

# LEONARDO DA VINCI

DRAWS RECORD CROWDS IN WILLIAMSBURG, BOSTON AND MEXICO CITY



# THE MUSCARELLE MUSEUM OF ART FOUNDATION

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### FRONT COVER:

A view of the long lines that greeted the Muscarelle's exhibition "Leonardo da Vinci y la Idea de Bellez" this summer at the Museo del Palacio de Bellas Artes, Mexico City.

### BACK COVER:

LUCA FORTE  
Italian, 1615-1670

*Apples and grapes in a basket with fish on a stone ledge, (detail) 2015*

Oil on canvas

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

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Tuesday - Friday 10 AM - 5 PM

Saturday & Sunday Noon - 4 PM

Closed Monday

Closed on most national holidays

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CURATOR  
John T. Spike, Ph.D.

HEAD OF COLLECTIONS &  
EXHIBITIONS  
Melissa Parris

SPECIAL PROJECTS ADMINISTRATOR  
HEAD OF SADLER CENTER ANNEX  
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## ADMISSION

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

Regular Admission: \$10.00

Admission may change during special  
exhibitions.

For more information,  
please visit our website,  
[Muscarelle.org](http://Muscarelle.org)  
or call 757.221.2700.

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## LETTER FROM THE DIRECTOR

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### Dear Supporters,

*Leonardo da Vinci and the Idea of Beauty* is being called internationally, “a cultural phenomenon”...and it was conceived, originated and organized by the Muscarelle Museum of Art.

We have been fortunate enough to continue to experience an embarrassment of riches, a fact which was drawn to the attention of the international art community in April. The Muscarelle reached a proud new pinnacle when prestigious London publication, *The Art Newspaper*, recognized us in a major article titled, “How the Muscarelle Became a Big Hitter Among American Museums (see the article at [muscarelle.org](http://muscarelle.org)). The international article was a look into how our Museum has generated groundbreaking exhibitions in recent years on Michelangelo, Caravaggio and now Leonardo...what can we possibly do next?

The show of original drawings by Leonardo da Vinci and Michelangelo, which was selected and catalogued by our Chief Curator, Dr. John T. Spike, drew a record crowd of over 60,000 viewers in just six weeks earlier this year at its inauguration at the Muscarelle.

After completion at the Muscarelle, the exhibition traveled to the Museum of Fine Arts, Boston, where it was seen by more than 100,000, before proceeding this summer to its last venue at the Museum of the Palace of Fine Arts (the Museo del Palacio de Bellas Artes) in Mexico City. The highlight of the exhibition was the *Study for the Head of an Angel* lent from the Biblioteca Reale in Turin, which Sir Kenneth Clark once described as “perhaps, I dare say, the most beautiful drawing in the world.”

The Mexican state authority for culture announced that more than 300,000, far more than expected, attended the exhibition between its opening in Mexico City on June 26th and the closing in early September. The national media in Mexico reported almost daily on the six-hour lines outside the museum and the enthusiasm of the visitors, despite the blazing summer heat, to see the first Leonardo show ever held in Central or South America.

I want to express my sincere gratitude for the commitment and dedication of the Museum staff, the MMAF Board, and all of our volunteers and supporters. The Muscarelle would not be able to accomplish these remarkable feats without the unwavering contributions of each group.

This spring the Museum has continued to develop as a laboratory for experiential, engaged learning. Another groundbreaking exhibition, *Matilda of Canossa and the Origins of the Renaissance*, which opened on Charter Day 2015, was the first exhibition

partnership with the William & Mary School of Law. Curated by Michèle K. Spike, this powerful exhibition is part of an international celebration of the artistic, legal, and political legacy of the fearless leader Countess Matilda of Canossa. The exhibition will travel and open at the Casa Buonarroti in Florence, Italy, in June 2016.

Many programs supported both of these exhibition including an opening night of these shows that saw 1500 College students visiting the Museum for a delightful and enlightening evening.

*Curating, Collecting, and Connoisseurship Seminar* (INTR 220) once again provided College undergraduate students with the rare opportunity to curate an exhibition resulting in *Curators at Work V*, which displays some of the most important new acquisitions to the permanent collection including two important Andrew Wyeth watercolors and an iconic Toulouse-Lautrec poster, among others, that are the firsts of their types to enter the Muscarelle collections.

Over the next year, the exhibitions at the Muscarelle will exemplify the breadth of offerings and versatility of our curatorial staff. Through the generosity of Sir Mark Fehrs Haukohl, the Muscarelle is fortunate to have the finest private Florentine Baroque collection in the United States on display in *Twilight of a Golden Age: Florentine Painting After the Renaissance* until January 17, 2016. *Faculty Show 13* will open on September 12, 2015 and will feature recent works of the studio art faculty and visiting instructors.

Looking ahead to 2016, on February 6th, the Muscarelle, will open the exhibition *Hiroshige's 53 Views of the Tōkaidō Road* from the Libertson Family Collection. For the first time ever, all three sets of Hiroshige's famous landscape woodblocks will be seen together. Also opening in conjunction with that exhibition will be *Light Works: A Century of Photography*, which examines the evolution of photography in the 20th century based on masterpieces of modern photography. Highlights of the collection of photography of the Muscarelle with augment this exhibition as well as important loans of famous photographs, some of which are destined to come to the Muscarelle collections.

We appreciate your continued support of the Museum and hope you will visit often to take advantage of our exciting programming. We challenge ourselves to see what we can bring to you next.

Aaron H. De Groft, Ph.D., WM '88  
Director & CEO  
Muscarelle Museum of Art  
Muscarelle Museum of Art Foundation

MUSCARELLE  
MUSEUM  
OF ART

at The College of William & Mary

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FALL/WINTER

15

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TWILIGHT OF A GOLDEN  
AGE: FLORENTINE  
PAINTINGS AFTER THE  
RENAISSANCE,  
MASTERWORKS FROM  
THE HAUKOHL FAMILY  
COLLECTION

April 18, 2015 – January 17, 2016

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FACULTY SHOW 13

September 12, 2015 – January 17, 2016

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HIROSHIGE'S 53  
STATIONS OF THE  
TŌKAIDŌ

February 4, 2016 – April 10, 2016

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LIGHT WORKS:  
A CENTURY OF  
PHOTOGRAPHY

February 4, 2016 – April 10, 2016

# HOW THE MUSCARELLE BECAME A BIG HITTER AMONG AMERICAN MUSEUMS

| April 2015  
By Hannah McGivern, Ben Luke



## Twilight of a Golden Age

FLORENTINE PAINTING AFTER THE RENAISSANCE  
MASTERWORKS FROM THE HAUKOHL FAMILY COLLECTION

EUROPEAN PAINTINGS  
FROM THE  
PERMANENT COLLECTION AND IMPORTANT LOANS



# LETTER FROM THE CHAIR

## Dear Friends,

I am delighted to write to you as the new Chair of the Muscarelle Museum of Art Foundation Board. Much has changed since my first tenure as Board Chair in the early 2000s and much of the credit for our success should go to our Director & CEO Aaron H. De Groft and his talented and dedicated staff.

