MUSCARELLE MUSEUM OF ART

at The College of William & Mary
THE MUSCARELLE MUSEUM OF ART

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HOURS
Tuesday – Friday
10 AM – 5 PM
Saturday – Sunday
12 noon – 4 PM
Closed Monday
Office Hours
M-F, 8 AM – 5 PM
Closed on most national holidays

ADMISSION
Regular Admission: $5.00
Special Exhibitions
Additional: $5.00-$10.00

Admission may change during special exhibitions.
Free to Members, W&M Students, Faculty and Staff, and Children under twelve.
For more information, please visit our website, www.wm.edu/muscarelle or call 757.221.2700.

COVER IMAGE:
William Walmsley
American, 1923 – 2003
Ding Dong Daddy Grande Y Jugosa, 1982
Fluorescent lithograph, 9/14
Gift of Mary Sacco

BACK IMAGE:
William B. Barnes
Still life with Turkish Pitcher (detail), 2010
Oil on canvas
Courtesy of the Artist
Dear Muscarelle Friends,

It always brings me great cheer to share the achievements of the Muscarelle Museum. This year the Museum quadrupled its media impressions to over 850,000,000 in all traditional print, electronic, and social media...this is astounding.

We also raised $160,000 in our inaugural Wine & Run for the Roses fundraiser; and served as the only East Coast venue for our most significant exhibition to date, Seeing Colors: Secrets of the Impressionists, an exhibition of fifty Impressionist works including Monet’s iconic masterpiece, Houses of Parliament in the Fog, shown for the first time in Virginia.

Our staff traveled to Cuba, Mauritius, South Africa, Canada, Seattle, and Oklahoma to present at national and international conferences; curated eight exhibitions; completed our third accreditation self-study and site visit; awarded the Cheek Medal to two well-deserving recipients, Dr. Everett Fahy from the Metropolitan Museum of Art and David Crank, an Emmy award-winning art director for film and television; and won a First Prize gold award from the American Association of Museum design competition for our Spring 2010 newsletter, beating out the Metropolitan Museum of Art and the Museum of Modern of Art, amongst hundreds of others. These modest accomplishments could not have been achieved without the dedicated Museum staff whose unyielding enthusiasm, creativity, and hard work continuously catapult the Museum forward; the support, fundraising and advocacy of our determined Board of Directors; and the great support of our College leadership, colleagues, and Board of Visitors.

We look forward to 2012 as another year of spectacular exhibitions; an even more successful wine auction; and expanding our outreach initiatives in the William & Mary and Hampton Roads communities. The Museum galleries will be filled with old and new masters including twentieth-century African-American works from the Smithsonian; the finest newly-formed, private collection of Baroque and Renaissance art in Italy; stunning black and red-figure Greek vases from Antiquity; and drawings by the renowned Old Master Michelangelo that will form the most momentous Michelangelo exhibition ever from the Casa Buonarroti in Florence and one of the most important Michelangelo shows ever in America.

As always, thank you for your continued support of this beloved institution. I look forward to seeing you at one of our exciting exhibitions or programs this spring.

Best,

Aaron H. De Groft, Ph.D., W&M ’88
Director
MAY 5, 2012 3 PM | $75 PER TICKET
BUY YOUR TICKET NOW
http://web.wm.edu/muscarelle/wineauction
Dear Supporters of the Muscarelle Museum,

What an exciting fall! We at the Muscarelle were thrilled to welcome two highly acclaimed exhibitions through our doors: *In Memory Still: A Kiowa Legacy in Art* and *Seeing Colors: Secrets of the Impressionists*. These two exhibitions were the culmination of another excellent year of programming and education.

Last fall was also a period of impressive administrative success. I am very excited to announce the Muscarelle met its $25,000 challenge grant to benefit the Exhibition Endowment! This additional $50,000 closes our $1,000,000 Exhibition Endowment, a fund that will support our nationally and internationally renowned artistic calendar for years to come.

The Museum is hard at work planning our second *Wine & Run for the Roses* presented by Riverside Health System, set for Saturday, May 5, 2012. Last year, this wine auction and Derby party was an unprecedented success—a chance for patrons and friends of the museum to mingle, taste a variety of regional wines, and bid on lots ranging from private dinners to African safaris to rare wines. We hope you will join us this year for what is sure to be the event of the season.

All of these exciting fundraising initiatives, and the renewed support of corporate sponsors go a long way to ensuring the quality exhibitions and programming of the Museum you have come to expect. I want to extend special thanks to the Virginia Company Bank for their continued sponsorship of the Dr. John T. Spike’s Third Thursday Lecture Series. I hope you will join us for one of these engaging talks.

Thank you again for your support of the Muscarelle Museum. I look forward to seeing you in the Museum soon.

Sincerely,

Terry Thompson, W&M ’67
Chairman, Board of Directors
Muscarelle Museum of Art
Imagine *Ding Dong Daddy, Messy Jesse* and the *Gulf of Sexico* gone Day-Glo, side-by-side with fluorescent lithographs printed and embossed like gleaming jewels – the result is an unforgettable Sixties’ show... or, as Jerry Garcia might say, “What a long strange trip” this will be.

The Museum is warming up the chilly months with a wild ride of color, humor, and irrepressible creativity in the works of two artists newly added to the Muscarelle collection, William Walmsley (1923-2003) and Friedensreich Hundertwasser (1923-2000). Although they took different paths to artistic eminence in the Sixties, they were both trailblazers in their use of blazing colors.

The American Pop artist, Wamsley, was born in Tuscumbia, Alabama, in 1923. After serving in World War II, Wamsley studied in the Académie Julian in Paris where the Alabamian rubbed shoulders with the ghosts of the modern greats who had passed through, like Matisse, Picasso, and Marcel Duchamp.

