustrious not only in other matters but especially in championing American liberty; and so imbued with letters, whether popular or recondite and abstruse, that all the fine arts seem to foregather in one man; these arts are adorned

J. Madison, Pr.
G. Wythe, p.l.p.

by the greatness of his mind which proposes nothing with regard to ostentation, everything with regard to conscience, and for a deed well done he seeks his reward not from popular acclaim but from the deed itself. Therefore, in a solemn convocation held on the twentieth day of the month of January in the year of the Lord one thousand seven hundred and eighty-three, by the unanimous votes of all, we have elected and appointed this honorable and illustrious man, Thomas Jefferson, doctor in the civil law, and him, by virtue of the present diploma, we have ordered to enjoy and rejoice in, for the sake of the honor, the several rights, privileges, and honors pertaining in any way to this degree. In testimony of this fact we have caused to be affixed to the present document the common seal of the University which we employ in this capacity. Granted in the home of our convocation on the aforesaid year, day, and month.

R. Andrews, m.p.p.
C. Bellini, m.l.p.

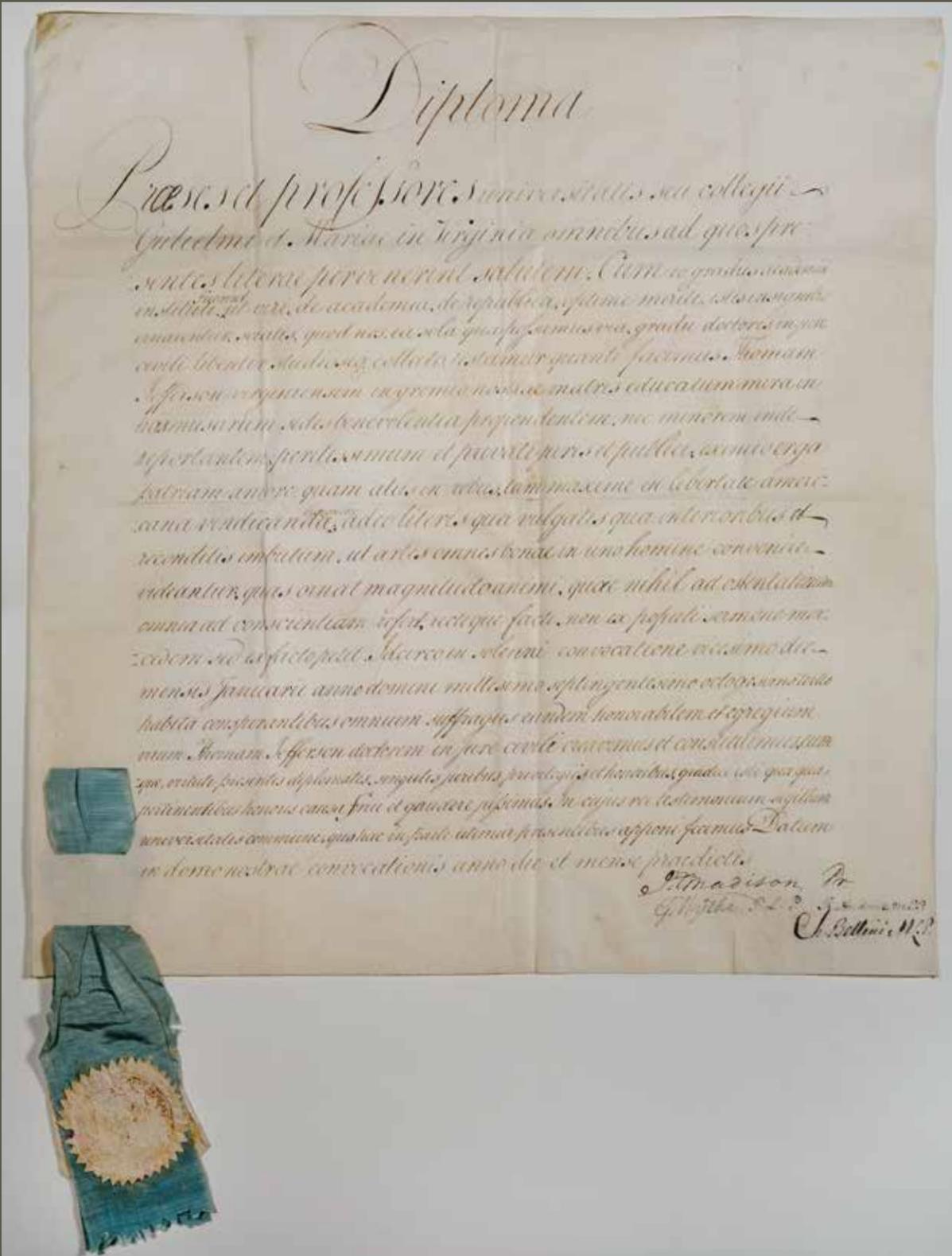
This exhibition was co-sponsored by the Office of the President at William & Mary

VIEWED AT MUSCARELLE

OPENED
FEB 11
2017

CLOSED
AUG 13
2017

Transcription provided by:
The Papers of Thomas Jefferson Digital Edition, ed. James P. McClure and J. Jefferson Looney. Charlottesville: University of Virginia Press, Rotunda, 2008–2016



LEFT:
Thomas Jefferson Honorary Diploma, 1783,
Collection of the Massachusetts Historical Society

TOP RIGHT:
UNKNOWN after ALONZO CHAPPEL [1828 - 1887]
American, 19th century
Portrait of Thomas Jefferson (1743 - 1826), 1862
Engraving
Muscarelle Museum of Art
1977.019

WHAT'S IN A NAME

Interestingly, before 1776, some colonial colleges weren't even trying to be acknowledged as such, much less promote themselves as universities. James Axtell, W&M history professor emeritus, who in 2016 published *Wisdom's Workshop: The Rise of the Modern University*, writes that some of the institutions avoided even calling themselves "college." Almost all of the nine colonial colleges lacked royal charters; their charters were signed by governors or colonial legislatures, causing some concern as they assumed the ability to award degrees. Yale, for example, "not daring to incorporate," originally called itself a "collegiate school," Axtell noted.