In July 2015, the Museum celebrated the tenth anniversary of Aaron's tenure. Under his leadership the Museum has experienced remarkable growth and become a "Big Hitter Amongst American Museums." His peers recognized his success by his election into the highly selective Association of Art Museum Directors. Another great attribute has been his ability to attract such a talented group of professionals as staff, among them being our Assistant Director & Chief Curator world-renowned art historian, John T. Spike. For years now Aaron and John have worked tirelessly together to bring world-class exhibitions to William & Mary.

To attempt to fully quantify Aaron's successes at the Museum would be an impossible task, but in a small way I will try. In 2005 the annual attendance was 11,000 people. This year attendance was over 160,000 people. The budget in 2005 was \$375,000 and today it is \$3,500,000. Since 2005, the endowments which support the Muscarelle have quadrupled in size. We had 483 members then and now over 2000. Under Aaron and John's leadership, the Museum has produced eleven books in eight years and quadrupled its programs and events.

Under Aaron's leadership the Museum has fully integrated itself with the College. The Museum now serves as a vital resource for students and faculty members. The result is the Museum has become a laboratory of experiential and engaged learning.

I call on each of you to join me in congratulating Aaron on his remarkable tenure, and support him as he continues to strive to fulfill his grand vision for the Museum.

Now let me offer a few words regarding last year's accomplishments. Initially it is necessary to begin any recap of the past year by again congratulating

Aaron, John, and the rest of the Museum staff on a herculean effort that has catapulted the Muscarelle to unimaginable new heights. As you are aware, *Leonardo da Vinci and the Idea of Beauty* broke all attendance records while garnering national and international recognition for the Muscarelle.

In addition, our volunteer groups, the Friends of the Muscarelle and the Docents of the Muscarelle, must be praised for their tireless service in support of the Museum. In the past year, just over twenty dedicated docents contributed approximately 5,084 hours while providing 654 tours to guests of all ages. I encourage each of you who is local to Williamsburg to consider lending your support to one or both of these programs.

Staff members continued to innovate new ways to draw guests into the Museum. In the spring, the Museum hosted a dessert-themed student opening for the Leonardo Da Vinci exhibition. The Museum also hosted a new event, Yoga in The Galleries, where students and members of the local community participated in yoga sessions led by expert instructors.

*Wine & Run for the Roses* continued to be a great success, providing vital funding to power the dynamic offerings at the Muscarelle that I have mentioned. Another record-setting year for the event saw tickets sell-out while the event also attracted a record number of sponsorships. The weekend was capped with the inaugural *Bluegrass, Beer and Barbecue* event which engaged a number of new community members as well as students. I hope that each of you will become involved in this year's events on May 7 and 8, 2016.

With rapid proliferation of dynamic exhibition and programming offerings at the Muscarelle, now is the time to invest the resources to continue this growth for generations to come. The Foundation Board has resolved that the first step allowing our staff to continue this remarkable growth is to provide expanded and renovated facilities. New space will allow the Muscarelle to display more of its permanent collection and will also permit the staff to curate more and larger traveling exhibitions. At the same time, new teaching centers will allow engaging educational experiences for the College and Williamsburg communities. These changes will not only expand the Museum's role as a laboratory for experiential and engaged learning but will also enhance

the national prominence of the Museum and make it a year-round destination for visitors from far and wide.

With great confidence I announce that my dear friend, and fellow Trustee of the MMAF, David M. Brashear 'Hon '07 is now serving as Chair of the Capital Campaign. In October 2014 the first named gift for the Campaign was received. In honor of their generous commitment, the Wolf Gallery of the History of the College of William & Mary will be named in honor of Henry C. Wolf '64, J.D. '66 and wife Dixie Davis Wolf. We are also delighted to report that the College has just recently announced the largest gift in the history of the Muscarelle Museum as Joseph L. Muscarelle, Jr. and his wife Sharon Muscarelle have committed \$2.5 million for the expansion and renovation of the Museum. Their leadership is demonstrative of the continued commitment of the Muscarelle family over decades to the vision of a world-class art museum on the campus of William & Mary. I ask that each of you consider joining us with a gift, big or small, to support the expansion and renovation project at the Muscarelle.

Finally, my hope is that you will come to the Museum in the very near future and enjoy the many remarkable programs and experiences that the Muscarelle offers.

With great pride,



Ray C. Stoner, Esq., JD '71  
Chair, Board of Trustees  
Muscarelle Museum of Art Foundation

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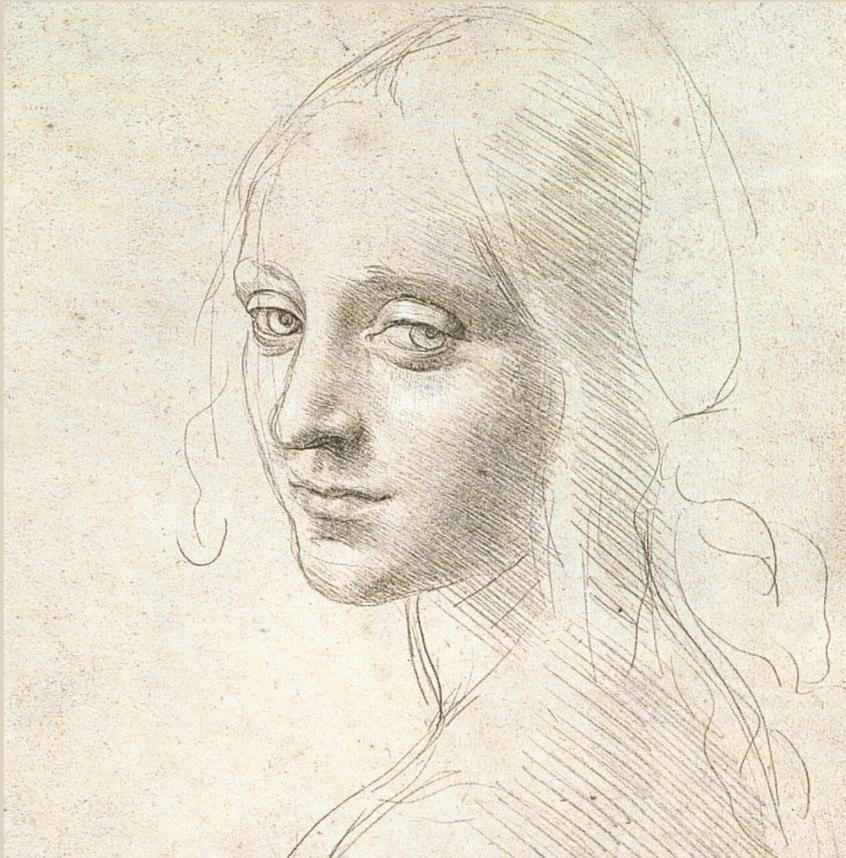
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# LEONARDO DA VINCI

## A CULTURAL PHENOMENON

LEONARDO DRAWS RECORD-BREAKING CROWDS IN WILLIAMSBURG, BOSTON, AND MEXICO CITY



VIEWED AT MUSCARELLE

OPENED  
**FEB 21**  
2015

CLOSED  
**APR 5**  
2015





In the spring of 2015 *Leonardo da Vinci and the Idea of Beauty* thrust the Muscarelle Museum of Art into the international spotlight once again. The exhibition which featured the remarkable scholarship of Dr. John T. Spike received the praise of media members and scholars from across the globe while setting records across all measurable statistics. The Muscarelle, and the greater Williamsburg community, also enjoyed the fruits of a number of new groundbreaking partnerships with local and international partners.