As a professor at Florida State University, Wamsley soon made a name for his blatant irony, raucous humor, and shameless punning. He also became known as a sage of advanced printmaking and the inventor of florescent lithography. Wamsley holds the record of the longest continued series of prints in the history of art in his alter-ego titled, “Ding Dong Daddy,” creating the character in the 1960s and exploring himself until his death in 2003. Bill Wamsley said to make any art at all, is a “self-portrait.”

This new donation to the Muscarelle includes works that span the career of a genius of parody and amazing technique, with his lithographs including sometimes over ten colors. Each color is a separate pull off of the litho stone and very difficult to get right. Also shown in this exhibition is a rare set of the separation drawings done in preparation for each separate color.

Sharing center-stage are also new acquisitions of virtuoso prints by Friedensreich Hundertwasser (1923-2000), an artist once as famous as Picasso.

Born half a world away from Walmsley, but at almost the same time, Hundertwasser was the most important Viennese contemporary artist of his time. His work is playful, absolutely colorful and shimmering, and based on the works of fellow Austrian Egon Shiele, Surrealism, and Hundertwasser’s concept of “transautomitism.” As the founder of the movement, he embraced the visualization of his fantasies to immerse the viewer in the experience of the painting, rather than focusing on the interpretation of reality. He also loved spirals and was very much like Gustav Klimt in his use of symbols, gold and metallic inks as he parlayed his ideas on philosophy, environmentalism, design and architecture into an unmistakable visual language. He also hated straight lines.

These two artists together are sure to blow your mind - to use a favorite expression from the period.
Two exhibitions celebrate the lost art of framemaking. One traces the changing historic development of frames, while the other spotlights an environmental issue.

Guest curated by renowned master framer and gilder, William B. Adair, *Frames: The Forgotten Art* presents a globe-trotting selection of American and European hand-carved frames covering a span of more than five hundred years. Contemporary artist Kay Jackson portrays *Eight Endangered Species* using ancient techniques and creative variations on traditional frames.

*Frames: The Forgotten Art*

The seventeenth-century framers of the Dutch Old Masters preferred dark woods and strong geometric patterns. The grand paintings made for English country houses and Italian baroque churches required magnificent examples of the carver’s and gilder’s art.

One of the masterpieces in the exhibition is a towering baroque mirror frame with sculpted figures of gamboling putti on all four sides. This work, which once adorned the entrance hall of an Italian palazzo, has been lent to the show by the famous author and Virginia resident, Mark Helprin.

Before the plain white molding was invented, modern artists delighted in designing their own frames for their own paintings. *Frames: The Forgotten Art* contains three original frames designed especially for distinctive work of famous artists: the German Franz Stuck, Diego Rivera, and Thomas Hart Benton.

*Endangered Species*

Since the 1990s, Kay Jackson has been quietly paying her respects to disappearing flora and fauna by making icons, one for every species. Their meticulously worked surfaces and gilt carved frames recall the sacred relics of early art. Her works evoke the irony of our readiness to lament environmental damage and our inaction to prevent.

Each of the *Endangered Species* panels, now more than twenty in all, requires months to produce. Their delicately incised and gilt surfaces are layered and worked with techniques long out of common use. Jackson deliberately employs craftsmanship skills that have practically disappeared in order to pay homage to living creatures that are disappearing. The eight threatened species in the Muscarelle installation are the Figian Banded Iguana, American Buffalo, Crayfish, Grévy’s Zebra (illustrated), Salmon, Sea Horse, Sea Turtle, and Spotted Owl. The works will be installed in a darkened gallery in order to display the reflective luminosity of the gilt surfaces.
WILLIAM D. BARNES
THREE DECADES OF STILL LIFE AND LANDSCAPE
Barnes is retiring from the Department of Art and Art History at The College of William & Mary after thirty-seven years of dedicated teaching and mentoring students in the field of painting.

The seemingly random arrangement of William Barnes’ lushly painted still lifes belies their careful construction and their lively dialogue with the Old Masters of the still life tradition. A loaf of bread from Chardin, an apple from Cézanne, the glint of light from a window on a shiny vase, his nod to Heda, a tablecloth casually strewn as if to fall over the edge of the table, a wink to Caravaggio and many others, Barnes brings these references to the past into the unmistakable present through his seductive use of color and the closely cropped intimacy of his perspective, or as Barnes terms, finding the painting’s “poetic order.”

Barnes’ paintings and monotypes have been exhibited in over 150 national, juried and invitational exhibitions across the U.S.

His recent exhibitions include solo shows at Millersville University, The College of Southern Maryland, and Washington and Lee University; as well as group shows at Southern Virginia University, the Muscarelle Museum of Art, Charles Taylor Art Center, Blue Mountain Gallery, Denise Bibro and Kouros Galleries in New York City, and Pennsylvania Academy and Rittenhouse Fine Arts in Philadelphia.

Barnes is the recipient of numerous awards and grants, including an N.E.A. and two residencies at La Cité Internationale des Arts, Paris. In New York he was affiliated with the Bowery Gallery, where he has had three one-person exhibitions, and since 1997 he has been a member of Zeuxis, a national association of still life painters based in New York. His works have been acquired by public collections in New York, Virginia, Pennsylvania, Georgia, Florida, and Alabama. Barnes received his B.F.A. from Drake University, and his M.F.A. from the University of Arizona in Tucson. He has taught at The College of William & Mary since 1975.