But by the late 1770s, William & Mary wasn't alone in trying to establish itself as a university. Martin says the University of Pennsylvania has a particularly strong claim as the first American university.

Penn was founded as the Academy of Philadelphia in 1749, becoming the College of Philadelphia six years later. In 1765, it established a medical department (the first American medical school), awarding its first Doctor of Medicine degrees in 1771.

"After introducing medical education, the College of Philadelphia began speaking of itself as a university, though without officially changing its name," said Martin. In the late 1700s, the state legislature and school fought for control of the institution. In 1779, the state established the University of the State of Pennsylvania – the first American institution named "University" – from the college, but the school's leadership rejected the action. For more than a decade, the College of Philadelphia and University of the State of Pennsylvania operated separately, until they were combined to form the University of Pennsylvania in 1791.

Harvard wasn't called a university until the 1780 Massachusetts Constitution referred to it as the "University of Cambridge" and "The University" while still retaining use of "Harvard College." Its medical school was established in 1782.

(The Code of Virginia takes a similar approach in defining W&M's legal name as "The College of William & Mary," but uses "The University" in subsequent references.)

In the 1840s, Harvard's governing corporation discussed the use of its various names, voting in 1849 that "the name 'Harvard College' is the legal and proper name of the university, to be used in legal and formal acts and documents..." It remains so for its undergraduate liberal arts program.

In the 19th century antebellum period, American higher education as a whole wouldn't reflect Harvard's restraint. Academies, grammar schools and others began to declare themselves universities, to the consternation of many in academia. "By European lights, there were few, if any, bona fide universities in America," wrote Axtell.

A UNIVERSITY NAMED 'COLLEGE'

Of course, W&M is today unequivocally ranked as a research university by the Carnegie Classification of Institutions of Higher Education. In 1964, William & Mary introduced Ph.D. programs in marine science and physics. Today, it offers doctoral degrees within humanities and social sciences, natural and computational sciences, the School of Education and the School of Marine Science. But being a university named "College" can complicate things for faculty and staff who face outward from campus. Henry Broaddus is W&M vice president for strategic initiatives & public affairs. Before that, he was dean of admission and associate provost for enrollment. He has represented William & Mary to various parts of the world for more than a decade.

According to Broaddus, W&M "sometimes gets short shrift" for the public good it does and the caliber of its research when not recognized as a bona fide university. W&M's communications office periodically has to call members of the national and international media to request corrections of constructions such as "William & Mary College."

From 2006 through 2014, Broaddus was part of a State Department-funded program that sent admission deans to American international schools outside of the U.S. to meet with their students – about one-third each from America, the host country and rest of the world – about stateside universities.

Foreign students in particular struggle to make sense of America's higher education system. Broaddus recalls speaking with the daughter of a diplomat in the Ethiopian Embassy in India who was already "flummoxed" by the fact that Pennsylvania is a state but the University of Pennsylvania is private.

"Plus, there are plenty of liberal arts colleges calling themselves universities," Broaddus says. "And among *U.S. News & World Report's* top 50 national universities, there are seven that don't use the word 'university.' Four of them are institutes. Three of them are colleges in name. Only one of those leads with the word 'college' in its formal title. You can guess which."

UNIVERSITATIS COMMUNE

Jefferson's degree praises him for his ability in law, his humility and patriotism "illustrious not only in other matters but especially in championing American liberty."

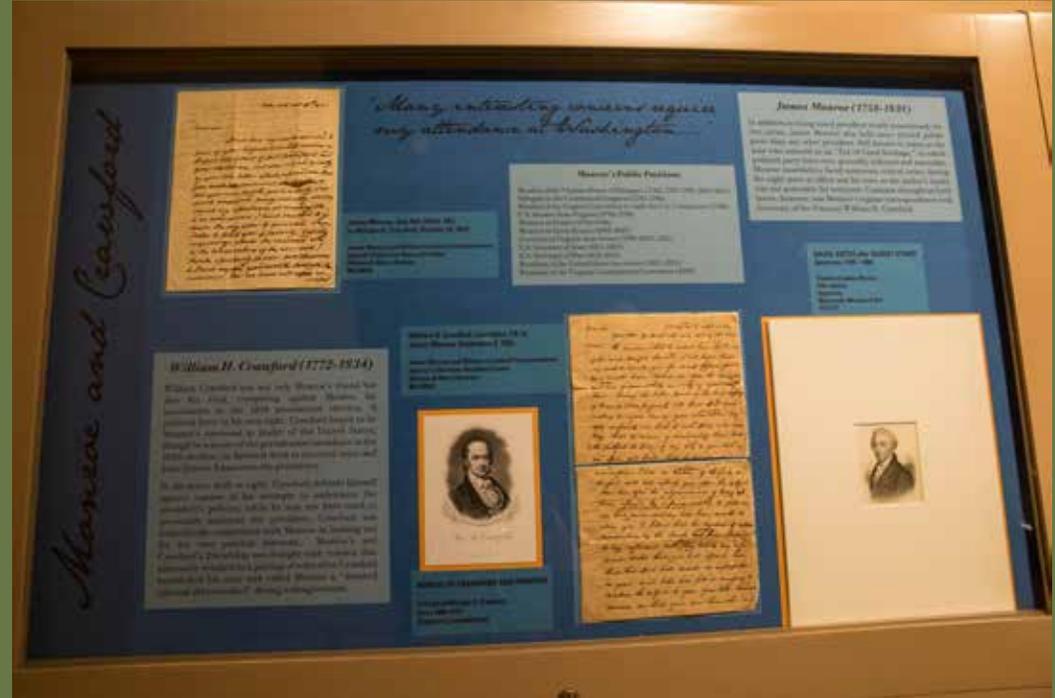
"All the fine arts seem to foregather in one man," reads the diploma signed by W&M President Madison; Wythe as professor of law and police; Robert Andrews, professor of mathematics and philosophy and Bellini, professor of modern languages.