More than 63,000 visitors flocked to the Muscarelle in the six short weeks this exhibition was on view in Williamsburg. This number eclipses the previous Muscarelle attendance record of 53,000 visitors during the nine week run of *Michelangelo: Sacred and Profane*. The exhibition drew the attention of prestigious publications such as *The New York Times*, *The Washington Post*, *ArtDaily* and *BBC*. In April renowned London publication, *The Art Newspaper*, published a story exploring “How the Muscarelle Became a Big-Hitter Amongst American Museums.”

A number of new partners contributed to this astounding success. The Greater Williamsburg Chamber & Tourism Alliance along with the City of Williamsburg invested in advertising that successfully drew visitors from the DC Metropolitan area. For the first time in the history of the Museum, Colonial Williamsburg partnered with the Muscarelle to create a weekend vacation package; couples came from as far as Australia to enjoy the Colonial Capital and our Leonardo exhibition.

On April 15, Leonardo da Vinci’s birthday, *Leonardo da Vinci and the Idea of Beauty* opened in the prestigious Lois B. and Michael K.

Torf Gallery at the Museum of Fine Arts, Boston. While on view at the BMFA, while on view at the Museum of Fine Arts, Boston for 9 weeks, the exhibition drew over 11,000 visitors per week making it the most attended traveling exhibition at the Museum in the thirty years they have been tracking attendance. *The Idea of Beauty* edged out past record holder *Boston Loves Impressionism*.

A new international partnership was formed in June when *Leonardo da Vinci y la Idea de Belleza* (Leonardo da Vinci and the Idea of Beauty) opened at the Palacio de Bellas Artes, the leading art museum in Mexico City. The exhibition in Mexico City is accompanied by a Spanish language catalog written by Dr. John T. Spike and published by the Muscarelle Museum of Art. Visitors to the Palace Museum braved the pounding sun and summer heat in six-hour lines to view the exhibition. Attracting

more than 300,000 visitors in nine weeks, the Palace Museum accommodated the large crowds by remaining open for 72 straight hours before closing the exhibition to accommodate the large crowds.

*Leonardo da Vinci and the Idea of Beauty*, was the most successful endeavor of the museum to-date, with an unprecedented attendance by College students. The most successful endeavor of the museum to-date. During 2015, the efforts of the Museum staff, volunteers and supporters resulted in nothing short of an international phenomenon carrying the brand of the Muscarelle, and the College of William & Mary around the world.



# MATILDA OF CANOSSA

RECORD CROWDS GREET MATILDA AND THE EXHIBITION TRAVELS TO FLORENCE IN 2016





The Muscarelle Museum opened the international celebrations of the 900th anniversary of the death of Matilda of Canossa with the exhibition *Matilda of Canossa and the Origins of the Renaissance* and the anniversary year will close with the opening of the exhibition at the Casa Buonarroti in June of 2016.” Curated by Michèle K. Spike, the exhibition was the first-ever monographic exhibition dedicated to Matilda in the United States, it was also the first collaboration between the College of William & Mary Marshall-Wythe School of Law and the Muscarelle Museum of Art. The celebration of la Gran Contessa presented a stunning visual narrative of Matilda’s rich and diverse legacy through a mix of biographical text, modern day images, historical documents, and numerous artifacts.

Visitors to the exhibition appreciated the vivid portrait of this fascinating life which served as the medieval prologue for the Renaissance exposition in the Leonardo da Vinci show upstairs in the Museum. Matilda’s enduring presence in history extends far beyond law. A close ally and friend of Pope Gregory VII during the humiliation of the German King Henry IV, Matilda was able to break the German feudal hold of northern Italy. As a result, Matilda was able to unite the towns in her territory reviving travel, pilgrimage, and restoring some of the most

beautiful Romanesque monuments and cathedrals in Florence, Lucca, Mantua, and Pisa. Through her triumphs, Matilda laid the foundation for the Italian Renaissance and subsequently she was esteemed by Renaissance scholars, such as Michelangelo Buonarroti, whom proudly claimed to be a descendant of Matilda. After her death, Pope Urban VII commissioned famous Italian sculptor Gian Lorenzo Bernini to construct her tomb in St. Peter’s where she became the first woman entombed there.

Special attention was paid to the of importance Matilda’s particular significance on the campus of William & Mary, home of the first school of law in the United States. In 1088 Matilda founded the first law school in Europe for the purpose of reviving Justinian’s code of Roman law. Centuries later, Justinian’s code was studied by Thomas Jefferson, one of the most notable founding fathers of the United States. Jefferson studied law at the College of William & Mary under his professor George Wythe, who is also known to have possessed the Code. Justinian’s code played a pivotal role in the founding of the United States and formation of American democracy.

*Matilda of Canossa and the Origins of the Renaissance* will travel to Florence in 2016. The exhibition will feature an Italian-

language adaptation and be on display in the famed Casa Buonarroti, the ancestral home of renowned Renaissance artist Michelangelo. Pina Ragionieri, Director of the Casa Buonarroti, will contribute an essay to the catalogue which will be published in English and Italian.

VIEWED AT MUSCARELLE

OPENED  
**FEB 7**  
2015

CLOSED  
**APR 19**  
2015

# Twilight of a Golden Age

## FLORENTINE PAINTING AFTER THE RENAISSANCE MASTERWORKS FROM THE HAUKOHL FAMILY COLLECTION

The Muscarelle Museum of Art is proud to showcase the largest private collection of Florentine Baroque art in the United States in *Twilight of a Golden Age: Florentine Painting after the Renaissance*. The exhibition features more than twenty important Baroque paintings and sculptures of the 17<sup>th</sup> and 18<sup>th</sup> centuries, borrowed from the renowned Haukohl Family Collection. Director & CEO, Aaron De Groft summarized the importance of the exhibition, “If you wanted to see more paintings like these, you’d have to go to Florence to find more than a handful. It’s a unique opportunity to study the world of art and artists that rose up there after Leonardo and Michelangelo were gone.” The exhibition serves as a fitting bookend to the powerful exhibition which provided enlightenment to the foundation of the Renaissance, *Matilda of Canossa and the Origins of the Renaissance*, and *Leonardo da Vinci and The Idea of Beauty*, which displayed some of the finest examples of an artist widely considered seated at the pinnacle of the Renaissance.

During the Florentine Baroque period, which dated from the late sixteenth to early eighteenth century, Florence was a vibrant city which was full of color, science and fabulous paintings. The paintings that comprise the Haukohl Family collection are representative of this period utilizing vibrant colors and a brilliant utilization of shadows to portray dramatic scenes wrought with emotion. In the Press Preview, De Groft succinctly noted “This is as much about theater

as about painting. It’s color, emotion, gesture — it’s storytelling — all of it meant to grab you tight and pull you in.”

