



# THE MUSCARELLE MUSEUM OF ART FOUNDATION

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ADJUNCT CURATOR FOR

NATIVE AMERICAN ART

Danielle Moretti-Langholtz, Ph.D.

## FRONT COVER:

Leonardo da Vinci, *Study for the Angel in the Virgin of the Rocks* [detail], ca. 1483, metalpoint on paper heightened with white on paper prepared with brown preparation  
Biblioteca Reale, Turin (Inv. 15572 recto)

## BACK COVER:

ANDREW WYETH

American, 1917 - 2009

*Barn Lamp*, 1955

Watercolor and scratching out on paper Purchase, Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

© Estate of Andrew Wyeth

## HOURS

SPECIAL HOURS

February 21 - April 5, 2014

See [muscarelle.org](http://muscarelle.org) for updates

Tuesday, Thursday & Friday

10 AM - 5 PM

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Wednesday

10 AM - 9 PM

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Saturday & Sunday

10 AM - 4 PM

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Closed Monday

Closed on most national holidays

## ADMISSION

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

Regular Admission: \$5.00

Special Exhibitions

Additional: \$5.00-\$10.00

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Admission may change during special exhibitions.

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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 of the Muscarelle,

It is with a great sense of pride that I write to you about what we have accomplished at the Museum, but maybe even more importantly about what we will accomplish next, both imminently and in the short future.

This fall, the Museum enjoyed a number of great advances, not least of which was our website revision. Our page is now more user-friendly and allows patrons to quickly access the events and exhibitions of the Muscarelle. The most notable new feature in this webpage is the electronic access to a significant portion of our collection. You may now explore the treasures of the Muscarelle permanent collection in the comfort of your own home with the click of a button.

Our exhibitions included a number of valuable collaborations and also featured rich educational programs. *21st Century Diplomacy: Ballet, Ballots and Bullets*, which was curated from a partnership with the prestigious *Diplomatic Courier*, the global affairs magazine in Washington DC and faculty in the Government department, Kay Floyd, examined the role of photojournalism in 21st Century diplomacy. It was on view through September 28, 2014. The partnership saw renowned photographer Sebastian Rich visit campus to participate in a First Tuesday panel lecture.

At the core of the Museum is still the mission to serve as a laboratory of experiential engaged learning. On October 16, 2014 the Muscarelle opened *Tree to Mountain: The Woodblock Prints of Toshi Yoshida*. The exhibition of Yoshida's prints was curated in conjunction with a College of William & Mary Seminar that allowed students from a variety of fields of study to curate the exhibition alongside professors Hiroshi Kitamura and Xin Wu.

The Muscarelle has renewed its place in the national and international spotlight with the announcement of *Leonardo da Vinci and the Idea of Beauty*, which is organized, curated and traveled by the Muscarelle and by our own Chief Curator, Dr. John T. Spike. The exhibition was previewed by renowned New York Times arts writer, Carol Vogel, in her November 28, 2014 column. Since then the exhibition announcement has received remarkable coverage, appearing in a number of publications from CNBC.com to LaRevista, a national magazine in Ecuador.

The exhibition will open to the public on February 21, 2015 and then travel to the Museum of Fine Arts Boston where it will open on Leonardo's birthday...which we call tax day...April 15th. This is a once in a lifetime opportunity because you can go no where in the world and see over twenty drawings by the great Leonardo, but then to have contrasting drawings by Michelangelo with which to compare...is simply impossible. On top of that to have a complete Codex on view and for the first time ever in the US to see a recently discovered self portrait of Leonardo in red chalk at the age of fifty three, makes this experience incomparable.

*Tuscan Countess: Matilda of Canossa and the Medieval Origins of the Renaissance* will open on Charter Day weekend in 2015 and marks our first partnership with the prestigious William & Mary School of Law. This exhibition highlights the monumental contributions of Matilda of Canossa both in Europe, and to our founding fathers in the United States. The exhibition also celebrates the 900th anniversary of the death of one of the most important women in western history who founded the first law school in Europe and by whose work made it possible for women to own property for the first time since ancient Rome.

Spring and summer guests will also have the opportunity to enjoy the fifth installment of the *Curators at Work* series in addition to an amazing and yet personal, collection of Old Master paintings in an exhibition, *Italian Baroque Paintings from the Haukohl Family Collection*. The Haukohl Family exhibition is made possible through the generosity of Sir Mark Fehrs Haukohl; the Haukohl Family Collection is the largest private collection of Florentine Baroque painting in the United States.

Our Fifth Annual *Wine & Run for the Roses* fundraising event will happen on Saturday, May 2nd on Derby Day. The wine auction has been remarkably successful in four short years and so many members of the Board and other volunteers are already hard at work improving the experience for all of our guests. We hope you will choose to join us at the event or support us through a sponsorship or donation. For more information, visit <http://501auctions.com/wrfrwineauction>.

We appreciate your continued support and look forward to seeing you at the Muscarelle often!

Sincerely,

Aaron H. De Groft, Ph.D., W&M '88  
Director

MUSCARELLE  
MUSEUM  
OF ART

at The College of William & Mary

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SPRING/SUMMER

15

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TUSCAN COUNTESS:  
MATILDA OF CANOSSA  
AND THE MEDIEVAL  
ORIGINS OF THE  
RENAISSANCE

February 7, 2015 — April 19, 2015

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LEONARDO DA VINCI  
AND THE IDEA OF  
BEAUTY

February 21, 2015 — April 5, 2015

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ITALIAN BAROQUE:  
PAINTINGS FROM THE  
HAUKOHL FAMILY  
COLLECTION

April 25, 2015 — January 17, 2016

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CURATORS AT WORK V

May 2, 2015 — August 16, 2015



There's only one  
*Leonardo da Vinci.*  
There's only one  
*Leonardo da Vinci*  
*Package.*

**Williamsburg Lodge, March 20-22, 2015.**  
For one *fantastico* weekend, you're invited to an *esclusivo* da Vinci experience from Colonial Williamsburg and the Muscarelle Museum of Art.