Historians believe Wythe authored the diploma out of admiration and affection for Jefferson, its wording a salve for the cuts Jefferson endured when his actions and inactions as a wartime governor were criticized. "For a deed well done he seeks his reward not from popular acclaim but from the deed itself," Wythe wrote. There is one final use of "university" at the end of Jefferson's diploma, in reference to the William & Mary seal. Since the document opens with "university" and closes with "university," perhaps the references were intended to signal to Jefferson that W&M's leadership appreciated his efforts to elevate his alma mater above its royal name and colonial brethren.

By Cortney Langley (This story originally appeared in the Winter 2017 issue of the *W&M Alumni Magazine*)



James Monroe



Written in Confidence: The Unpublished Letters of James Monroe

Never-before-exhibited documents from the
Special Collections Research Center at Swem Library



THE BONES OF THE EARTH

SCHOLARS' ROCKS AND THE NATURAL WORLD IN CHINESE CULTURE

SELECTIONS FROM THE ROBERT TURVENE COLLECTION

The Bones of the Earth: Scholars' Rock and the Natural World in Chinese Culture featured highlights from the collection of Robert Turvene (W&M '53), who has studied and collected Scholars' rocks over many decades.

In Chinese philosophy and ancient legend, Scholars' rocks were viewed as "the bones of the earth." These highly prized stones are the sculpted result of millions of years of natural processes such as erosion, melting, pressing and shift in the earth's crust. In some instances, the rocks were placed in areas such as river beds to alter their formation. Since the Song dynasty (960-1279), these natural sculptures have been regarded as artifacts of the sacred relationship between man and nature. The earliest collectors were scholars who kept them on their writing tables for inspiration. Larger stones were placed in gardens for their beauty.

The Chinese term *gongshi* is also translated as "spirit stones" and "viewing stones." Many tales recounted in folklore describe the otherworldly powers of Scholars' rocks, as well as the high regard by their collectors as "friends" and "mentors." As rock formations have existed since time immemorial, the collecting of these spirit stones has been compared to a conversation between the collector and the earliest days of the universe. Rocks are also admired for their resemblance to mountains or caves, particularly the magical peaks and subterranean paradises believed to be inhabited by immortal beings. The many different kinds of Scholars' rocks are traditionally named after their geographic origins.

The Bones of the Earth featured many revered types of Scholars' rock including Lingbi, Ying, Taihu, Mohu, Nine Dragon, Meng, Kun and Three Gorges and are part of a larger collection and promised gift to the Muscarelle Museum of Art from Robert Turvene.

The exhibition was curated by students Lowry Palmer (W&M '17) and Elizabeth Dowker (W&M '20); shown on the opposite page with Robert Turvene.

VIEWED AT MUSCARELLE

OPENED
APR 21
2017

CLOSED
AUG 13
2017



FIRE AND CLAY: NEW ACQUISITIONS OF CHINESE ANTIQUITIES

Fire and Clay: *New Acquisitions of Chinese Antiquities* represented a celebration and the first public showing of an outstanding collection of Chinese art recently donated to the Muscarelle Museum of Art.

The generous gift comprises a masterpiece selection of twenty-one statuettes of figures and animals in earthenware and bronze representing an arc of almost two thousand years of one of the world's greatest art traditions, dating from circa 475-221 BC in clay and 400-201 BC in bronze and extending through 1279-1368 AD. In the course of this journey, the exhibition and the visitor encountered enchanting examples from two golden ages of Chinese art, the Han Dynasty (206 BC – 220 AD) and culminated in the Tang Dynasty (618 – 906 AD).

From the earliest civilizations, pottery has been fashioned wherever there was suitable clay on the earth or in a river bed. The clays of different countries vary considerably, but the two indispensable properties of pottery clay are its malleability when moist and its conversion by fire into one of the most indestructible of ordinary things. Although the origins of pottery were long traced to ancient Egypt or China, pottery is now considered a universal attribute of early peoples. To give due credit, however, according to the *Encyclopedia Britannica*, the ancient Chinese were the greatest race of potters the world has ever seen.

Clay and jade were the dominant materials for both implements and art in China as early as the third millennium BC. A thousand years later, an acquired mastery of Bronze Age metallurgy ushered in the first great age of Chinese

civilization. Both clay and bronze were used to fashion vessels and sculptures, but bronze tools and weapons were sharper, stronger and more decorative. The more costly bronzeware was preferred for ceremonial purposes. Clay pottery often emulated the prestigious forms of bronzes.

The pre-eminence of Chinese earthenware, stoneware and bronzes arose not only from their antiquity, beauty and variety, but also from the enormous influence they exerted over the arts and crafts in both Asia and the West. The incomparable skill of Chinese potters, developed over centuries of tradition, have made the study of Chinese antiquities one of the most developed and international fields in art history and archaeology.

Curated by Dr. John T. Spike with assistance from Phoebe Warren (W&M '17) and Abigail Bradford (W&M '17).