More than 35 years in the making, the collection is carefully curated by Sir Mark Fehrs Haukohl himself. At the core of this magnificent collection are its unique holdings of paintings by three generations of the prolific Dandini family. Cesare Dandini (1596-1657), a leading master of the early 17<sup>th</sup> Century, founded and perpetuated a dynasty of painters who explored classical themes personified by female figures, whose beauty was calculated to appeal to private collectors. Cesare developed a theatrical, idealized style, which subscribed heavily to verism — the belief that rigid representation of truth and reality is essential to art. He was the older brother of the painter Vincenzo Dandini (1609–1675) and his nephew, Pietro, was a pupil of Vincenzo. Pietro’s two sons, Ottaviano and Vincenzo, carried on the legacy each achieving great success as painters. The exhibition displays works from each member of this impressive family. The Dandini-style is polished and gives ample attention to the draftsmanship and design that came to be celebrated in Florence. In this exhibition the Dandini dynasty is delivered through compelling, colourful, and grandiose depictions of dramatic scenes, exploring religious, secular, and literary themes.

A special section of the exhibition, “Artists, Writers, and Academies,” is dedicated to the

lively culture of Florence under the rule of the Medici Grand Dukes. During this remarkable period more than ten pragmatic and influential artistic, literary, and scientific societies were founded. The gallery is dominated by four painted stucco larger-than-life portraits, by Antonio Montauti (1683-1746). The portraits are a homage to the Baroque’s Renaissance-predecessors Michelangelo, Machiavelli, Galileo and Marsilio Ficino. The centerpiece of this playful showcase is a treasure of Florentine 18<sup>th</sup> century painting, a harlequin jester scene, by Giovanni Domenico Ferretti (1692-1768), considered to be the most gifted Florentine artist of his century.

This exhibition is made possible through the generosity of the Haukohl Family Collection. A Resident in Houston, Texas, Sir Mark Fehrs Haukohl was born into a family of art collectors, who have always been patrons of the arts.

ON VIEW AT MUSCARELLE

OPENS  
**APR 18**  
2015

CLOSES  
**JAN 17**  
2016



PIETRO DANDINI  
(1646-1712)  
*Esther Before Ahasuerus*  
Oil on canvas  
34X57 1/6

THIS PAGE TOP RIGHT:  
Cesare Dandini  
(1596-1657)  
*Allegory of Musical Fame*, n.d  
Oil on canvas  
39 x 30 in.  
Octagnol

# HIROSHIGE'S 53 STATIONS OF THE TŌKAIDŌ

**H**iroshige's *Fifty-Three Views of the Tōkaidō Road* from the *Libertson Collection* will feature a pristine condition loan of all three editions of *Hoeido Tōkaidō*, by Japan's celebrated ukiyo-e artist Ando Hiroshige. The focal point of this exhibition will be a complete set of the Hiroshige's *Hoeido Tōkaidō*. In addition to this celebrated series, the exhibition will also feature several of Hiroshige's other interpretations, including a complete *tate-e* or "upright" *Tōkaidō* (1855) set, as well as other *ukiyo-e* artists' interpretations of this critical thoroughfare.

The Tōkaidō road was perhaps the most important of the "Five Roads" created during the Edo era and Hiroshige's fifty-three views represent an important anthropological study of the role the road played in Edo-era Japanese culture. Established as early as 701, the Tōkaidō road traced the eastern coastline of Japan. Cutting across mountains and rivers, by 1689 fifty-three distinct stations connected the Eastern Capital of Edo, the seat of the Shogun, to Kyoto, the Imperial capital.

While novels and guidebooks, paintings and prints, extolled the adventures of life on the road long before the *Hoeido Tōkaidō* (1831-1834), Ando Hiroshige's (1779-1858) 55-piece set of woodblock prints captures the flow of culture, goods, and policies as never before. With a lyricism of color and form, a palpable warmth, and an intimate sympathy to the human experience, Hiroshige presents the beautiful and the treacherous world of the Tōkaidō road. Through changing

seasons and viewpoints, Hiroshige's *Hoeido Tōkaidō* guides the viewer through each station, each veritable microcosm of Japanese culture, as they journey from Edo's *Nihonbashi* to the Sanjo Bridge in Kyoto.

The complete set is considered by many to be the seminal work of Hiroshige's famed career. The series met success not only in Japan, but also in Western countries demonstrating Japanese assimilation in the Edo era. The exhibition will draw this pristine collection of woodblock prints from the Libertson Family, owners of the leading East Asian Art Gallery on the East Coast of the United States. David Libertson is an Alumnus of the College and serves on the Muscarelle Museum of Art Foundation Board of Trustees.

Located on Madison Avenue in New York City, the Ronin Gallery offers an exquisite world of Japanese art, including a remarkable collection of thousands of woodblock prints from the seventeenth through twenty-first century. For over thirty years the gallery has specialized in ukiyo-e, Meiji, shin hanga, sosaku hanga and modern prints. The gallery also has a superb collection of fine Japanese paintings, netsuke, baskets, tsuba, lacquer and imari.

ON VIEW AT MUSCARELLE

OPENS  
**FEB 4**  
2016

CLOSES  
**APR 10**  
2016

RIGHT PAGE:  
ANDO HIROSHIGE  
Japanese, (1797-1858)  
*Kambara, from the Fifty-Three  
Stations of the Tokaido Road series,  
1832*  
Woodblock print  
Gift of Mr. and Mrs. Herbert  
Libertson

東海道  
五拾之次

蒲原

廣重画



FORTHCOMING EXHIBITION

# LIGHT WORKS: A CENTURY OF PHOTOGRAPHY

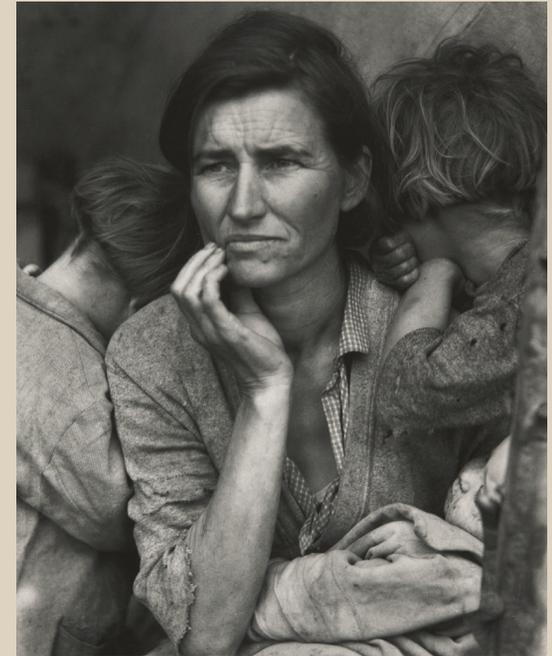
In the spring of 2016 the Muscarelle will showcase photographs which span the history of photography in the twentieth century from studies on animal locomotion to contemporary prints. *Light Works: A Century of Photography*, a traveling exhibition organized by the Kalamazoo Institute of the Arts, will open on February 6, 2015. Complementing the works from the Kalamazoo Institute will be iconic works from the permanent collection of the Muscarelle Museum of Art as well as important loans from notable private photography collectors.