*Your Leonardo da Vinci Package\* includes:*

- Two nights' accommodations at an official Colonial Williamsburg hotel
- Saturday:
  - Three-course Italian dinner with wine pairings by Colonial Williamsburg Executive Chef Rhys Lewis
  - Intimate, after-hours curator tour of *Leonardo da Vinci and The Idea of Beauty*, plus dessert reception at the Muscarelle Museum of Art (transportation provided)
- Daily breakfast at your hotel restaurant
- Length-of-stay Colonial Williamsburg, Art Museums of Colonial Williamsburg including special event, and Muscarelle Museum of Art admission

**Don't miss this weekend of fine art, fine dining, and celebration. To reserve your experience, call 1-888-853-5119 or visit [colonialwilliamsburg.com/davinci](http://colonialwilliamsburg.com/davinci).**

*Colonial Williamsburg*

\*Based on double occupancy for a minimum two-night stay at a Colonial Williamsburg Hotel. Offer valid for stays March 20-March 22, 2015 on the Leonardo da Vinci Package. All rates vary by hotel, room type, arrival date, and length of stay; and do not include applicable taxes, service charges, levies, resort fees, gratuities, or surcharges, unless otherwise noted. Early departure fees may apply. Rates are subject to change. All offers are subject to availability at the time of reservation. Offers are not valid in conjunction with any other offer or contract and do not apply to groups.



LETTER  
FROM THE  
CHAIR

# Dear Friends of the Muscarelle Museum,

It is with great pleasure and excitement that I am able to write to you again. Once again the Muscarelle is in the national spotlight on the eve of another major exhibition. As we look forward to spring, the Museum has had a number of notable accomplishments during the first half of the year.

The Museum staff updated and improved the Muscarelle webpage. With its new look the form and function of the webpage has been improved. Most importantly, it is easier to see what is happening at the Museum and see a significant portion of the permanent collection with our new online catalogue.

This fall I had the pleasure of speaking to the Docents and the Friends of the Muscarelle Museum of Art. Both groups shared with me their enthusiasm and continue to labor tirelessly to ensure that visitors to the Muscarelle have exceptional experiences. Our docents provide tours, and important educational information for our exhibitions. The Friends have revived the beloved Music in the Galleries series, which features wonderful themed concerts for visitors of the Muscarelle.

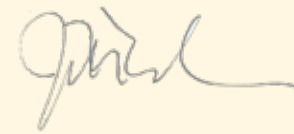
The board of trustees and the Museum staff recognize and applaud their efforts. I encourage every member of the Muscarelle community to experience one of these concerts.

The Board, in conjunction with the entire *Wine & Run for the Roses* committee, is planning the Fifth Annual *Wine & Run for the Roses* event under the leadership of co-chairs TJ Cardwell and Tom Gillman. The event is a vital source of funding that enables the Museum to continue to provide world-class exhibitions and programs. I hope that you will consider supporting the event as a sponsor, partner or volunteer. If you would like more information or to become involved, please visit the *Wine & Run for the Roses* webpage at <http://501auctions.com/wrfrwineauction> or contact [mmwineauction@gmail.com](mailto:mmwineauction@gmail.com). Be sure to

mark your calendars for this year's event, May 2, 2015.

We hope that you will continue to join us in our support for the Muscarelle which is a fantastic resource for the Williamsburg community and the College.

Sincerely,



Jill M. Lord, Ph.D, W&M '94  
Chair, Board of Trustees  
Muscarelle Museum of Art Foundation

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# LEONARDO DA VINCI AND THE IDEA OF BEAUTY



“One of the most beautiful drawings, I dare say, in the world.”  
–Sir Kenneth Clark

The Muscarelle Museum of Art proudly announced its next major exhibition in the *New York Times* on November 28, 2014. After that announcement, *Leonardo da Vinci and the Idea of Beauty* has already garnered attention from countless national new outlets such as CNBC.com and spread to international outlets like *La Revista*, the national news magazine of Ecuador. The exhibition, which is the follow-up to the blockbuster *Michelangelo: Sacred and Profane*, will focus on Leonardo's fascination with the beautiful and the ugly; the exhibition will open on February 21, 2015 and will remain on view through April 5.

*Leonardo da Vinci and the Idea of Beauty* will be comprised of more than twenty-five outstanding drawings. The exhibition will explore the sources and influence of Leonardo's philosophy of beauty as revealed in an unprecedented concentration of his drawings, lent from the Uffizi museum in Florence and the Biblioteca Reale in Turin, Italy, and as contrasted with eight original drawings by his greatest rival, Michelangelo Buonarroti, specially selected from the Casa Buonarroti in Florence.

Included in this exhibition will be the famed sketches in the *Codex on the Flight of Birds* and the delicate *Study for the Head of an Angel*, which two great scholars Bernard Berenson and Sir Kenneth Clark, regarded as one of Leonardo's most intriguing of drawings and Clark regarded as perhaps “the most beautiful drawing in the world.” While the emblem of this groundbreaking exhibition is the famous drawing from

the Uffizi which represents an *Old Man and Youth Seen in Profile*. This encapsulates Leonardo's obsession with the relentless natural destruction of beauty by time.

The theme of beauty was the abiding concern of the Italian Renaissance in both art and philosophy. Leonardo da Vinci was almost obsessed by the constant contrast between beautiful and ugly (*bello e brutto*) in the visual world. Unlike Michelangelo, who was an idealist, Leonardo found a hidden beauty even in the most unsightly of faces. In this sense, he foreshadowed the painter Caravaggio, who is known to have studied his texts. In Leonardo's *Treatise on Art*, nature is constantly cited as the ultimate authority, a synonym almost, for ‘divine.’

Leonardo da Vinci recorded countless observations on nature, biology, geology, and physical science on manuscript pages that are now mostly lost. Of the roughly twenty codices (bound manuscripts) that have survived, his *Codex on the Flight of Birds* is considered one of the most influential. A complete codex, or early book, is so rare that less than twenty written by Leonardo remain in the world today. Leonardo da Vinci has long been credited with some of mankind's earliest progress towards human aviation and he is often cited as an informational and inspirational source for the Wright brothers.

Leonardo wrote more than 35,000 words and created more than 500 sketches dealing with flying machines, the nature of air, and bird flight. Perhaps the most notable of these musings, the “*Codex on the Flight of*

*Birds*,” will be an integral part of this exhibition. The codex is rarely displayed outside of Italy.