VIEWED AT MUSCARELLE

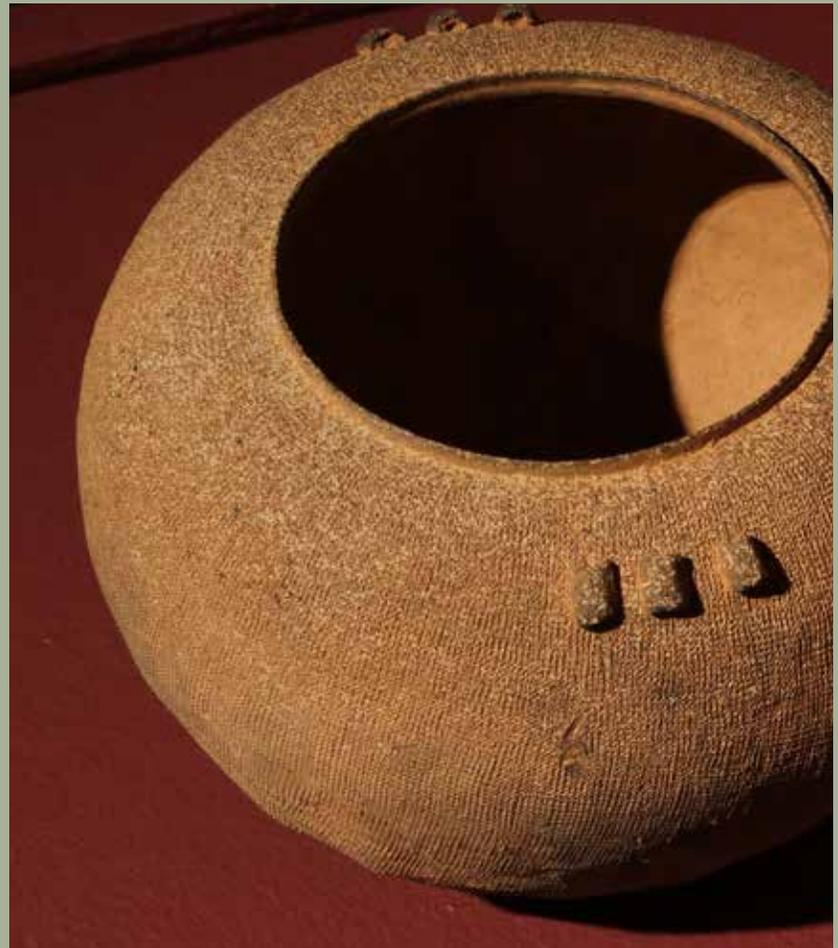
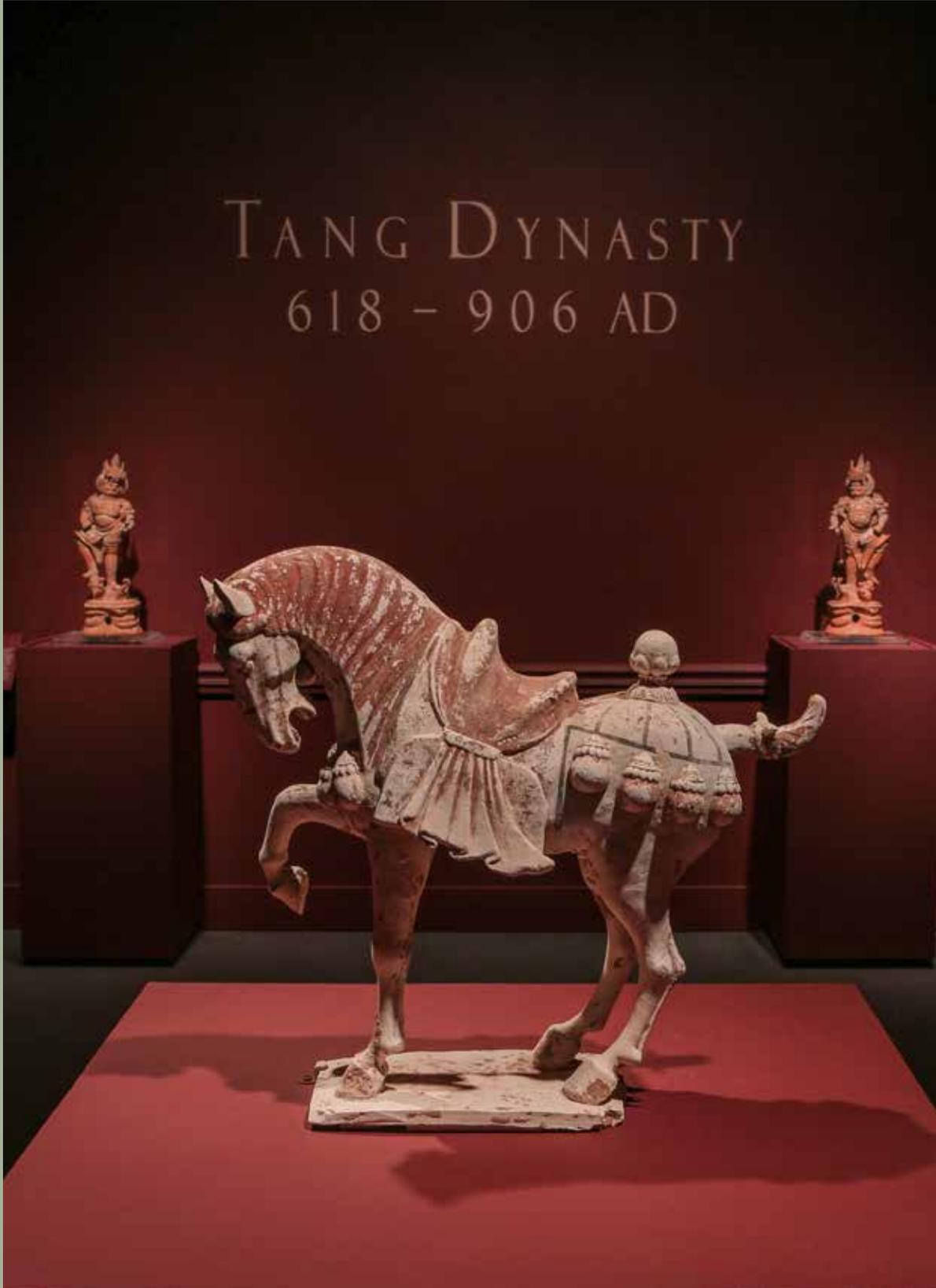
OPENED
MAY 6
2017