A color catalogue with essays by painters and critics Scott Noel and John Goodrich will accompany the exhibition. In conjunction with his retirement exhibition, an invitational exhibition of works organized by William Barnes entitled 37 Years of Teaching Painting At William & Mary: An Invitational Alumni Exhibition will also be on view in Andrews Gallery, Andrews Hall, Department of Art and Art History from April 1 – April 22, 2012.
Curators at Work II: Memoranda for the Curatorial Files

April 14 - June 24, 2012
Muscarelle Museum of Art

Last spring, Curators at Work, 16 Memoranda for the Curatorial Files was a small show that became very popular in The College community. Many visitors were delighted by the opportunity to discover that the Muscarelle owns original works of art by modern art luminaries like Jasper Johns, Claes Oldenburg, Jim Dine, Man Ray, and Marino Marini.

The idea so caught on — and the research was so useful to the Museum files — that this spring the Museum presents a new and enlarged version, Curators at Work II. The show will combine some thirty research memos from two museum seminars, ARTH 330-01 of this past fall, and ARTH 330-06 in the spring of 2012. On view in the groundfloor galleries, a whole trove of treasures on loan or in the permanent collection will include original prints by yet another constellation of art world stars: Daumier, Rembrandt, Corot, Hockney, Franz Marc, and Robert Motherwell. Once again, the students will act as curators in the show, contributing to the wall labels and assisting with the installation.

Writ in Gold: Medieval Treasures

April 14 - June 24, 2012
Muscarelle Museum of Art

Writ in Gold: Medieval Treasures celebrates the extraordinary variety and artistic excellence of liturgical art of the Middle Ages. “Imagine how the gold on the pages of an illuminated manuscript or the Gospels, or the prayers in a Book of Hours shimmered and danced in the candlelight of a pre-electric Age, helping worshippers feel the presence of the divine,” said Dr. Aaron de Groft, Director of the Muscarelle Museum of Art. These twenty superb examples of the art of the Middle Ages honor the tremendous contributions that Dr. Barbara Watkinson, distinguished professor of Medieval Art, has made to The College of William & Mary, as head of the Art History Department and Professor, over the past decades. Consistently rated among the most popular teachers on campus, Professor Watkinson proved over and over that the Middle Ages were anything but Dark.
Student Engaged at ENvoy, SEEN is a student-run organization in which volunteers from William & Mary visit the Envoy Nursing Care facility. The goal of the organization is for students to bond with the elderly and special needs patients and to provide emotional support as well as to raise awareness for the issues faced by this segment of the population.

The title of the exhibition was inspired by one woman who, upon having her photo taken for the project, commented this was only the second time in her life that she had had her picture taken—the first time was many years ago by her husband. Second Time Around also speaks to the stage of life in which people are once again dependent on others for their basic needs, just as we all once were as children. Despite this transition, these photographs capture the true sentiments of these people—they are full of life, laughter, and stories, and their stories deserve to be told.

The 5th Annual Developing World Gallery is an exhibition co-curated by IRC CARES and the Muscarelle Museum of Art. Featured in the show are photographs taken by students while traveling or studying in developing countries. Approximately fifty photos will be on display. A silent auction is held during the opening days of the show. Proceeds from the auction will benefit Clean Water, a non-profit that brings clean and safe drinking water to people in developing nations.
A special exhibit of Greek vases in Virginia collections will be displayed at the Muscarelle Museum from August 24 to September 30, 2012. The exhibit is being organized by Professor John Oakley of the Department of Classical Studies in concert with Dr. Aaron De Groft and Dr. John Spike of the Muscarelle Museum. Undergraduate students from Professor Oakley’s class on Greek Vase-Painting and others doing research in Classical Studies will help plan, organize, and arrange the exhibit, as well as writing most of the labels and the educational texts.

Athenian pottery was the most important fine ware in the ancient Mediterranean during the Archaic and Classical periods, and the images on these vessels are our single most important source for scenes of mythology and daily life in ancient Greece. This pottery is also a crucial dating tool for archaeologists.
The international conference “Athenian Potters and Painters III” will be held at The College of William & Mary September 11-14, 2012, in Williamsburg, Virginia. This conference is the follow-up to the highly successful international conferences, Athenian Potters and Painters I and II, held in Athens, Greece, at the American School of Classical Studies in 1994 and 2007. Once again the proceedings will be published by Oxbow Books.

Areas to be investigated at the conference will include excavation pottery, ancient pottery workshops, iconography, painters and potters, export and trade, shapes, theory, chronology, and the influence of Athenian pottery on vases from other regions and vice versa. Twenty-five speakers varying in age, interests, and nationality have agreed to speak. There will be an exhibit of Greek vases at the Muscarelle Museum in coordination with the conference.
DISSIMILAR REVELATIONS:
THIRD THURSDAY LECTURES RETURN
Third Thursdays | 6:00 PM | Muscarelle Museum of Art

By popular demand the Third Thursday lectures are back. This series will begin this spring in February, March, and April, once again sponsored with receptions by Virginia Company Bank. The Third Thursdays have evolved into monthly fixtures on the calendars of the art historically curious. The series of six lectures last year, Rewinding the History of Art attracting listeners as far away as the National Gallery in D.C. and the University of Georgia, in Athens.

These lectures have been given the provocative heading, Dissimilar Revelations, which Dr. John T. Spike has promised to explain. Instead of a sweeping view of art and artists, each lecture will provide a close-up look of a finely focused test case.

**FEB 16**
Goya’s ‘Disasters of War: A Visual Suite’

**MAR 15**
‘This is how I once dreamed of painting!’ Paul Cézanne’s Homage to Mattia Preti

**APR 19**
Velázquez and Caravaggio’s Influence on Spanish Painting

Virginia Company Bank will host a reception following each lecture presented by Dr. Spike starting at 7 PM.