A singular rarity within the *Codex on the Flight of Birds*, exhibited for the first time in the United States, is the newly discovered self-portrait of Leonardo at age 53. Hidden behind his characteristic mirrored script, the red chalk self-portrait will be revealed in this exhibition and describes how Leonardo really saw his famously handsome features.

*Leonardo da Vinci and the Idea of Beauty* has been curated by John T. Spike, assistant director and chief curator at the Muscarelle Museum of Art. Organized by the Muscarelle Museum of Art, the exhibition was conceived in partnership with the Museum of Fine Arts, Boston that will be the second and only other venue for the exhibition. It will be on view in Boston from April 15 through June 14, 2015. *Leonardo da Vinci and the Idea of Beauty* is the second major Renaissance exhibition shared between the museums in the American colonial capitals of Williamsburg and Boston, following on the acclaimed success of *Michelangelo: Sacred and Profane, Masterpiece Drawings from the Casa Buonarroti* in 2013.

OPPOSITE PAGE, FAR LEFT:  
Leonardo da Vinci, *Study for the Angel in the Virgin of the Rocks* [detail], ca. 1483, metalpoint on paper heightened with white on paper prepared with brown preparation Biblioteca Reale, Turin (Inv. 15572 recto)

OPPOSITE PAGE, TOP RIGHT:  
Leonardo da Vinci, *Youth in Profile* [detail], ca. 1500-1505, red chalk on paper Istituti museale della Soprintendenza Speciale per il Polo Museale Fiorentino (Inv. 15572 recto)

OPPOSITE PAGE, BOTTOM RIGHT:  
Leonardo da Vinci, *Head of a Girl* [detail], ca. 1500-1510, red chalk on paper prepared with red ground Biblioteca Reale, Turin (Inv. 15586)

ON VIEW AT MUSCARELLE

OPENS  
**FEB 21**  
2015

CLOSES  
**APR 5**  
2015

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# MATILDA OF CANOSSA & THE ORIGINS OF THE RENAISSANCE

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In February 2015, the Muscarelle Museum of Art, in its first collaboration with the Marshall-Wythe School of Law at the College of William & Mary will open *Tuscan Countess: Matilda of Canossa and the Origins of the Renaissance*. The monographic exhibition will be the first ever dedicated to Matilda, one of the great leaders and women of the Middle Ages. The exhibition will be curated by Michèle K. Spike, noted biographer of Matilda of Canossa and adjunct professor of law at the Marshall-Wythe School of Law.

Opening on Charter Day 2015, this exhibition will begin a program of celebrations planned in Italy to honor the Countess on the 900th anniversary of her death on July 24, 1115. Following its inauguration at the Muscarelle Museum of Art, from February 7 to April 19, 2015, the exhibition will travel to the Casa Buonarroti Museum in Florence.

The exhibition will utilize a variety of media to highlight the legacy of Matilda of Canossa, which directly laid the economic, religious, legal and cultural foundations for the Renaissance in art and architecture that occurred in the centuries after her death. As visitors travel through the exhibition, they will be immersed in Matilda's legacy through documents, art and stunning photographs from the land and monuments Matilda shaped.

Matilda's enduring place in history occurs in 1077 beside her ally Pope Gregory VII during the humiliation of the German king Henry IV at her castle of Canossa. Her alliance with Rome broke Germany's feudal hold over northern Italy. The University of Bologna dates its foundation to 1088 and Matilda's invitation to Wernerius, called the "light of law", to teach Justinian's Code of Roman Civil Law and to train the men who would administrate the Italian towns, newly freed. Matilda also united the towns in her territory by reviving travel along the ancient Roman routes. Today, over one hundred cathedrals, country churches and hospitals date their foundation or restoration to Matilda's patronage.

The exhibition will demonstrate the importance of the study of Roman law to the development of law in the United States of America. Thomas Jefferson, then governor of Virginia, invited his professor, George Wythe, to teach law in Williamsburg in 1780 and the Marshall-Wythe School of Law dates its foundation. Jefferson's vision was to train "lawyers who would help the nation successfully complete the remarkable experiment in self-government." Wythe's students, which included Jefferson and Chief Justice John Marshall, formed "a disproportionate share of Revolutionary statesmen, dominated high offices in the new governments ...".

In their libraries, Jefferson and Wythe had copies of Justinian's *Digest* of Civil Law, including the first published copy printed in Florence by Torrentini in 1553. And among the legal issues Jefferson discusses in his voluminous correspondence are his views of Justinian's Code.

Matilda's legacy was esteemed through the Italian Renaissance and the great artist Michelangelo Buonarroti proudly claimed to be her direct descendant. The Barberini Pope Urban VIII commissioned Gian Lorenzo Bernini to sculpt her tomb in St Peter's. Bernini's bronze *bozzetto* of Matilda of Canossa, today in the North Carolina Museum of Art, will be a highlight of the Muscarelle exhibition.