*Light Works* will allow guests to examine the history and evolution of photography. More than any other medium, photography has straddled the disciplines of science and fine art. It has been a tool for scientific observation, an aid to painters, a means to document social history, and an artistic medium in its own right. Throughout its history, arguments have erupted about photography's proper function and form. Many museums did not begin to collect photography until later in the twentieth century. Still today, individuals who acknowledge the fine art status of black and white photography may question the artistic value of a color image. Early photography was the realm of mathematicians and inventors. Today, the medium is phenomenally accessible—widely used and distributed by professionals and amateurs for documentary and artistic purposes.

“The camera cannot lie” is an adage that may have originated from a popular, mid-19th century melodrama. Even before our era of digital manipulation, images presented far more seductive and complicated visions of the world than this adage acknowledged. And yet,

photography does retain a connection to its ability to create an accurate likeness. Eadweard Muybridge's photographs revealed unobservable truths about animal movement. Lewis Hine and Marion Post Wolcott exposed the daily realities of Depression-era Americans to tell a particular story. Concurrently, artists were also manipulating images to communicate intangible emotions and abstract ideas, from the romanticism of the Pictorialists to the composite allegories of Jerry Uelsmann. Throughout its short history, photography has continuously explored the spectrum that joins the promise of objective Truth with the subjective practice of Art.

Featured in this collection will be important works by photographers such as Alfred Stieglitz, Edward Curtis, Ansel Adams, Dorothea Lange, Diane Arbus, Richard Avedon and many other celebrated photographers will be included in this exhibition.



ON VIEW AT MUSCARELLE

OPENS  
**FEB 4**  
2016

CLOSES  
**APR 10**  
2016

TOP IMAGE:  
DOROTHEA LANGE,  
*Migrant Mother*, Nipomo,  
California, 1936, gelatin silver  
print.  
Collection of the Kalamazoo  
Institute of Arts; Gift of the Photo  
Guild

RIGHT PAGE:  
ANSEL ADAMS,  
*Leaf, Glacier Bay National  
Monument, Alaska*, 1948, gelatin  
silver print.  
Collection of the Kalamazoo  
Institute of Arts; Gift of Wm.  
John Upjohn



*Amelgum*

NEW EXHIBITION

# FACULTY SHOW THIRTEEN



Recent works of the teaching studio art faculty including visiting instructors and *emeriti* professors of The College of William & Mary will be featured in *Faculty Show 13*. This exhibition will highlight talents of the studio faculty in a variety of media including drawing, painting, printmaking, sculpture and ceramics. And we are pleased to announce that photographic works will also be included as the result of the newly developed photography program within the Department of Art & Art History.

The College of William & Mary was the first American university to create a department of fine arts and the Muscarelle Museum of Art was the first accredited university museum in the Commonwealth. This exhibition, a long-standing collaboration between the two departments, will showcase representations of each artist's current studio works. The following artists will

be included: William D. Barnes, David Campbell, Linda Carey, Lewis Cohen, Suzanne Demeo, Michael Draeger, Eliot Dudik, Michael Gaynes, Kathleen Hall, Mike Jabbur, Marlene Jack, Brian Kreydatus, John A. Lee, Jayson Lowery, Elizabeth Mead, Ed Pease, Nicole M. Santiago.

A lecture series in conjunction with the exhibition aptly titled *Faculty First Tuesdays* will be held on October 6 (Eliot Dudik), November 3 (Ed Pease), and December 1 (Elizabeth Mead). Talks by these participating artists will feature topics as diverse as photography, architectural design and sculpture.

ON VIEW AT MUSCARELLE

OPENS  
**SEP 12**  
2015

CLOSES  
**JAN 17**  
2016



# FACULTY SHOW 13 W



# NEW ACQUISITION: LUCA FORTE



LUCA FORTE

Italian, 1615-1670

*Apples and grapes in a basket with fish  
on a stone ledge, (detail) 1630*

Oil on canvas

Acquired with funds from the Board  
of Visitors Muscarelle Museum of Art

Endowment 2015

Recently the Muscarelle Museum acquired a fine example by Luca Forte (ca. 1605-ca.1670), one of the most influential still life painters of the 17<sup>th</sup> century. *Still Life with Baskets of Fruit and Fish* was painted in Naples around 1630 in a dark, dramatic, natural and yet expressive style influenced by Michelangelo Merisi da Caravaggio. Only two other American museums have works by Forte in their collections, the Getty Museum in Los Angeles and the Ringling Museum of Art in Sarasota, Florida.

When the painting was first published in 1974, there was some discussion as to whether the attribution should be to the great Caravaggio himself, who pioneered the use of strong contrasts of light and dark. The meticulously melded brushstrokes and the polished surfaces of the fruits are distinctive to his follower, Luca Forte, and the attribution of this masterly still life has been universally recognized in subsequent publications and exhibitions.

Forte's life and career in Naples are little documented except for two letters that the artist sent in September of 1649 to Don Antonio Ruffo, an important collector in Messina, in which Forte mentions a still life valued at two hundred ducats, an impressive sum of money. In some notarial documents, Forte is recorded as a witness to transactions alongside other prominent artists in the city, including Aniello Falcone, who also worked in the style of Caravaggio. Their connection is confirmed by a 17<sup>th</sup>-century inventory of the Neapolitan palace of Ferrante Spinelli, Prince of Tarsia, which lists a picture in which Forte painted the flowers and fruit while Falcone was responsible for the figures. As the leading still life painter in Naples during the first half of the 17<sup>th</sup> century, Forte's works were found in the most important princely collections.

Caravaggio claimed that the foundation of his art was the imitation of nature; Forte demonstrates in this extraordinary picture that he has also assimilated another, equally important quality of Caravaggio's genius, the concentration on essentials. The selection of only three elements -- apples, grapes, and fish -- seen plunged into darkness, and the emphasis on the items that project forward into the viewer's space from the ledge are inspired by the baskets and fruits that Caravaggio and his followers typically painted in the subject, *The Supper at Emmaus*.

As befits his later generation, Forte has instilled the movement of the nascent Baroque into his composition but his arrangement is more remarkable for the isolation of the fruit and the fish in their halves of the picture. The Spanish qualities of this still life has often struck viewers; around this time, ca. 1633, Francisco de Zurbaran was painting his mystical still life of *Oranges and Lemons on a Table* (Norton Simon Museum, Pasadena). The representation of three elements associated with Christian doctrine suggests that Forte was similarly employing a disguised symbolism in which the fated apple recalls the Fall and original sin, for which the Eucharist grapes represent the antidote provided by Christ, the Redeemer- whose symbol is the fish.

*Still Life with Baskets of Fruit and Fish* comes to the Muscarelle Museum with a distinguished provenance, first, from the Silvano Lodi collection, Campione d'Italia, an outstanding collection of Italian still lifes in the last quarter of the 20<sup>th</sup> century, and afterwards in the collection of Baron Elie and Liliane de Rothschild in Paris.