SELECTED TOPICS IN ARCHITECTURE
First Tuesdays | 6:00 PM | Muscarelle Museum of Art

The Invention of the Museum as Public Institution in the 18th & 19th Centuries
David Brashear, Architectural Historian & Architectural Photographer

The concept of the modern museum was born in the Enlightenment that swept across Europe in the 18th century. The idea of a public museum gained traction in France in the 1770’s, and designs by Etienne-Louis Boullee and Jean-Nicholas-Louis Durand paved the way for the remaking of the Louvre as a public monument, under the auspices of Pierre-Francois-Leonard Fontaine and Charles Percier. A short time later, Karl Friedrich Schinkel designed the Altes Museum in Berlin, and together the Louvre and the Altes Museum served as the conceptual and architectural models for many national museums to follow. The development of the idea of the museum will be traced through these two critical works.

Florence and its Unfinished Facades: A Problem of Renaissance Urbanism
Dr. Isabelle Hyman, Professor Emerita, Department of Art New York University

Florence has many Medieval and Renaissance buildings of great historical significance that nevertheless exemplify a particular architectural “disorder”: their facades were never completed. A distinguished architectural historian has defined it as “a facade complex.” This lecture will explore the enigma of the unfinished facade and the failure of the city to come to terms with its own architectural history.

Monumentality—Architecture for America’s Great Collections
Dr. Jill Lord, Architectural Historian

Many wealthy Americans, such as James Lenox, Catherine Lorillard Wolfe, and Pierpont Morgan, collected books, art, maps, engraving, furniture and other treasures. These collections subsequently became the foundation for some of the greatest institutions of America: the New York Public Library, the Metropolitan Museum of Art, and the Morgan Library. This lecture will examine these collectors, their collections, and the buildings that were designed for them.
JOIN THE MUSCARELLE MUSEUM COMMUNITY

If you are not currently a Member please consider joining today.

With world-class exhibitions, a rich program of gallery talks, illuminating tours, and many other activities, the Muscarelle has an impact that reaches far beyond its walls. When you become a member you help to strengthen that impact. As a member, you will enjoy a variety of benefits including: free admission to all exhibitions; invitations to all exhibition openings and events; and the ability to participate in exclusive Museum travel opportunities. Perhaps the most gratifying benefit is knowing you are helping the Muscarelle continue to be a force for cultural enrichment.

To join by mail make your check payable to The College of William & Mary, with Muscarelle Membership in the memo field, and mailed to:

Office of University Development
Gift Accounting
P. O. Box 1693
Williamsburg, VA 23187-8779

To join online visit www.wm.edu/muscarelle/membership

Or stop by and see us anytime.

If you have questions or prefer to contribute over the phone, please contact the Membership Office at 757.221.2709 or bmwatt@wm.edu.
The Museum cannot always anticipate the popularity of any planned trip, and museums often limit the size of tour groups; therefore, members who wish to take advantage of trip offerings should return their reservation forms as soon as possible to avoid disappointment. Trip information can be found on the Museum website, in the Monthly@Muscarelle email, and it will be mailed to those who have submitted the MEMBERS’ TRIP PROGRAM information card.

In 1925, George Hewitt Myers founded the Textile Museum with a collection of 275 rugs and sixty related textiles. Myers collected actively for the museum until his death in 1957, at which time the collection had grown to encompass the textile arts of Africa, Asia, and Latin America. Today, the Textile Museum is one of the foremost specialized art museums in the world. On February 15 we will be treated to a highlights tour of their extensive collection. That afternoon we will also travel to The Phillips Collection to tour Snapshot: Painters and Photography, Bonnard to Vuillard. This exhibition presents insight into the role the 1888 invention of the Kodak camera had on the Post-Impressionist artists. With this new source of inspiration the artists captured their private lives, as well as their public domains, in surprising ways. The exhibition debuts many previously unpublished photographs taken by seven European artists, renowned for their paintings and prints. Approximately 200 photographs and eighty paintings and works on paper by artists including Pierre Bonnard, Félix Vallotton, and Edouard Vuillard will be on display.
The November 2, 2011, trip to the Department of State and the Renwick Gallery filled within days after sending out the registration information. The waiting list was long and the people on the list were promised we would offer a repeat of that trip in March. The itinerary has been rearranged, but the venues remain the same. In the morning we will visit the Renwick Gallery for a guided tour of Something of Splendor: Decorative Arts from the White House. On display will be over 120 objects including furniture, ceramics, metals, glass, and textiles. Many of these objects have never been seen outside the White House. After a group luncheon at Old Ebbitt Grill, we will travel to the Department of State for a guided tour of the Diplomatic Reception Rooms. These rooms are the greatest mirrors of remarkable, American cultural accomplishments in fine and decorative arts of the eighteenth and nineteenth centuries. Here, visiting Chiefs of State, Heads of Government, Foreign Ministers, as well as other distinguished foreign and American guests are entertained.