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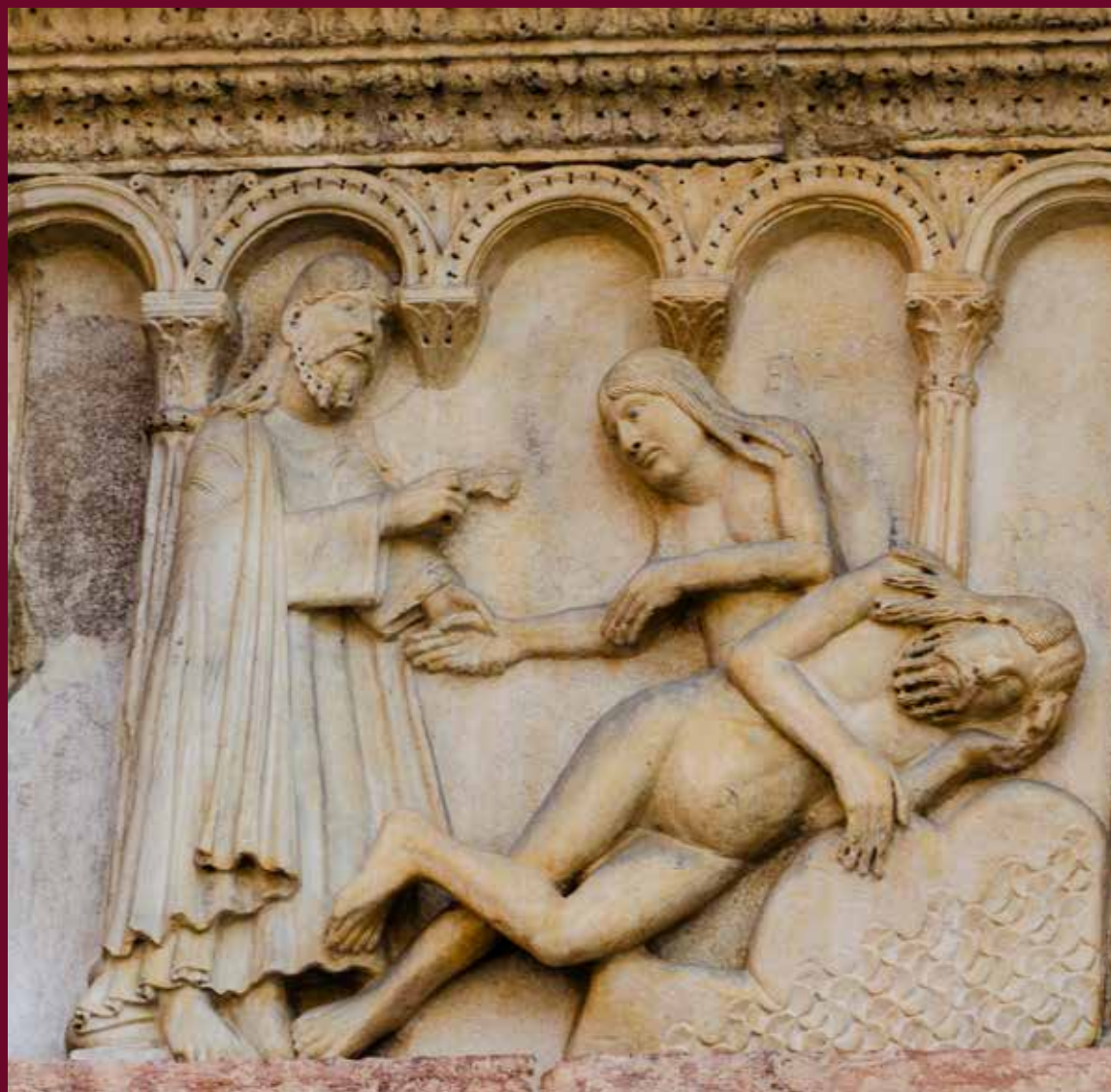
ON VIEW AT MUSCARELLE

OPENS  
**FEB 7**  
2015

CLOSES  
**APR 19**  
2015

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THIS PAGE LEFT:

Detail of signature from the document of donation by Matilda made at Villa Magisi on December 28, 1103 [1104], Archivio di Stato Firenze, Stroziano Uguccioni

THIS PAGE RIGHT:

*Willigelmo*, *The Creation of Adam and Eve and the Fall* from The Stories of Genesis, façade cathedral San Geminiano, Modena, c. 1106-1110. Marble

# ITALIAN BAROQUE: PAINTINGS FROM THE HAUKOHL FAMILY COLLECTION



ON VIEW AT MUSCARELLE

OPENS  
**APR 18**  
2015

CLOSES  
**JAN 17**  
2016

**T**his spring the Muscarelle Museum of Art will open the exhibition *Italian Baroque: Paintings from the Haukohl Family Collection*. Visitors to the Museum will be able to explore some of the finest examples of paintings and objects from the Florentine Baroque period.

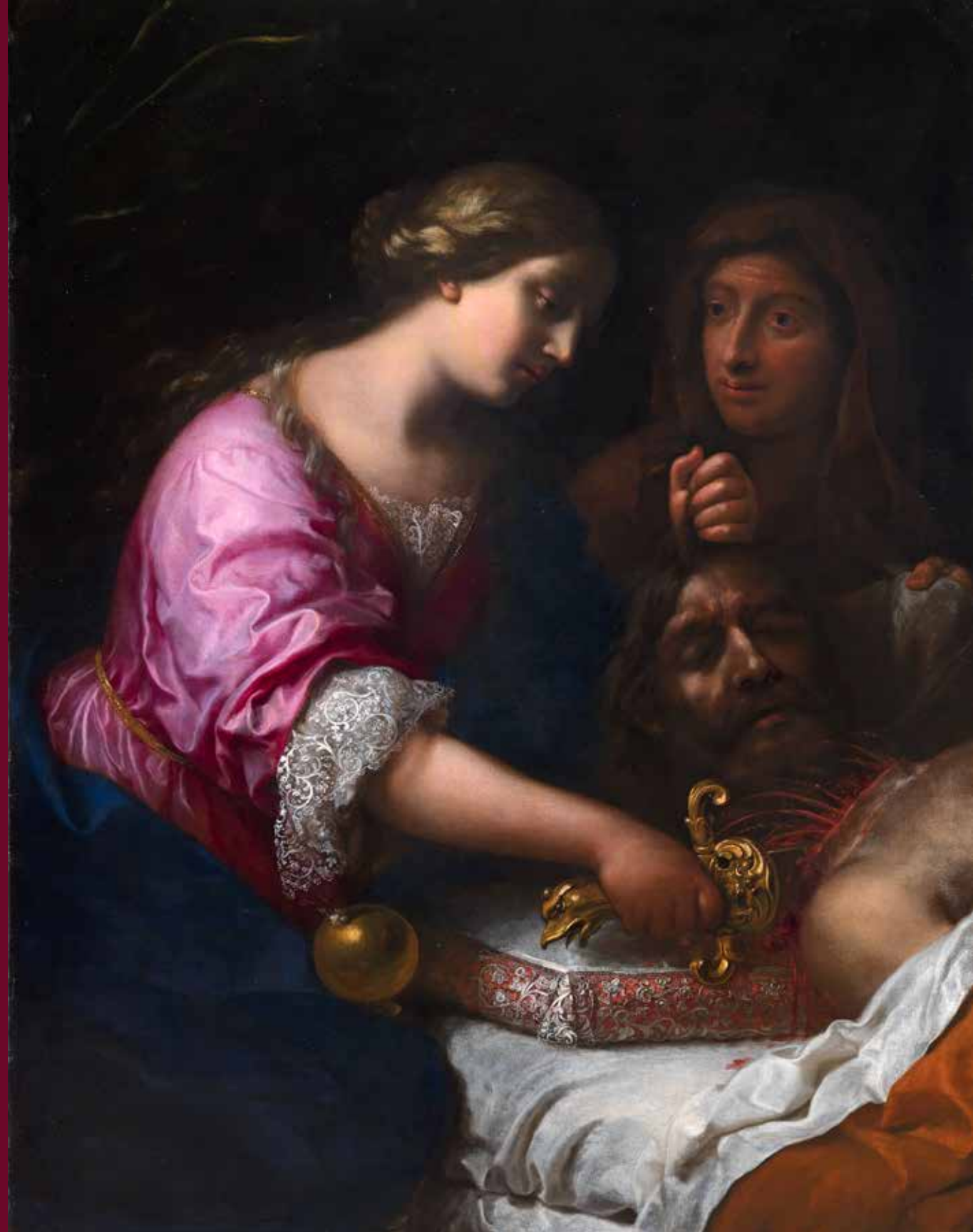
During the Florentine Baroque period which dated from the late sixteenth to early eighteenth century, Florence a vibrant city and culture was full of color, science and fabulous paintings.