# MEET THE NEW STAFF

**TERRI DRAKE**



In July 2015, the Muscarelle welcomed the newest professional staff member, Terri Drake (W&M `89) who joins the Muscarelle staff in the role of Senior Accountant. After graduating from the College with her BBA in Accounting, Terri began a career in accounting serving a number of non-profit and for-profit companies during which time she earned her CPA. In her time immediately preceding joining the Muscarelle, Terri served in the same role for Riverside Hospital. Terri is excited to return to the Muscarelle where she worked as a student intern during her time as a student at the College

**SARAH TEW**



Sarah Tew has recently joined the Muscarelle staff as the 2015-2016 Registrar's Fellow. Sarah graduated from New College of Florida this spring with a double major in classics and art history and also presently serves as a research assistant for the Schoenberg Institute for Manuscript Studies at the University of Pennsylvania. Previously, she was a teaching assistant at New College of Florida as well as a registration intern at The John and Mable Ringling Museum of Art in Sarasota, Florida.



INSIDE  
MUSCARELLE



This past May, the Muscarelle was proud to host our Fifth Annual *Wine & Run for the Roses* auction on Derby Day. The fifth Event was another remarkable success, which was able to set numerous new fundraising records thanks to the generosity of our supporters and community partners.

Set on another beautiful spring day in eastern Virginia, the auction set new records for individual and corporate sponsorships. We would like to extend a warm thank you to our wonderful presenting sponsors, Riverside Doctors Hospital, for their generous support in making this wonderful event come to fruition. In 2015 the Muscarelle was proud to announce a sold-out event for the first time.

The auction has rapidly grown to what is now a three day event. Beginning on Thursday, the event featured three ultra-exclusive dinners featuring the finest local cuisine paired with rare wines from around the world. On Saturday guest's excitement was palpable with feverish bidding in an exciting live auction featuring rare wine, spirits and exciting lifestyle lots. As always, the event featured a silent auction, gourmet food, and a revised curated wine tasting selection. The auction also featured the most successful paddle raise event ever to support the Cultural Arts Experience, a Muscarelle program in partnership with

the Greater Williamsburg Women's Association providing engaging cultural experiences for local middle school students.

The weekend was capped off with the inaugural *Bluegrass, Beer, and Barbeque in the Burg* event presented with the support of the Williamsburg Chamber & Tourism Alliance. This year's bluegrass festival featured live music by local sensations More Perfect Jones and five different regional barbeque flavors.

As always, the Muscarelle Museum must extend its sincere gratitude to the Wine & Run for the Roses Committee co-chaired by Tom Gillman and TJ Cardwell for providing tireless service and expert leadership for the event. The Committee constantly and successfully strove to increase support for the event and improve the experience of every guest over the weekend.

All proceeds from the weekend provide invaluable support for the programs and exhibitions at the Muscarelle Museum of Art. We hope that you will join us for one of the many events featured as part of what will surely be the best weekend yet, the Sixth Annual *Wine & Run for the Roses* weekend May 7, 2016!





# INSIDE MUSCARRELLE



# CAPITAL CAMPAIGN

## GIFTS FROM THE MUSCARELLES AND WOLFS

“

**THE PORTION OF THE WOLF'S GIFT THAT WILL BENEFIT THE MUSEUM IS A TREMENDOUS INFUSION OF SUPPORT FOR OUR GOAL TO ACHIEVE A LARGER, EXPANDED FACILITY.**

*(Dr. De Groft in press release)*

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The Muscarelle is thrilled to have received multiple generous donations put forth for the continued planning and execution of the Capital Campaign project. The Capital Campaign initiative will aid in building an even brighter future for the Muscarelle Museum of Art in both collection opportunity and space.

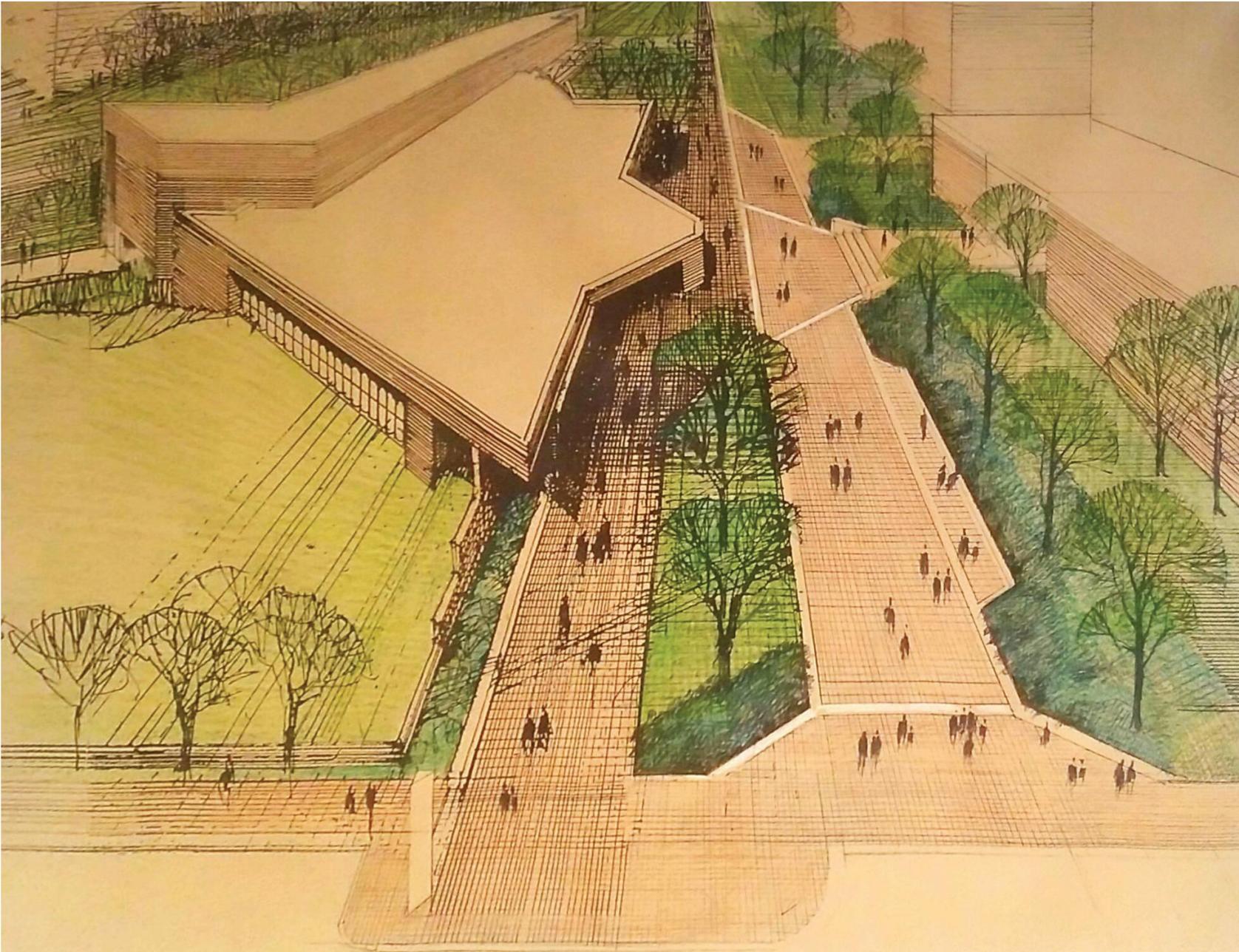
In September 2015 the College of William & Mary announced the largest gift in the history of the Muscarelle Museum of Art. Joseph L. Muscarelle, Jr. and his wife Sharon Muscarelle have committed \$2.5 million for the expansion and renovation of the Museum. This generous commitment is representative of the continued commitment of the Muscarelle family to ensuring that the College community has continued access to a world-class teaching Museum.