A three-day, two-night trip is currently being planned to Wilmington, Delaware for a tour of Winterthur the premier museum of American decorative arts, with an unparalleled collection of nearly 90,000 objects made or used in America between about 1640 and 1860. The collection is displayed in the magnificent 175-room house, much as it was when the du Pont family lived there. We will also spend a morning in Philadelphia, at the Philadelphia Museum of Art, which will start with a private guided tour of Van Gogh: Up Close. The exhibition of over forty paintings created in the last five years of the artist’s life will be especially rewarding as we will be admitted to the show prior to the Museum opening to the public. Complete details will be available after February 15.
Steve Mount
Major Gifts Officer

Steve Mount joined The College of William & Mary in May 2010 and holds primary responsibility for the development of a major gifts program at the Museum and identifying potential leadership support of new arts facilities at The College. Mount attended Gettysburg College and the University of Georgia, earning a B.A. in History. He held an archival and collections management internship at the Coastal Georgia Historical Society and served as Assistant Director of the Catawba County Historical Association before becoming a full-time development professional. Prior to joining W&M, Mount was Senior Individual Giving Associate-Principal Gifts at Cornell University and Director of Major Gifts for SUNY Tompkins Cortland Community College. Mount has served on the boards of the Cancer Resource Center of the Finger Lakes, the Alcohol and Drug Council of Tompkins County, and the Trumansburg Central School District Foundation. He is a founding board member and first president of the Association of Fundraising Professionals-Finger Lakes Chapter and served two terms on the Institutional Review Board of Cornell University.

WE ARE PLEASED TO WELCOME SEVERAL NEW MEMBERS TO OUR STAFF:
Jody M. Green  
Registrar’s Assistant

Jody Green received her B.A. in Art History from The College of William & Mary in May 2011. During her time at The College, she actively pursued both art historical research and museum work. In the summer of 2010, Jody conducted archival research in Quito, Ecuador, through a QEP/Andrew W. Mellon Foundation grant from The College. Upon her return, she sought further experience in this area by volunteering as the Registrar’s intern at the Museum. During this time she also served as a student curator working on many research projects and exhibitions. Upon her graduation from The College, Green served as a Junior Fellow for the Library of Congress in the Motion Picture, Broadcasting and Recorded Sound Division in Culpeper, Virginia, where she worked on a pilot project to migrate content from over 1,000 DVD-R discs submitted to the U.S. Copyright Office to a digital format for preservation purposes. Joining the staff of the Muscarelle in August 2011, Jody works as the Registrar’s Assistant organizing and cataloging the photography of the collections in preparation for the online database of the Museum.

Jaclyn Kuizon  
Education & Media Specialist

Jaclyn Kuizon, from Staten Island, New York, received her B.A. from Purchase College with a major in Socio-Cultural Anthropology and a minor in Visual Arts. In May 2011, she received her Masters in Historical Anthropology from The College of William & Mary. Her thesis focused on the works of five American Indian visual artists, their identity formation, agency, and reinforcement of social hierarchies within the fine/high art market. Since then she has conducted research through the Smithsonian Summer Internship Program focusing on links between nineteenth century plains ledger art and contemporary artists who employ elements of the ledger style. Pursing her Ph.D. at W&M, her dissertation research focuses on historical transformations of clown and trickster figures among Northern Plains and Southwest tribes. Kuizon is also a talented artist focusing mostly on portraits. Her ability of capturing the raw emotion of her subjects is clearly expressed in each mark on canvas and paper. Her skills as an illustrator will certainly be utilized as she joins the Museum as an education and media specialist.
Thank you to all of the donors to the Exhibition Endowment and $25,000 challenge grant who helped us reach our $1,000,000 goal! Started in 2005 after the Museum had 90% of its budget cut from The College of William & Mary, the purpose of the Exhibition Endowment is to ensure the Museum has funding to provide world-class international and national exhibitions. Funds from the Exhibition Endowment have been used to host some of our most memorable exhibitions including: works from the Medici Collections; landscape paintings from the Uffizi Gallery in Florence; a major Wyeth show; Old Masters from the Dulwich Picture Gallery in London; rare drawings by the great master Michelangelo from the Casa Bounarroti in Florence; Andy Warhol silkscreens and Polaroids; and the Impressionists.
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| **$1,000 - $4,999** | Judith Collins Alexander<br>Alliance Capital Management<br>Bill & Marqa Bales<br>Gil & Polly Bartlett<br>Robert & Martha Burgess<br>Christopher Wren Association<br>Lockheed Martin Corporation<br>Stephen Byrd & Jill Lord<br>Joseph L. Muscarelle, Jr.<br>Norfolk Southern Corporation<br>Janet Osborn<br>Perennial Favorites<br>(in memory of E. Saunders Ruffine)<br>Perennial Favorites (in memory of John McIntyre)<br>H.C. & Patricia Thaxton<br>Up to $999<br>Anne Allen<br>Ars Longa, LLC<br>David & Susan Reynolds Baime<br>Ruth L. Baur<br>David and Elaine Benedict<br>Susan Stromei Berg<br>(in memory of Robert E. Sullivan)<br>David S. Borland<br>Justin E. Borland (in memory of Robert E. Sullivan)<br>Ward C. Bourn<br>Jim & Judith Bowers<br>William & Heather Brennan<br>Nash Castro<br>Mr. & Mrs. Chutkow<br>Steve & Ann Critchfield<br>Aaron & Lee De Groft<br>Herbert & Mary Ellen De Groft<br>COL (Ret) Lynn Allen & Sallie Moore D. Dievendorf<br>Charles & Edith Dixon<br>John & Sue Donaldson<br>Kathleen D. Durdin<br>Elizabeth Elliot<br>Merry Eisinger<br>Marilyn M. Entwistle<br>(in memory of Robert E. Sullivan)<br>Mr. & Mrs. Larry Foster<br>Laura L. Flippin<br>Embassador Robert E. Fritts<br>Edythe Funsten<br>Mr. & Mrs. William Gaffield<br>John & Sue Gerdelman<br>Angelo Guastaferro<br>Margaret Barnhart Gunn<br>Dan & Judith Hall<br>Richard & Anne Marie Hanley<br>Mr. & Mrs. Thomas Holmes<br>Harmon & Mary Hoffman<br>Les & Susan Hoffman<br>Mr. & Mrs. William K. Hoffman<br>Dr. Kathy Hollingsworth<br>Eleanore M. Jacobson (in memory of Bruce Boehm)<br>Eleanore M. Jacobson (in memory of Ruth Pelcher)<br>Ronald E. Jacobson (in memory of Bruce Boehm)<br>Ronald E. Jacobson (in memory of Ruth Pelcher)<br>Alison H. Jesse (in memory of Marian Lund)<br>Margery B. Jones (in memory of Robert E. Sullivan)<br>Harry & Jean Kane<br>Janet Kosidlak<br>Jeanne Sheridan Kimmamon<br>(in memory of Robert E. Sullivan)<br>Sophie Lee<br>Elizabeth Baer Lewis<br>Ken & Judi Lowes<br>Ann C. Madonia (in memory of John McIntyre)<br>John & Joyce McKnight<br>B. Voss Neal<br>Capt. James P. Nickols<br>Mr. & Mrs. Terry T. O’Connor<br>Samuel A. Ozeck<br>Michael J. Pastovic<br>Sally & Harry Pearce<br>Prince George Art & Frame<br>(in memory of John McIntyre)<br>James & Rosemary Prosser<br>Michael Reese<br>John J. Robinson<br>Laurie Caswell Rosenberg<br>Walter & Marilyn Schmid<br>Carol Wallace Sherman<br>Ann Symroski (in memory of Robert E. Sullivan)<br>Caroline Brackenridge Talbot<br>Ruth Weimer Tillar<br>Anne Walker (in memory of Robert E. Sullivan)<br>Harry E. Walker (in memory of Robert E. Sullivan)<br>Susan Warner<br>Michael & Karen Weinberger<br>Virginia Forwood Pate Wetter<br>James & Marie White<br>Roxie White<br>Ann B. Williamson (in memory of Robert E. Sullivan)<br>Ann B. Williamson (in memory of Emily Sullivan)<br>Charles Williamson (in memory of Robert E. Sullivan)<br>Charles Williamson (in memory of Emily Sullivan)<br>Kenneth & Sally Wolfe
This past year we have seen the overwhelming growth of the collection and its continuing digitization, ensuring preservation of knowledge for countless future generations. Through our strive for excellence, we have produced a steady stream of paramount exhibitions including *Envelopes*, an experimental architecture exhibition, and *IMPACT: Expression in Abstraction*, a vibrant display of expressionist work set in an abstract framework featuring the artistic strokes of Gene Davis, Nissan Engle, Michael Goldberg, Hans Hoffman, and others. Additionally, through the New Acquisitions exhibition, in which we showcased a few of the 600 treasures donated to the Museum over the last five years, we have captivated and educated a wide range of audience members who raise their expectations and artistic appetites ever higher, which we proudly seek to meet, engage, and surpass. Exquisite works by Rembrandt, Picasso, Dürer, and more within the collection allow us to exhibit the wealth of fine arts like no other small college museum ever could. The expansion of the Muscarelle speaks volumes; however, one has only to look and delight in the experience, and this is the simplicity yet brilliance of art. Through our successful programs, captivating lectures, and interactive community events, we educate and continue to inspire, enchant, and showcase the creative wealth new generations bring forth.