The paintings that comprise this exhibition utilize vibrant color and a brilliant use of shadows to portray dramatic scenes wrought with emotion that quickly draw the viewer into the scene the artist is depicting.

The Haukohl Family Collection has been carefully curated by Sir Mark Fehrs Haukohl and this exhibition is made possible through his generosity. He is a patron of the arts who resides in Houston, Texas. Haukohl was raised in a family of collectors, his parents owns works on paper by Picasso, Rouault, and Moore. His own passion for collecting was ignited at a Parke-Bernet (now Sotheby's) Old Master painting sale where he purchased the first piece of his collection. *The Flagellation of Christ* by Taddeo Zuccaro. Today his collection has expanded to include a vast selection of images by contemporary female photographers.

OPPOSITE PAGE:  
PIETRO DANDINI  
Italian, 1646-1712  
*Esther before Ahasuerus*, n.d.  
Oil on canvas  
34 x 57 1/6 in.  
Haukohl Family Collection

THIS PAGE:  
ONORIO MARINARI  
Italian, 1617-1716  
*Judith with the Head of Holofernes*, n.d.  
Oil on canvas  
46 3/8 x 34 3/4 in.  
Haukohl Family Collection



# CURATORS AT WORK V





ON VIEW AT MUSCARELLE

OPENS  
**MAY 2**  
2015

CLOSES  
**AUG 16**  
2015

OPPOSITE PAGE:  
ANDREW WYETH  
American, 1917 - 2009  
*Barn Lamp*, 1955  
Watercolor and scratching out on  
paper, Purchase, Acquired with funds  
from the Board of Visitors Muscarelle  
Museum of Art Endowment  
© Estate of Andrew Wyeth

THIS PAGE LEFT:  
ANDREW WYETH  
American, 1917 - 2009  
*Fall Grasses*, 1955  
Watercolor and scratching out on  
paper, Purchase, Acquired with funds  
from the Board of Visitors Muscarelle  
Museum of Art Endowment  
© Estate of Andrew Wyeth

THIS PAGE RIGHT:  
FELIX BRACQUEMOND  
French, 1833 - 1914  
*Hiver (Winter)*, 1864  
Etching, Gift of the Carnegie  
Collection, 1973.066

Returning this spring is the innovative exhibition *Curators at Work*. This exhibition is the culmination of the *Curating, Collecting and Connoisseurship* seminar taught under the tutelage of Dr. John T. Spike. Fifth in the series, students are provided practical experience in museum activities, including primary source research using original works of art. Serving as a laboratory for experiential undergraduate learning, the exhibition primarily focuses on new acquisitions and seldom-seen significant works from the permanent collection of the Muscarelle Museum of Art.

Each semester, students from the *Curating, Collecting and Connoisseurship* course (INTR 490) at the College have the opportunity to step into the role of exhibition curators. Gaining curatorial training is a remarkable opportunity for the students and provides them with a significant advantage as they continue to graduate school,

careers at museums and in other fields throughout the art world. Students select the prints, drawings and paintings for the exhibition while researching and writing the catalogue entries that document the social and political context of individual works. This research serves as a foundation of knowledge about these works and benefits the Museum staff and outside researchers.

Students are also tasked with creating informative wall labels for the pieces they selected to include in the exhibition. Guests to this show will experience a wide array of works, which cover a broad spectrum of time periods, styles, and media. An illustrated exhibition catalogue, *Curators at Work V: Memoranda for the Curatorial Files* will be available for purchase at the Museum. The catalogue will feature student research about special works from the collection including the newly acquired Andrew Wyeth watercolors.



MUSCARELLE WINE AUCTION ON DERBY DAY

**WINE**  
run for the  
**& ROSES**  
2015

PRESENTED BY



**RIVERSIDE**



# WINE AUCTION ON DERBY DAY



PRESENTED BY  
 RIVERSIDE

## JOIN THE EXCITEMENT!

Don't miss the premier fundraising event in Williamsburg.

Fine & rare wine and extraordinary travel all at auction exclusively through this event!

Featuring a wine reception with fabulous fare, hat contest, race raffle and live, giant screen telecast of the Kentucky Derby.

**Laugh! Libate!**

**Lift your paddle for a great cause!**

Proceeds benefit the Muscarelle Museum of Art Foundation, a 501(c)3 organization.

For more information & to purchase tickets, visit: [501auctions.com/wrftwineauktion](http://501auctions.com/wrftwineauktion) or call (757) 221-6019 or email [mmwineauktion@gmail.com](mailto:mmwineauktion@gmail.com)

Purchase your tickets before April 1st to receive a value added package from local merchants

**SATURDAY | MAY 2, 2015 | 2 PM**

*Save the Date!*

# INSIDE MUSCA- RELLE



## MAKE AN IMPACT TODAY!

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

For more information, please contact Patrick Slebonick in the Annual Giving Office at 757.221.2703 or visit our website: [www.wm.edu/muscarelle/membership](http://www.wm.edu/muscarelle/membership).