In addition, this past year, the Muscarelle has graciously received an incredible donation made by couple Henry C. Wolf and wife Dixie Davis Wolf. As part of a large 3 million dollar pledge to the College, 500,000 dollars were dedicated for the development, construction, and maintenance of the Wolf Gallery of History at the College of William & Mary. The couple

has held a long history of service and support to the College of William & Mary School of Law as well as the Muscarelle Museum of Art. Henry Wolf is an alumnus of the college in both his undergraduate program (64') and law school degree (66'). Dixie Wolf was declared an honorary alumnus of the college in 2010 for her outstanding support and service as a trustee for the College of William & Mary Foundation and the Muscarelle Museum of Art Foundation.

The Wolf Gallery at the Muscarelle Museum of Art will be a space in which to reflect on the history and legacy of William & Mary, including many historic artifacts and new acquisitions. The space, which President Taylor Reveley states "that will illustrate William & Mary's impact on America," will also catapult The Muscarelle into a period of growth and renewal, providing the museum with ample opportunity to grow with new exhibitions, artworks, and community outreach initiatives.

INSIDE  
MUSCARELLE



Kinnamon Plaza at the Muscarelle Museum College of William and Mary November 4, 1988



JAMES MONROE  
April 28, 1758- July 4, 1831

Alumnus of The College of William & Mary  
5th President of the United States

Statue is located  
on the Historic Campus  
of the College of William & Mary  
Chartered 1693  
Williamsburg, Virginia

Gordon S. Kray '73, Sculptor

A majestic bronze statue has been erected on the campus of William & Mary as part of a larger effort to increase the appreciation and understanding of important alumnus, President James Monroe. The arrival of the statue, and its official unveiling, took place on the eve of Monroe's 257th birthday, which fell on April 28, 2015. Carroll '62 and Patty '62 Owens were the impetus behind this memorialization of one of William & Mary's greatest alumni.

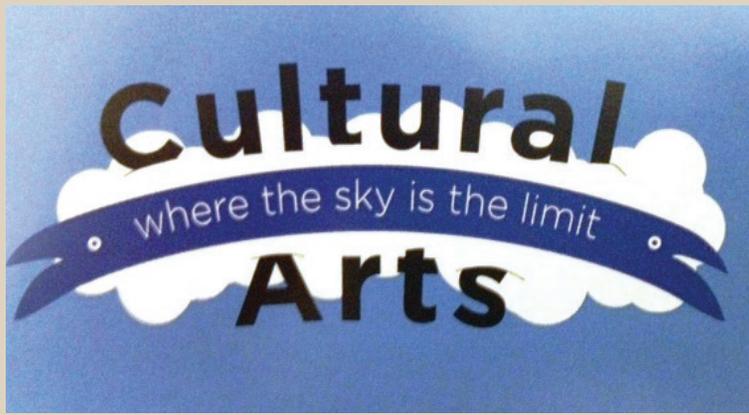
"James Monroe was an early national leader of compelling ability and accomplishment who has been somewhat lost to history, even to his own alma mater. We are about to remedy this lapse on our own campus with a magnificent new statue of President Monroe," said Taylor Reveley, president of William & Mary. "The statue will speak to the importance of this alumnus to the United States, the international order and William & Mary."

While there are other statues and busts of Monroe, William & Mary's statue is unique because of the frieze around its base depicting important milestones in his life. Eight panels show scenes such as Monroe leading the assault at the Battle of Trenton, his extensive experience as diplomat and ambassador, as secretary of war, and as president of the United States. "The statue tells the story of James Monroe's life, and I hope that the students will benefit from that and really feel a sense of pride in their college," said Patty Owens.

The sculptor, Gordon Kray '73, has worked on several other high profile sculpted monuments, including a bronze portrait of John Paul II and a statue of Pierre L'Enfant, which is located in the National Statuary Hall in the U.S. Capitol. Kray also sculpted statues of Chief Justice John Marshall and George Wythe, both located on the grounds of William & Mary's campus.

Staff members from the Muscarelle collaborated on the design and installation of this important sculpture. Patty Owens, along with the sculptor, Gordon Kray, both have served multiple terms on the Muscarelle Board.





# INSIDE MUSCARELLE



## INSPIRED: 3 X 3!

What does it mean to be inspired? Twenty-eight local middle school students from diverse backgrounds explored this concept during June 15-19 as part of the 2015 Cultural Arts Experience.

Program instructors, Charlene Smith and Marie White, assisted by William & Mary faculty members Leah Glenn and Dr. Hermine Pinson, introduced students to the artwork of three African American artists---Elizabeth Catlett, Martin Puryear and John Woodrow Wilson. The week-long curriculum explored the artistic expression of these artists through the media of art, dance and poetry. Thus giving us the title for the program INSPIRED: 3 X 3!

Students created a signature artwork which reflected their individual life experiences and

future ambitions under the guidance of renowned artist and educator Steve Prince. Steve and his daughter Imani Prince assisted CAE students in carving woodblocks inspired by their life experiences. Each student then made a print from their woodblock. At the end of the week the woodblock prints were assembled into a single "community" work of art entitled "Higher Love." The finished piece was unveiled on the last day of the program to parents, guests and museum staff. "Higher Love" was displayed at the Muscarelle throughout the summer.

The success of the 2015 CAE is due to the on-going partnership between the Muscarelle Museum of Art and the Greater Williamsburg Women's Association (GWWA). Adjunct curator, Dr. Danielle Moretti-Langholtz coordinated the program on

behalf of the Museum. Sue Wilson and Marilyn Taylor organized the Greater Williamsburg Women's Association (GWWA) members and volunteers in contributing to the planning and running of the CAE.

Special thanks are due to Riverside for their sponsorship and to those who made financial contributions to support the 2015 Cultural Arts Experience at the museum's *Wine & Run for the Roses* Auction. Donors helped to make this year's CAE possible. All those associated with the arts experience thank you!

## Michael Winn



I am interning for the Collections department at the John & Mable Ringling Museum of Art in Sarasota, FL for one year. In addition I am currently working as a part time staff member for Admissions in the Visitor's Pavilion.

I had some extremely exciting opportunities in the short amount of time I have been here. My long term project is cataloging and photographing our Pre-Columbian collection. Additionally, I have participated in exhibition installation and de-installation, art handling of Old Master paintings, exhibition lighting, condition reporting on vintage photographs and fans, and even performed textile conservation cleaning on a 19th century carpet from the Ca'd'Zan.