CLOSED
AUG 13
2017

OPPOSITE PAGE, TOP TO BOTTOM:
TIAN WANG TOMB GUARDIAN
Tang Dynasty, 618 – 907 AD
Painted red earthenware and pigment (detail)
Muscarelle Museum of Art
Anonymous gift
2015.028, 1

EARLY LINEN-MESH IMPRESSED POTTERY JAR
Warring States, 475 – 221 BC
Earthenware (detail)
Muscarelle Museum of Art
Anonymous gift
2015.043

TANG DYNASTY
618 - 906 AD



Building the Brafferton

THE FOUNDING, FUNDING AND LEGACY OF AMERICA'S INDIAN SCHOOL

The Brafferton, constructed in 1723, is the second oldest building at William & Mary. Built specifically to house the Indian School of the College, the Brafferton remains a strong visual symbol on campus. Through this exhibition, new research connects Indian students from the Pamunkey, Cherokee, Nottoway, and Wyandot tribes to wider narratives of a shared past.

Building the Brafferton (September 10, 2016 – January 8, 2017) was the first exhibition to examine the history of the Indian School within the wider networks of trade, politics of church and state, and Great Britain's colonial enterprise in North America. Objects and documents from the College's museum and library special collections as well as major loans helped to reconstruct the history of the Brafferton and its alumni. In addition, the Museum commissioned several contemporary Native American artworks from members of descendant tribes to honor the legacy of the Brafferton and its students.

The religious education of Indian students at William & Mary was codified in the royal charter of 1693. Indeed, the Charter states “that the Christian faith may be propagated amongst the Western Indians, to the glory of Almighty God.” And, more than thirty years later, College statutes reaffirmed the mission to “teach the Indian boys to read, and write, and vulgar arithmetic [sic] ... to teach them thoroughly the Catechism and the Principles of the Christian Religion.”

Funds from the estate of Robert Boyle (1627 – 1691), the famous English scientist, were used to endow the Indian School. Boyle's will provided that 4,000 pound sterling be employed for “pious and charitable uses.” Boyle's executors decided to use the funds to purchase

Brafferton Manor in Yorkshire, England. Part of its annual income, generated by rents, supported the Indian School at William & Mary.

Prior to the Brafferton's completion in 1723, classes were held in temporary quarters or, later, in the Wren Building while the boys lived with families in town. Although the name of the builder is not recorded, it is likely that Henry Cary, Jr., who built the President's House and the chapel wing of the Wren Building a decade later, was responsible.

After the American Revolution, William & Mary lost the income from the Boyle estate and the Indian School was discontinued. During its long history, the Brafferton has served as dining hall, faculty residence, dormitory and classroom building. In the 1950s and '60s, the Brafferton provided office space for the Alumni Society and guest rooms for visitors.

The only one of three colonial buildings of William & Mary to have escaped the ravages of fire, the Brafferton nonetheless suffered an almost complete loss of its interior during the Civil War, when the doors and much of the flooring were removed and used for firewood. The window frames and sash are said to have been removed and used in quarters for the Union officers at Fort Magruder. The exterior brick walls of the Brafferton are, however, the most substantially original of the three colonial buildings of William & Mary. The exterior was restored to its colonial appearance in 1932 as part of the Rockefeller Restoration of Williamsburg. The building underwent an extensive renewal and renovation in 2013 and today it houses the offices of the president and provost.

Building the Brafferton, curated by Danielle Moretti-

Langholtz, Ph.D. and Buck Woodard, Ph.D., was the culmination of more than ten years of research on both sides of the Atlantic to portray a compelling history of both the building and the students.

We would like to thank the generous lenders that helped make *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School* an astounding success.

Canadian Museum of History
 Colonial Williamsburg Foundation
 Colonial Williamsburg Foundation, John D. Rockefeller Jr. Library
 East Carolina Manuscript Collection
 J.Y. Joyner Library, East Carolina University
 Farnsworth Art Museum
 Gilcrease Museum
 Harry Ransom Center, University of Texas at Austin
 Houghton Library, Harvard University
 Jamestown-Yorktown Foundation
 Library and Archives of Canada
 Library of Congress, Washington, D.C.
 Metropolitan Museum of Art
 Museum of the Cherokee Indian
 National Archives and Records Administration
 National Gallery of Art, Washington, D.C.
 Pamunkey Indian Museum and Cultural Center
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 Special Collections Research Center, W&M Libraries
 The Virginia Historical Society
 Washington and Lee University

BRAFFERTON SYMPOSIUM AND ADJUNCT EXHIBITION

An all day symposium entitled *Reflections on Virginia's Colonial Indian School: The Brafferton at the College of William & Mary* was held at the Museum on November 3, 2016. The symposium consisted of scholarly William & Mary faculty, Colonial Williamsburg staff and other invited scholars. During the symposium, student posters highlighted ongoing research conducted in the seminar class *Building the Brafferton* (ANTH 350:02) taught by Moretti-Langholtz and Woodard.

Following the symposium, a student event at the Muscarelle featured a night of Native American-themed food, participatory song and dance with members of the Delaware, Seneca-Cayuga, Shawnee, and Wyandot tribes from Oklahoma. Students heard storytelling and learned traditional stomp dances.

An adjunct exhibition entitled *Hark Upon the History: The 1929 Journey to England*, held in the Herman Graphic Arts Study Room, told the story of William & Mary President J.A.C. Chandler and his mission to investigate the history of the College and the origins of the Brafferton (curated by Sydney Stewart, '16 and Michaela Wright, '16).