Terry Thompson, Chair
Board of Directors
With over 850 million media impressions, the Museum earned $5 million in publicity directly resulting from masterful exhibitions. A contributing factors was continued support from our regional media partners such as Virginia Gazette, The Daily Press, and npr.org. We’ve also had an explosion of social media.

Media impressions are calculated by the number of people who potentially read an article, watch a news report, or glimpse an ad. Each time the Museum is mentioned in the media, the potential audience is calculated extending our reach to a larger population on whom we may impact. Most of these media impressions are independently earned mentions, contributing in a colossal way to the public image of the Museum. The exponential growth of the Museum in the public eye sheds a favorable light on The College of William & Mary as well, increasing a shared prestige, which both institutions may proudly carry.
Museum members continue to be our most loyal supporters alongside The College. Support from patrons and community outreach fundraisers exponentially increased due to our inaugural wine auction. Donors have been more generous in their gift contributions as we continue to expand collections, exhibitions and programs.
Throughout FY11 the Museum proactively facilitated events for the Williamsburg and Hampton Roads communities. Community events made up the largest portion of attendance. Our collaboration with The College and fellow scholastic institutions generated significant attendance. Attendance spiked during exhibition openings in October and April. Rising attendance levels reflects the increasingly educational and qualitative programming that we continue to aspire to and produce.
While we welcomed two internationally acclaimed exhibitions, most of our exhibitions this past year were focused inward, celebrating the Museum collection and College colleagues. Several exhibitions allowed student curators to work diligently on the permanent collection of the Museum, contributing to the scholarly work in the Museum, and illustrating how the museum is a laboratory. About Face brought a fresh perspective to the Museum collection with the insights of our new curator Dr. John T. Spike. Finally, we closed the year with a retrospective of one of our esteemed colleagues Marlene Jack, a ceramics professor at William & Mary for over thirty years.
LOANS

We are thankful for the continuing generosity of our ongoing lenders. These ongoing loans significantly enrich the Museum permanent collection and allow William & Mary students and visitors to have a more meaningful experience. We look forward to over forty additional works from the Francesco and Oletta Lauro collection adorning the upstairs gallery in the future.

Numerous loans supported our eclectic exhibition schedule. Artists from around the world lent works for both the Envelopes and Berlin Wall photography exhibitions, while countless friends of the Museum lent works for Marlene Jack’s retrospective. These generous loans enabled the Museum to explore experimental architecture, life immediately following the fall of the Berlin Wall, and how ceramics can be functional and beautiful.