# MUSCARELLE.ORG

The Museum's web presence was significantly enhanced when Muscarelle.org was launched in October of 2014. The website not only features a sleek modern design but also provides visitors with easier navigation along with several new features.

New scrolling banners provide one-click information on important events, exhibitions, and news stories from the Muscarelle. The homepage also features an up-to-date list of lectures and events at the Museum so that visitors can be sure to never miss the opportunity to participate in the vibrant cultural and intellectual programming at the Muscarelle. Visitors to the new webpage will be able to easily access the current hours of the Museum along with directions from any location.

Muscarelle.org makes it easier than ever to stay in touch and contact Museum staff. The Contact tab will bring visitors to an e-mail form which will automatically direct your questions to the appropriate staff member and ensure you receive a speedy and accurate response. One-touch buttons also provide access to the dynamic Muscarelle social media sites like Twitter, Facebook and our newest addition Instagram.

The most impressive feature of the new page is the new "Browse the Collection" function. Thanks to the hard work of the Collections staff and the web design team, visitors may now browse images and information on many of the most important works in the permanent collection. In time, the Museum looks forward to making the entire collection available in this format.

We encourage you to take the time to visit this page yourself and explore the endless number of new ways to engage with the Muscarelle from the comfort of your own home.

**UPCOMING EXHIBITIONS**

**Leonardo da Vinci and the Idea of Beauty**

Organized by the Muscarelle Museum of Art, this unprecedented selection of more than twenty-five masterpiece drawings by Leonardo da Vinci and Michelangelo from Italian museums is the first exhibition to explore Leonardo's philosophy of beauty as contrasted with his rival Michelangelo. Also featured will be Leonardo's renowned Codex on the Flight of Birds, containing a hidden self-portrait at age fifty-three, which has never previously been exhibited.

February 21 - April 5, 2015 at the **Muscarelle Museum of Art**  
and April 15 - June 14, 2015 at the **Museum of Fine Arts, Boston**

[Purchase advanced tickets for the exhibition here!](#)

**BROWSE THE COLLECTIONS**

The Muscarelle Museum of Art online database, a work in progress, currently features highlighted works from the collection. As our digitization initiative proceeds, additional records will become available.

**Highlights from the Muscarelle Museum of Art**

Georgia O'Keefe

Records Per Page: 25 | Sort Results By: By Artist

Select all records

SEARCH CLEAR

Advanced Search

**MUSCARELLE  
MUSEUM  
OF ART**

at The College of William & Mary



# SOLAR WALL

*Social Media Competition*



Gene Davis' architectural sculpture, *Sun Sonata*, has become an iconic fixture of the landscape for on the campus of the College of William & Mary. The "solar wall" as it is known around campus has become a popular location for students to take pictures, particularly silhouettes which can be taken in front of the vibrant neon lighting at night.

To celebrate the restoration of *Sun Sonata*, the Muscarelle social media team created a contest dubbed "Strike a Pose" to encourage students to reengage with the sculpture. Students were given two weeks to submit their most creative silhouette poses for a chance to win gift cards to one of the competitions sponsors such as *Mad About Chocolate* and the *Blue Talon Bistro*.

We were impressed by the number and creativity of entries. Submissions ranged from a W&M crew team to animal sculptures and even some "selfies." After combing through the entries, the staff selected the winners awarding first place to the crew team and second place to the moose pose.

Check out some of the most creative entries!



MUSCARELLE  
MUSEUM  
OF ART

at The College of William & Mary

## FIRST TUESDAYS | 6:00 PM | MUSCARELLE MUSEUM OF ART

FEB  
3

### THE ARCHITECTURE OF FLIGHT: EERO SAARINEN'S TERMINALS IN NEW YORK AND VIRGINIA

#### DAVID BRASHEAR, ARCHITECTURAL HISTORIAN

As commercial air travel expanded rapidly following the end of World War II, a new kind of facility was needed to handle growing passenger volumes. Airfields gave way to airports, and in this session we will examine Eero Saarinen's futuristic designs for the TWA Flight Center at New York's JFK Airport and Dulles International Airport in suburban Washington. Both of these facilities represented high points of modernism in the middle of the twentieth century, and showcased the sculptural virtuosity of their creator.

MAR  
3

### MODERN DESIGN AND ITS DEBT TO THE BAUHAUS

#### ISABELLE HYMAN, PH.D., PROFESSOR EMERITA NEW YORK UNIVERSITY

Begun in Weimar, Germany after the end of World War I as a new school for the teaching of crafts, the Bauhaus played a critical role in replacing traditional design and decoration with a new language of form and materials. In this session, we will investigate the early Bauhaus and its workshops, and the dramatic impact it had on the appearance of 20th century art, interior decoration, and architecture.

APR  
7

### READING ROOMS AND LIBRARIES IN COLONIAL AMERICA

#### JILL LORD, PH.D., ARCHITECTURAL HISTORIAN

In his autobiography, Benjamin Franklin wrote, "[L]ibraries have improv'd the general Conversation of the Americas." Colonial Americans used a variety of library types, which included: private libraries, religious libraries, university libraries, and society, or subscription libraries. After introducing each of these in this session, we will explore the history and architecture of three important society libraries: The Library Company of Philadelphia (founded in 1731); Redwood Library (1747) located in Newport, Rhode Island; and the Charles Town Library Society (1761) in Charleston, South Carolina.

MAY  
5

### TIME OUT OF LINE: THE ARTIST AND THE ARCHITECTURAL MODEL

#### CAROLYN YERKES, PH.D., ASSISTANT PROFESSOR OF ART & ARCHAEOLOGY, PRINCETON UNIVERSITY

In this session, we will explore the historical episodes when architectural models were the subject of art works. What role did models play in Renaissance architecture, and what can these models tell us about the process of design? Prints, paintings, and drawings of models invite us to tackle these issues, by bringing to the fore a new corpus of images. Drawings of models also present problems of representation: when and how did artists begin to survey architectural models, and why did they consider them a suitable subject for portraiture? Answers to these questions help us to drill deeper into problems of artistic process during the Renaissance.