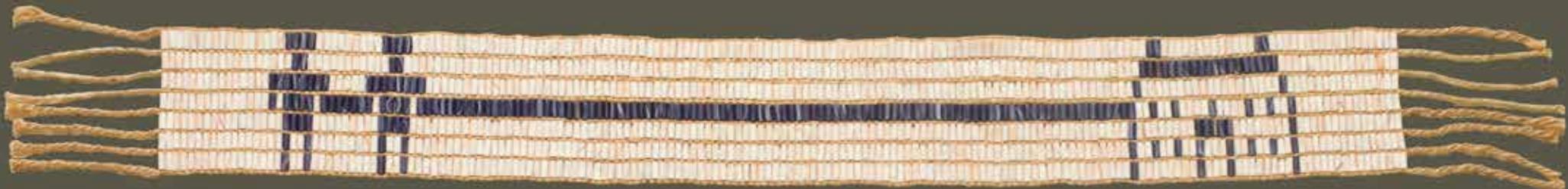
An exhibition catalogue, including symposium papers, is forthcoming.



VIEWED AT MUSCARELLE

OPENED
SEP 10
2016

CLOSED
JAN 8
2017





CULTURAL ARTS EXPERIENCE 2016: DOORWAYS, THRESHOLDS, & PASSAGES CULTURAL ARTS EXPERIENCE 2017: HIDDEN FIGURES

In July 2016 & July 2017, the Muscarelle Museum of Art hosted its fourth and fifth annual Cultural Arts Experience (CAE) as part of its continued partnership with the Greater Williamsburg Women's Association (GWWA). Each summer, CAE provides an opportunity for children to engage with African American cultural heritage through art, dance, and literature in fun and exciting ways.

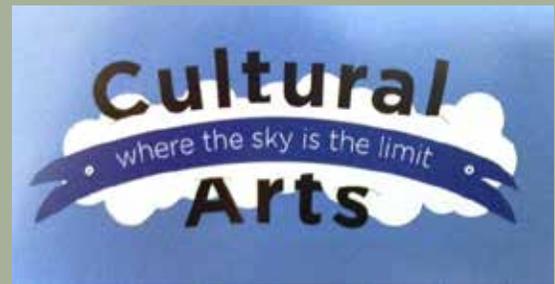
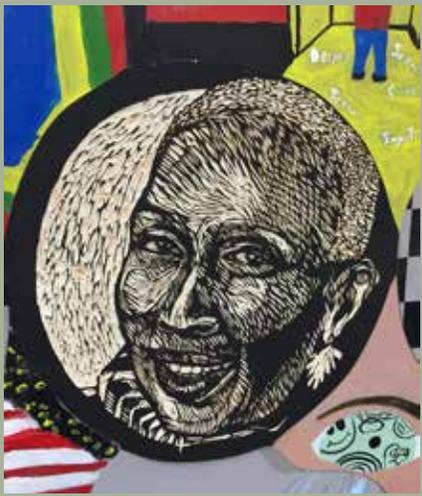
In July 2016, thirty students from local middle schools explored the theme of *Doorways, Thresholds, & Passages* through a week of engaging in various art forms, such as sketching, painting, dancing, music and poetry. With art instructors, Steve Prince and his daughter, Imani Prince, students studied the work of important artists, John Biggers, Frida Kahlo, Betye Saar, and Kerry James Marshall. They then created a signature work to symbolize passing through the doorways of life. The finished piece was unveiled on the last day of the program and later displayed at the Stryker municipal building. With instructor, Leah Glenn, students learned basic dance composition skills to create their own short dances inspired by visual art and literary work studied during the week. Students also explored how art can be used to make connections between past and present. With poetry instructors, Barbara and Charles Bell, students studied the spoken word in a variety of formats and the works of poets such as Paul Laurence Dunbar, Robert Frost, Nikki Giovanni and Maya Angelou. Students composed their own "spoken word" pieces.

In July 2017, seventeen returning students and thirteen new students celebrated diversity in action and focused on the theme of *Hidden Figures*. Steve Prince returned and had the students create masks, molded from their faces with designs that tell

a story. They studied masks from diverse cultures and their underlying hidden messages. Leah Glenn taught the students basic modern dance elements and had the students experiment with how masks alter their narrative, and study historical dances to better understand how movement choices communicated the stories of their time. The Bells guided the students in exploring, researching and celebrating African Americans as scientists, inventors, poets and musicians – the hidden figures from our history.

During both sessions, the students were empowered to study social issues and forms of cultural expression, culminating in a final performance, which allowed the students to showcase what they learned to members of the community.

CAE would not be successful without the ongoing partnership with the Greater Williamsburg Women's Association (GWWA). Curator, Dr. Danielle Moretti-Langholtz and former Assistant Registrar, Sydney Stewart, W&M '16, who coordinated the program on behalf of the Muscarelle Museum of Art. Sue Wilson and Charlene Smith organized the GWWA members and volunteers in contributing to the planning and running of the CAE. Riverside Doctor's Hospital and Sphinx Financial were special partners in this effort and provided complimentary nutritious snacks and lunchboxes to each camper. Special thanks to all who donated to support CAE at the Wine & Run for the Roses Auction and helped to make CAE 2016 and 2017 possible. All those associated with the CAE thank you and we look forward to hosting the event again in 2018!



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INTERN & STAFF SPOTLIGHT



ABIGAIL BRADFORD | Assistant Registrar

Abigail Bradford joined the Muscarelle full-time this fall after interning with the Museum during her senior year at William & Mary. Abigail graduated in May 2017 with a B.A. in Classical Archaeology and Environmental Science, and after being named a McIntyre Fellow for Curatorial Studies she assisted with the Chinese Antiquities show this past spring. She hopes to pursue a graduate degree in Classical Art with a focus on Greek vases and the adaptation of classical mythology in folklore across the world.



ELIZABETH DOWKER | Internal Affairs Coordinator

I am a sophomore at the College studying Art History and have been an intern at the Muscarelle since my freshman year. This past spring, I assisted in curating *The Bones of the Earth: Scholars' Rocks and the Natural World in Chinese Culture, Selections from the Robert Turvene Collection*. After graduation, I plan to take my experiences from the Muscarelle and pursue a career in an art museum.