Ongoing Loans to the Museum

Anonymous Parent of W&M Student (2010)
Thomas D. Dossett and Associates
Frauken Grohs Collinson – Grohs Collinson Trust
Collection of Francesco and Oletta Lauro
The Owens Foundation
John T. and Michèle K. Spike

Traveling Exhibitions

*Beyond the Edge of the Sea: Diversity of Life in the Deep-Ocean Wilderness*
College of Earth and Mineral Sciences’ Museum and Art Gallery, Penn State, University Park, PA | Venue dates, February 20 - September 26, 2010
National Science Foundation, Alexandria, VA | Venue dates, April 1 - August 31, 2011

Museum Collection Outgoing Loans

Incoming Loans for Exhibitions
Organized by the Muscarelle Museum of Art

*Envelopes: Architect’s Unfinished Experiments with Building “Skins”*
September 17–October 24, 2010
Lenders: Pratt Manhattan Gallery (Christopher Hight), HouMinn Practice (Blair Satterfield and Marc Swackhamer), Indie Architecture (Paul Anderson), Weathers (Sean Lally), Michael U. Hensel and Defne Sunguroğlu Hensel, MEC Design (Mary Ellen Carroll), Philippe Rahm, Servo (Marcelyn Gow, Ulrika Karlsson, and Chris Perry), and Italcementi Group

*The Berlin Wall: Photographs for the Twentieth-Anniversary*
February 4–April 3, 2011
Lender: Bettina Flitner

*Marlene Jack: A Journey in Clay 1974-2011*
April 15, 2011–June 19, 2011
Lenders: Marlene Jack, Henry and Shirley Aceto, Philip Burcher, Miles and Marcial Chappell, Susan Donaldson, Douglas Glick, Clyde Haulman and Fredrika J. Teute, Tom Heacox, Martha Houle and Gene Spencer, Bob Leek and Deanna Rote, Nicole and William Santiago, Sentara Williamsburg Regional Medical Center, Mary M. Voigt, and Barbara Watkinson and Hans von Baeyer

ACQUISITIONS

We are indebted to the individual supporters who generously donate treasures from their prized collections to be enjoyed by Museum visitors. At the Muscarelle we feel privileged to provide a venue for these works, which in turn allow us to stretch our boundaries when framing works of creative genius and tailoring spaces and events. As the ambition to diversify and expand the arts available to students, members, and guests grows within The College, the Muscarelle continues to accept gifts that enrich the collection. We remain steady in our goal of solidifying the symbiotic relationship between artistic awareness and shared knowledge in the form of brilliant exhibitions.

Susan Alyson
American Abstract Artists, New York
American Academy of Arts and Letters, New York
David Brashear
Gene A. and Mary A. Burns Bequest
Joseph C. French, Jr.
Rene A. Henry
Family of Edwin C. and Helen O. Kellam
Ralph and Doris Piper Lamberson Memorial Endowment Fund
David Libertson
Phyllis Rosenzweig
J. Barnett Shepherd
Mary Sacco
Patricia R. Van Zandt
Nicholas A. and Bonnie L. Vrettos
Christian Vinyard
Alan Wallach
Charles M. Young

A detailed listing of all acquisitions is available in our online annual report at www.wm.edu/muscarelle/annualreport.
2010.025  
**MELLAN, CLAUDE**  
*Le Sainte Face (Veronica’s Veil)*, 1649  
Engraving  
Purchase, Ralph and Doris Piper Lamberson Memorial Endowment Fund

2010.026  
**Attributed to GUÉRIN, JEAN-BAPTISTE PAULIN**  
*L’arrestation de Charlotte Corday (The Arrest of Charlotte Corday)*, 1810 - 1830  
Oil on canvas  
Gift of Patricia R. Van Zandt

2010.027  
**DÜRER, ALBRECHT**  
*The Sudarium Displayed by Two Angels*, 1513  
Engraving, Meder (b)  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.028  
**CARRACCI, ANNIBALE**  
*The Madonna of the Swallow*, 1587  
Engraving printed with tone on laid paper  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.029  
**RICHTER, GERHARD**  
*Mao*, 1968  
Color collotype on light-weight, ivory wove paper, edition of 478  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.030  
**CHAMBERLAIN, SAMUEL**  
*Harkness Memorial Tower*, 1933 - 1934  
Drypoint  
Gift of Christian Vinyard

2010.031  
**CHAMBERLAIN, SAMUEL**  
*The Sunlit Tower, Colmar*, 1928  
Drypoint  
Gift of Christian Vinyard

2010.032  
**CHAMBERLAIN, SAMUEL**  
*Davenport College*, 1934  
Drypoint  
Gift of Christian Vinyard

2010.033  
**CHAMBERLAIN, SAMUEL**  
*Pierson College*, 1934  
Drypoint  
Gift of Christian Vinyard

2010.034  
**HOCKNEY, DAVID**  
*The Atelier March 17th 2009*, 2009  
Inkjet print on paper, 13/30  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.035  
**GORORDANO, LUCA**  
*The Three Maries at the Tomb*, Mid-17th Century  
Oil on canvas  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.036  
**MAJUMDAR, SANGRAM**  
*Home*, 2008  
Oil on linen  
Gift of the American Academy of Arts and Letters, New York; Hassam, Speicher, Betts and Symons Funds, 2010

2010.037  
**STUART, GILBERT**  
*Portrait of Robert Shaw of Terenure [1774 - 1849], 1787 - 1792*  
Gift of Edwin C. and Helen O. Kellam and Family

2010.038  
**WILLIAMS, KEITH SHAW**  
*Still-life*, 1938  
Gift of Edwin C. and Helen O. Kellam and Family