## THIRD THURSDAYS | 6:00 PM | MUSCARELLE MUSEUM OF ART

FEB  
20

### LEONARDO AND THE IDEA OF BEAUTY

#### JOHN T. SPIKE, PH.D., ASSISTANT DIRECTOR & CHIEF CURATOR

Renowned curator and art scholar Dr. John T. Spike will deliver a lecture to commemorate the opening of his acclaimed exhibition, *Leonardo da Vinci and the Idea of Beauty*. The drawings and manuscripts in this exhibition introduce us to the hand and mind of Leonardo da Vinci, with particular emphasis on his view of Nature as the fountain of all that is beautiful or ugly in the art of painting. At the same age and in the same time as Christopher Columbus, Leonardo da Vinci turned the Renaissance obsession with exploration towards the visible world, inside and out. The lecture will highlight Leonardo's fascination with natural beauty, which inspired him to rise to its level and variety. Spike will then contrast Leonardo's style with that of his young rival, Michelangelo, who looked heavenward in pursuit of Divine Beauty, or at least a glimpse.

MAR  
19

### THE FOUNTAIN AND THE WATER JAR: LEONARDO AND DRAWING

#### DAVID ALAN BROWN, PH.D., CURATOR OF ITALIAN AND SPANISH PAINTINGS, NATIONAL GALLERY OF ART

Join David Alan Brown, Curator of Italian and Spanish Paintings at the National Gallery of Art while he explores the mind of Leonardo da Vinci through his drawings. More than Raphael, Titian, or Michelangelo, Leonardo steps out of the period in which he lives and speaks across the centuries to our time. His drawings are of special interest because of the role they played in his innovations at the end of the fifteenth century. Since these graphic experiments eventually would become paintings or other works of art, they allow us to examine the evolution of his thoughts and ideas. Visitors will be guided through Leonardo drawings and through this exploration will come to understand the evolution and development of the thoughts of the great master.

APR  
16

### FRIENDS, ROMANS, AND GEORGE WYTHE

#### LINDA TESAR, HEAD OF TECHNICAL SERVICES AND SPECIAL COLLECTIONS, WOLF LAW LIBRARY

George Wythe was not only America's first law professor, but also one of the most revered founding fathers in the American revolution. An esteemed teacher and mentor of Thomas Jefferson, and delegate to the Second Continental Congress, Wythe's teachings and intellect played a pivotal role in shaping a young United States. *Matilda of Canossa & The Origins of the Renaissance* highlights the importance of Matilda's revival of the study of Roman Law in the founding of the United States. Through careful examination of Wythe's library and published case reports, Linda Tesar will explore the link between Wythe's twin devotions to the law and Roman classics to see if he was indeed the first lecturer on Roman Law in America.

**THIRD THURSDAY  
RECEPTIONS WILL FOLLOW  
SPONSORED BY**



### MUSIC IN THE GALLERY PRESENTED BY THE FRIENDS OF THE MUSCARELLE MUSEUM OF ART

MAR  
22

### SOUNDS OF THE RENAISSANCE

2:30 PM | MUSCARELLE MUSEUM OF ART

**DOCENT LED TOURS AVAILABLE**  
PLEASE SEE MUSCARELLE.ORG FOR MORE DETAILS

MUSCARELLE  
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The background is an abstract, textured composition. The top half is dominated by warm, golden-yellow and light green tones, with a mottled, painterly appearance. The bottom half transitions into cooler, vibrant blue and teal hues, also with a textured, almost crystalline or mineral-like quality. The overall effect is one of organic, layered growth or decay.

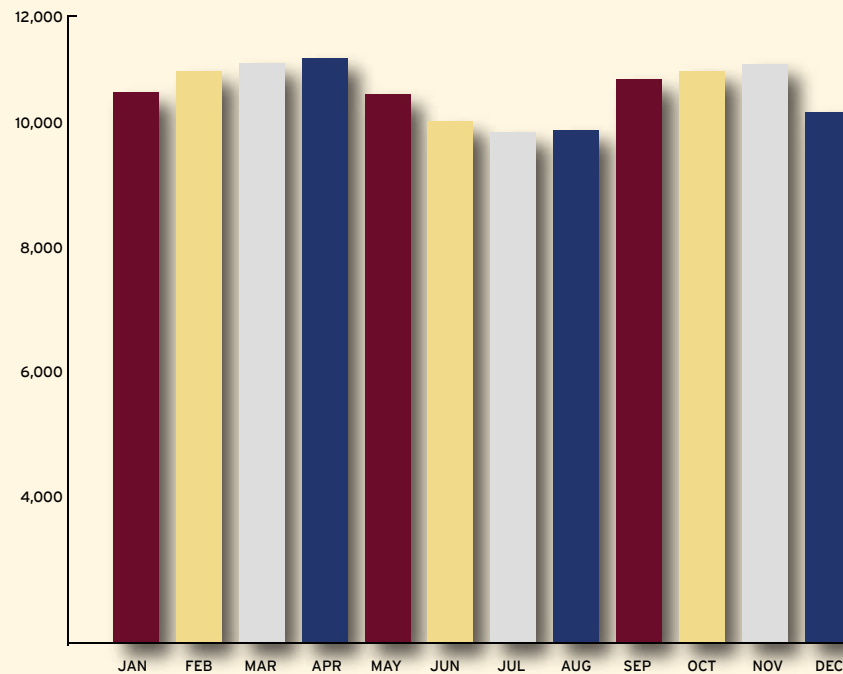
**FY**

**PROGRESS REPORT**

**13-14**

# ATTENDANCE

The Muscarelle enjoyed strong attendance once again in FY14. Attendance was driven primarily by two exhibitions, *Glenn Close: A Life in Costume* and *Caravaggio Connoisseurship: Saint Francis in Meditation* and the *Capitoline Fortune Teller*. Funding continued to flow from several sources with a slight majority of funding coming from the College. Thanks to generous donors the Museum experienced strong private support as well. In FY14 the Museum continued to operate efficiently with a focus on fulfilling its mission.