In everything I find myself doing at The Ringling, I have done something at the Muscarelle in which I can draw on my experience or knowledge from. I feel so prepared for any and every task having had nearly two years' experience with the Muscarelle. I am excited to stay in touch with the staff and fellow interns who made the Muscarelle Museum a family, and I look forward to staying involved for the rest of my life.

Photo: Michael on the Loggia in the Ringling Courtyard

# INTERN

## Claire Tinsley

I interned in the events department at the J. Paul Getty Museum in Los Angeles, CA. The Getty, one of the largest and most visited museums in the country, is best known for its collection of European paintings and decorative arts from the Middle Ages to the 19th century. My position involved assisting with various events at the museum, from concerts to teacher workshops to exhibition openings.

While interning at the Muscarelle and the Getty are two very different experiences, I have no doubt the basic knowledge of museum workings I've gained at the former aided greatly in working at the latter. Hopefully, I can take what I learned at the Getty and apply it this fall to help the Muscarelle continue to be the wonderful institution that it is.

Photo: Claire at the main entrance plaza of the Getty



## Brooke LaRue

I am excited to be spending my summer working in the Private Sector Initiatives department at Americans for the Arts in New York. Throughout my internship I have gained a better understanding of the state of support for the arts across the country, and have been able to witness different ways communities are engaging with the arts. My time at the Muscarelle has granted me incredible experiences in arts administration, which I have been able to build off during my internship this summer. I am very thankful for the opportunities the Muscarelle has allowed me and for the meaningful support I have received from the staff.”

Photo: Brooke at the entrance to the Americans for the Arts



# SPOTLIGHT

## Laura Wood

This summer I worked for the renowned Spoleto Festival in Charleston, South Carolina. Approaching its 40<sup>th</sup> season, Spoleto is internationally recognized as America’s premier performing arts festival. I worked with the Department of Development as a Development & Special Events Apprentice. This job entailed the organizing and execution of 30+ lectures, VIP parties, galas and other events for the artists and donors involved in Spoleto. I am glad to have learned how much dedication and hard work (and sweat!) goes into pulling off events directly linked with the advancement of an arts institution with a mission not too unlike the Muscarelle’s.

The Muscarelle has provided me with countless opportunities to thrive in any arts institution. Specifically in regards to Spoleto, the Muscarelle has given me three years’ experience in directing events for William & Mary students as well as the skills necessary to communicate with high-level donors. I am excited to enter my fourth year at the Muscarelle with a renewed appreciation for all I am taught and provided through the generosity of our staff, board, donors and members.

Photo: Laura at the entrance gate to the Spoleto Festival’s main office in historic downtown Charleston



OCT  
6

RECENT WORK

**ELIOT DUDIK, VISITING ASSISTANT PROFESSOR**

Photographer, educator, and bookmaker, Eliot Dudik whose works explore the connection between culture, landscape, memory, and politics will discuss his recent photographic projects in the American South and beyond. Dudik is currently developing a photography program as a part of the Art and Art History Department at the College and was named one of Oxford American Magazine's 100 New Superstars of Southern Art as well as one of PDN's 30 New and Emerging Photographers to Watch.

NOV  
3

INCIDENTAL ARCHITECTURE AND  
THE MAKING OF PLACES

**ED PEASE, ADJUNCT INSTRUCTOR**

Using his own work as a point of reference, Edwin Pease, whose design work has been recognized with over a dozen awards from the Virginia Chapter of the American Institute of Architects, *INFORM Magazine*, and the Industrial Design Society of America, will examine the design of buildings and objects that are conceived to be an integral part of their particular context. Pease will discuss works that range in context from urban, suburban, and natural settings to exhibition spaces within a variety of building types.

DEC  
1

THE PREDICAMENT OF SCULPTURE

**ELIZABETH MEAD, DEPARTMENT CHAIR AND  
CLASS OF 1963 TERM DISTINGUISHED ASSOCIATE  
PROFESSOR OF ART AND ART HISTORY**

Elizabeth Mead, who is currently the chair and Class of 1963 Term Distinguished Associate Professor of Art and Art History at the College, will discuss the various roles of site, material, and process in sculpture as well as invite attendees to consider their relation to the beholder. Mead has been a visiting artist and artist in residence at numerous distinguished institutions, is a recipient of the Japan/US NEA Creative Artists Fellowship and the Theatre Communication Group/NEA Designer Fellowship, and her sculpture and drawings have been exhibited around the world.

SEPT  
17

**TWILIGHT OF THE RENAISSANCE**

**DR. JOHN T. SPIKE**

Join Dr. John T. Spike as he kicks off the 2015-16 Third Thursday Lecture series with an in-depth look at the Muscarelle Museum's lead exhibition this fall, 'Twilight of the Renaissance' which features masterworks of Florentine painting and sculpture from the Haukohl Family Collection. This is the exhibition that answers the question, 'After Michelangelo, what did Florence do for an encore?'

OCT  
15

**BEYOND BASICS: ONORIO MARINARI AND THE FLORENTINE BAROQUE**

**EVE STRAUSSMAN-PFLANZER  
ASSISTANT DIRECTOR OF CURATORIAL AFFAIRS/  
SENIOR CURATOR OF COLLECTIONS  
DAVIS MUSEUM AT WELLESLEY COLLEGE**

Eve Strausman-Pflanzer, Assistant Director of the Davis Museum at Wellesley College will explore the important role of Florence in 17th century art. By tracing the critical fortune of the Florentine Baroque, the seminal contributions of painters Carlo Dolci (1616–1687) and his cousin/pupil Onorio Marinari (1627–1715) will come to the fore. Based on paintings by Marinari presently on view at the Muscarelle Museum of Art, this talk will reconsider Florence as a center of artistic production and patronage in the period.

NOV  
19

**OF CANOSSA**

**MICHÈLE K. SPIKE**

In this benefit lecture, Michèle K. Spike takes us along the roads and valleys of Tuscany and the Apennines to find the remaining medieval monuments constructed by Matilda of Canossa (1046-1115). Some of these buildings and bridges were illustrated in the exhibition held earlier this year at the Muscarelle Museum, but there are many more. During the past summer, Michèle Spike published a complete guide, "An Illustrated Guide to the 'One Hundred Churches' of Matilda of Canossa, Countess of Tuscany" of which copies will be on sale in benefit of the Muscarelle Museum.

INSIDE  
MUSCA-  
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**THIRD THURSDAY  
RECEPTIONS  
SPONSORED BY**



Thank you to our corporate sponsors for making Wine and Run for the Roses 2015 a truly unique event.



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KAUFMAN & CANOLES



Save the Date! SATURDAY | MAY 7, 2016 | 2 PM



**MUSCA-  
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MUSEUM  
OF ART**  
at The College of William & Mary

**Muscarelle Museum of Art  
at The College of William & Mary**

Lamberson Hall  
P.O. Box 8795  
Williamsburg, VA 23187-8795

[muscarelle.org](http://muscarelle.org)