2010.039  
**MEYER, HENRY after SIR THOMAS LAWRENCE [1769 - 1830]**  
*Benjamin West*, 1813  
Stipple engraving on paper  
Gift of Nicholas A. and Bonnie L. Vrettos

2010.040  
**MEYER, HENRY after MOSES HAUGHTON THE YOUNGER [1773 - 1849] after SIR JOSHUA REYNOLDS [1723 - 1792]**  
*Sir Joshua Reynolds*, 1809  
Stipple engraving on paper  
Gift of Nicholas A. and Bonnie L. Vrettos

2010.041  
**WALMSLEY, WILLIAM AUBREY**  
*Print Black Ink*, 1964  
Lithograph, 7/7  
Gift of Mary Sacco

2010.042  
**WALMSLEY, WILLIAM AUBREY**  
*Stecker’s Ol’ Man*, 1963  
Lithograph, 31/35  
Gift of Mary Sacco

2010.043  
**WALMSLEY, WILLIAM AUBREY**  
*Ding Dong Daddy Ascending*, 1973  
Color lithograph, 1/14  
Gift of Mary Sacco
<table>
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<th>Number</th>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Fifteen Foods, 1972 &lt;br&gt;Color lithograph, 14/15</td>
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<td>2010.045</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> #13 Ever Ever, 1960s &lt;br&gt;Color lithograph, 13/15</td>
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<td>2010.046</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> #7-11, Late-1960s &lt;br&gt;Color lithograph, 9/15</td>
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<td>2010.047</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Death By Art, 1987 &lt;br&gt;Color lithograph, 6/14</td>
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<td>2010.048</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> No Fault Art, 1978 &lt;br&gt;Color lithograph, 11/14</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Shampoo, 1979 &lt;br&gt;Color lithograph, 12/14</td>
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<td>2010.050</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> In 9x2 Pox Pitstop, 1992 &lt;br&gt;Color lithograph, 13/14</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> If Eye Were a Fly, 1990-1991 &lt;br&gt;Color lithograph, 14/14</td>
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<td>2010.052</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Meat Bye Products, 1976 &lt;br&gt;Color lithograph, 14/14</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Kiss and Tell, 1988 &lt;br&gt;Color lithograph, 12/14</td>
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<td>2010.054</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Art for Dummies, 1997 &lt;br&gt;Color lithograph, 14/14</td>
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<td>2010.055</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Your Mother Wears Boxer Shorts (U Cannot Escape), 1994 &lt;br&gt;Color lithograph, 14/14</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> It’s to be Expected, 1992 &lt;br&gt;Color lithograph, 15/15</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> In Orbit-Also Stamps #0, 1970s &lt;br&gt;Color lithograph, 10/13</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> I’ll Have to Think a Day or Two, 1992 &lt;br&gt;Color lithograph, 5/14</td>
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<td>2010.059</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Grande Y Jugosa, 1982 &lt;br&gt;Color lithograph, 9/14</td>
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<td>2010.060</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Oh Me, 1980 &lt;br&gt;Color lithograph, 13/14</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Death of Art Jessie #1, 1991 &lt;br&gt;Color lithograph, 3/14</td>
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<td>2010.062</td>
<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Hotlanta, 1996 &lt;br&gt;Color lithograph, 21/40</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Burned Out in the Swamp, 1997 &lt;br&gt;Color lithograph, 14/14</td>
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<td>WALMSLEY, WILLIAM AUBREY &lt;br&gt;<strong>Ding Dong Daddy</strong> Messy Jessie #2, 1992 &lt;br&gt;Color lithograph, 13/14</td>
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<td>Nancy Outside in July IV</td>
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<td>Piranesi’s 24 Colored Marks</td>
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<td>Portrait of Reverend Francis Prioleau Lee (1810 - 1847)</td>
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<td>Portrait of Sarah Ann Cooper Lee</td>
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<td>Tauromachy scene bowl</td>
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<td>Alcoa FHLLB Intersection</td>
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2011.040
BRASHEAR, DAVID
*Park Avenue South I*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.041
BRASHEAR, DAVID
*Park Avenue South II*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.042
BRASHEAR, DAVID
*PNC I*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.043
BRASHEAR, DAVID
*Port Authority I*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.044
BRASHEAR, DAVID
*PPG I*, 2008
Digital photograph on Kodak Endura paper
Gift of the artist

2011.045
BRASHEAR, DAVID
*Radian 1*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.046
BRASHEAR, DAVID
*Radian 2*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.047
BRASHEAR, DAVID
*Seven 3*, 2010
Digital photograph on Kodak Endura paper
Gift of the artist

2011.048
BRASHEAR, DAVID
*US Steel 9*, 2010
Digital photograph on Kodak Endura paper
Gift of the artist

2011.049
BRASHEAR, DAVID
*Westin 2*, 2009
Digital photograph on Kodak Endura paper
Gift of the artist

2011.050
BRASHEAR, DAVID
*Screen*, 10, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.051
ADAMS, ALICE
*Screen*, 10, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.052
ANUSZKIEWICZ, RICHARD
*CONCENTRIC II*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.053
BARNET, WILL
*DuluTh*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.054
BOOTHE, POWER
*Gait*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.055
BORETZ, NAOMI
*Trifolium*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.056
BROWN, MARVIN
*THE WELL HOUSE*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.057
BUSHNELL, KENNETH
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.058
COHEN, JEAN
*Up-Down*, 9/22, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.059
ECKSTEIN, RUTH
*Slopeed XXX*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists

2011.060
EVERTZ, GABRIELE
*HERALDIC TINCTURES*, 1997
Lithograph on Somerset Velvet paper, 96/100
Gift of the American Abstract Artists
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