LAURA FOGARTY | Associate Registrar

Laura holds a B.A. in History from Rhodes College and a Master of Science in Library Science (M.S.L.S.) with a concentration in Archives and Records Management from the University of North Carolina at Chapel Hill. Laura's previous experience includes serving as the Registrar's Fellow for the Muscarelle Museum of Art, working with the Jamestown-Yorktown Foundation's curatorial department, completing an Archival Fellowship for the Memphis and Shelby County Room of the Benjamin L. Hooks Memphis Public Library, interning at the Memphis Brooks Museum of Art, and volunteering at the Mariners' Museum.

LAUREN GREENE | Assistant Curator and Coordinator

Lauren Greene holds a Bachelor of Arts in History from the College of William & Mary and a Master of Letters in Art History: Dress and Textile Histories from the University of Glasgow in Glasgow, Scotland. As the Curatorial Research and Project Assistant at the Thomas Jefferson Foundation, Greene assisted with the restoration and reinterpretation of Thomas Jefferson's private suite of rooms at Monticello in Charlottesville, Va. She worked as an interpreter at the Montpelier Foundation and interned at the National Trust for Scotland and Colonial Williamsburg Foundation.



SYDNEY STEWART | Former Assistant Registrar

Hands-on experience at the Muscarelle Museum of Art has been invaluable. Two years ago, I started as a curatorial intern for Dr. Moretti-Langholtz. During that time, I curated *Hark Upon a History*, the companion exhibition to *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School*. After graduating with my B.A. in Anthropology from William & Mary in 2016, I transferred into the Registrar's office to work as the Assistant Registrar. In this position, I served as the director of the Muscarelle Sadler Center Annex working with a number of student groups to conceive and install exhibitions. I also coordinated the 2016 and 2017 Cultural Arts Experience summer program, aided in Museum installations, digitized a portion of the print collection, performed curatorial research, catalogued collections, supervised interns, created content and oversaw the Museum's social media platforms. These experiences inspired me to pursue a M.S. in Museums and Digital Culture at Pratt Institute, where I am currently enrolled, and to continue in the role of an Assistant Registrar at the Ronin Gallery.

MARIAH VAUGHN | Student Intern

I am a junior at the College, majoring in Art History and minoring in Linguistics. I also play in the Appalachian Music Ensemble and I have been an intern at the Muscarelle for a semester. In the Spring, I will be working in the American Wing at the Metropolitan Museum of Art under Thayer Tolles, Ph. D., the Curator of American Paintings and Sculpture. After graduating from William & Mary, I hope to work in museums in either a research or education role.



SELECTED TOPICS IN ARCHITECTURE & THIRD THURSDAY LECTURE SERIES | 6:00 PM

FEB
7

SELECTED TOPICS IN ARCHITECTURE:
FRANK LLOYD WRIGHT AND
THE QUEST FOR AN AMERICAN
ARCHITECTURE
DAVID BRASHEAR

FEB
15

THIRD THURSDAY LECTURE SERIES:
IN THE LIGHT OF CARAVAGGIO
DR. DENNIS P. WELLER

MAR
13

SELECTED TOPICS IN ARCHITECTURE:
FRANK LLOYD WRIGHT AND THE
TALIESIN FELLOWSHIP
EDWIN PEASE

MAR
15

THIRD THURSDAY LECTURE SERIES:
WOMEN WITH VISION
DR. JOHN T. SPIKE

APR
10

SELECTED TOPICS IN ARCHITECTURE:
THE MID-CAREER RESURGENCE OF
FRANK LLOYD WRIGHT
DAVID BRASHEAR

APR
19

THIRD THURSDAY LECTURE SERIES:
THE FUTURE OF THE MUSCARELLE
MUSEUM OF ART
DR. AARON H. DE GROFT

MAY
8

SELECTED TOPICS IN ARCHITECTURE:
BROADACRE CITY AND FRANK LLOYD
WRIGHT'S AMERICAN UTOPIA
EDWIN PEASE

For more information, visit:
muscarelle.org/events

W&M GLOBAL FILM FESTIVAL 2018



INSIDE
MUSCA-
RELLE

The William & Mary Global Film Festival is celebrating its eleventh anniversary with four days of films, special guests, workshops, and receptions. The festival will feature a diverse program of films and live events showcasing the work of international filmmakers, the William & Mary community, and emerging student talent from around the globe.

The Global Film Festival will celebrate with a reception* at the Muscarelle Museum of Art on Saturday, February 17, 2018.

*For more information, visit:
<http://filmfestival.wm.edu>



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THE IMPACT FUND PROGRAM allows donors to make a 100% tax-deductible gift to support the most critical needs of the Muscarelle! An Impact Fund contribution can be made in any amount and your support will allow the Museum to continue providing top-notch educational programming and exhibitions. Gifts to the Impact Fund may be tailored to fit any donor. A gift to the Fund may include IRA Distributions or small monthly contributions.

For more information, please contact the Annual Giving Office at 757.221.2703 or visit our website: muscarelle.org/support



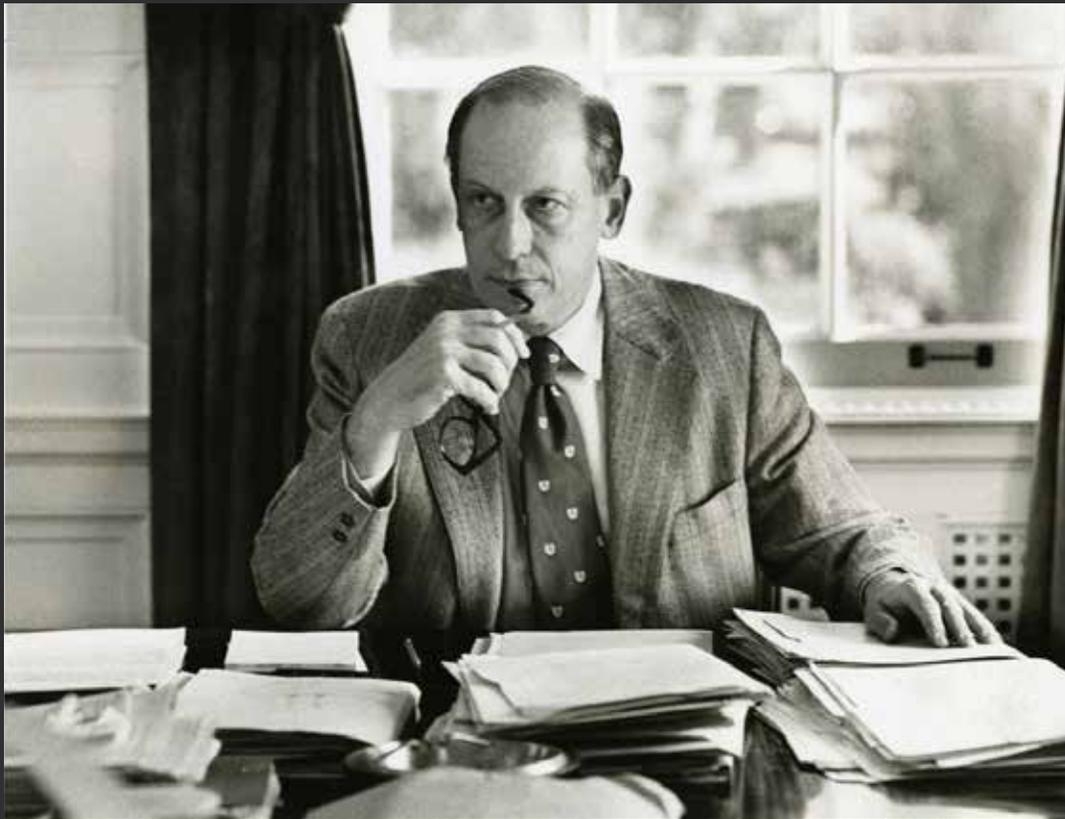
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What do you think?

Submit thoughts to **museum@wm.edu** about whether or not to make the newsletter all electronic.



In Memory of



THOMAS A. GRAVES, JR.

1924-2016



OPPOSITE PAGE LEFT IMAGE: STEPHEN SALPUKAS/WILLIAM & MARY
ALL OTHER IMAGES OPPOSITE AND THIS PAGE: UNIVERSITY ARCHIVES PHOTOGRAPH COLLECTION, SPECIAL COLLECTIONS RESEARCH CENTER, W&M LIBRARIES

Thomas A. Graves, Jr., who served as William & Mary's twenty-third president from 1971 to 1985, died in Williamsburg on June 17, 2016 at age 91.

The Muscarelle Museum of Art opened its doors under President Graves' presidency as part of his commitment to introducing ambitious new projects that would benefit the College long after his time as president had ended. In the same spirit of development, President Graves integrated William & Mary's Virginia Institute of Marine Science into the College, conducted extensive renovations on the President's House, and oversaw construction of the current William & Mary Law School building.

President Graves was also instrumental in launching the largest fundraising campaign to date, during his leadership of the College, eventually raising more than \$20 million in private gifts. In many ways, President Graves was responsible for laying a foundation for the continued prosperity and growth of William & Mary for years to come. "William & Mary grew in every significant dimension under his leadership," said President Taylor Reveley. "In many ways, he charted the course and built the community that defines us today. William & Mary has lost one of its great leaders and steadfast friends. He will be deeply missed."



In Memory of



MARTHA WREN BRIGGS

1933-2017



IMAGE CREDIT: SKIP ROWLAND '83

Martha Wren Briggs, William & Mary alumna (55) and lifelong supporter of the arts, died at her residence, “Twelve Oaks,” the family farm in Southampton County on July 2, 2017 at the age of 84.

After graduating from William & Mary with a degree in the Fine Arts, Martha went on to receive her master’s in Art History from New York University. An authority on the works of Louis Comfort Tiffany, she produced multiple publications on the artist—including one in conjunction with the Muscarelle Museum of Art in 2016. She dedicated most of her time and talent to advancing the arts during her lifetime.

Martha’s legacy in the arts at William & Mary and beyond will live on through her generous contributions to programs and tireless support of arts education. In a press release, President Taylor Reveley refers to Martha as “a passionate patron of the arts and a philanthropist who has given back to her alma mater in countless ways.” In 2008, she was presented with the Alumni Service Award for outstanding loyalty and commitment to the College. In addition to numerous scholarships at William & Mary and the Martha Wren Briggs Amphitheater at Lake Matoka, the new Martha Wren Briggs Center for the Visual Arts, which includes the

expanded Muscarelle Museum of Art and the new Kaplan wing, will be realized through her significant donations.

William & Mary was the first university in the nation to collect art and the first to offer a fine arts curriculum. The Martha Wren Briggs Center for the Visual Arts continues an unparalleled history of artistic expression on campus and in the community. Each student will benefit from unique perspectives and ideas, inspired by Martha’s own lifelong pursuit of knowledge. With interactive technologies, large gathering spaces, and world-class exhibitions, the Center will engage visitors in thought-provoking conversations and creative contemplation, creating a dynamic space for arts appreciation.

Muscarelle Director, Aaron DeGroft—also a graduate of William & Mary—said, “It is not often that you come across someone who has the perfect blend of wit, humor, compassion, and strength that Martha embodies.” In many ways, Martha Wren Briggs has laid the foundation for William & Mary’s continuing excellence in the fine arts for years to come. The community is immensely grateful that Martha’s spirit will live forever in the vibrant arts environment she left behind.



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SAVE THE DATE! SATURDAY | MAY 5, 2018 | 2:00 PM

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