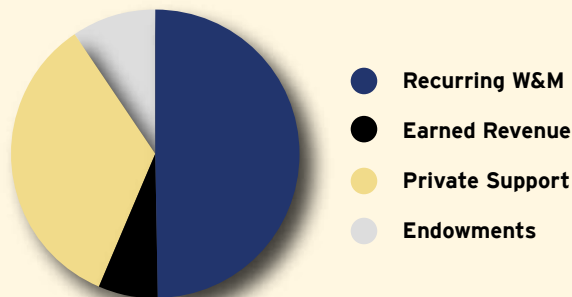


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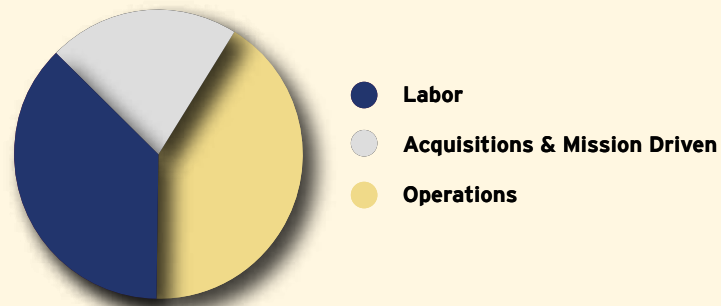
at The College of William & Mary

# FINANCIALS

## REVENUE



## EXPENSES



# LOANS

The Muscarelle once again benefitted from the generosity of new and ongoing lenders. Lender's generosity was on display through a number of exhibitions dedicated to their collections and loans.

The idea of beauty and nature in art, a key theme of 19th-century American landscape painters was prominently featured in *American Naturalism: Selections from The Owens Foundation*. Works on loan from Thomas Dossett, as well as the Collection of Francesco and Oletta Lauro were featured in an exhibition of important European paintings including works from the permanent collection.

A number of ongoing loans continued this year as well, and have been frequently on public view.

## **Collection of Francesco and Oletta Lauro**

Diego de Silva Velazquez (1599-1660), *Apollo in the Forge of Vulcan*, oil on canvas

Domenico Gargiulo, called Micco Spadaro (1609 or 1610 - c. 1675), *Abraham Visited by Three Angels*, oil on canvas

Luca Giordano (1634-1705), *Saint Michael Expelling the Rebel Angels*, Bozzetto for altarpiece in Chiesa dell'Ascensione a Chiaia, oil on canvas

Salvator Rosa (1615-1673), *Landscape*, oil on canvas

Salvator Rosa (1615-1673), *Landscape*, oil on canvas

## **Frauken Grohs Collinson - Grohs Collinson Trust**

Hans Friedrich Grohs, *Sunflowers in Storm*, ca. 1920, oil on canvas

Hans Friedrich Grohs, *Sunflowers*, ca. 1960, oil on board

Hans Friedrich Grohs, *Dahlias*, ca. 1965, oil on canvas

Hans Friedrich Grohs, *Landscape with Town and Sun*, ca. 1917, oil on canvas

## **Anonymous Parent of a William & Mary Student (Class of 2010)**

Rembrandt van Rijn, *The Strolling Musician*, ca. 1635, etching

Rembrandt van Rijn, *Death of the Virgin*, 1639, etching and drypoint

Albrecht Dürer, *The Great Horse*, 1505

Pablo Picasso, *Bacchanale*, ca. 1955, etching and aquatint

Henri Lebasque, *Untitled (River Scene)*, n.d., oil on canvas

## **The Owens Foundation**

Robert Henri, *Portrait of Mrs. Haseltine*, 1914, oil on canvas

Edward Potthast, *Bathers in the Surf (Coney Island, NY)*, ca. 1910-20, oil on board

Severin Roesen, *Two Tiers of Fruit w/Compote of Strawberries*, n.d., oil on canvas

Alfred Thomas Bricher, *Along the Coast*, ca. 1890, oil on canvas

Ernest Lawson, *Aqueduct at Little Falls, New Jersey*, ca. 1906, oil on canvas

Theodore Earl Butler, *Les Regates*, 1906, oil on canvas

Thomas Sully, *George Washington*, n.d., oil on canvas

Thomas Cole, *Study for Voyage of Life*, ca. 1840, oil on canvas

John Sloan, *Piano Trio*, 1946, oil on canvas

John Frederick Kensett, *Afternoon in the Adirondacks*, 1849, oil on canvas

John George Brown, *Sympathy*, n.d., oil on canvas

Frederick Childe Hassam, *The Bathers*, 1903, oil on board

## **Thomas D. Dossett and Associates**

Titian (Tiziano Vecellio), *Portrait of Federico II Gonzaga*, 1536-1539, oil on canvas





## GIFTS

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The Muscarelle collection grew significantly this year. Many works of great significance were added to the collection. We are indebted to a number of individuals who donated their own prized collections and works for the enjoyment and enrichment of Museum visitors and the students who regularly engage with these works. As the Museum continues to solidify the relationship between artistic awareness and shared knowledge, we gratefully accept gifts that diversify and enrich the collection. A full list of acquisitions is available at [muscarelle.org](http://muscarelle.org)

Gifts in FY14 were received from the following individuals:

Christian Vinyard

Daniel D. Teoli, Jr.

in honor of Alfred Eisenstaedt and James Nachtwey

Paul R. Verkuil and Judith Rodin

David Libertson

Mr. & Mrs. Herbert Libertson

Theodore & Diana Bodner

President W. Taylor Reveley III

The Andy Warhol Foundation for the Visual Arts, Inc.

The Edward J. Glannon Family

## DONORS

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In FY14, the Muscarelle continued to rely on the generosity of our donors to serve the mission of the Museum. Donations included a number of significant works of art as well as a tremendous growth in contributions to the Impact Fund. The number of donors who invest in the Muscarelle continues to grow while the College also continues to increase its support of the Museum.

**MUSCARELLE CIRCLE- 1**

**BENEFACTOR- 6**

**SUSTAINER- 12**

**PATRON- 43**

**SUPPORTER- 35**

**CONTRIBUTOR- 97**

**SUBSCRIBER- 187**

**AFFILIATE MEMBER- 386**

**UNIVERSITY - 70**

**1,538 DONORS TO THE MUSCARELLE**

**59 WORKS OF ART DONATED TO THE**

**PERMANENT COLLECTION.**

**MUSCARELLE  
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OF ART**

at The College of William & Mary

# EXHIBITIONS

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## *GLENN CLOSE: A LIFE IN COSTUME*

SEPTEMBER 29, 2013 - JANUARY 12, 2014

## *IN TANDEM: ESTABLISHED AND EMERGING CONTEMPORARY ARTISTS FROM THE PERMANENT COLLECTION*

SEPTEMBER 29, 2013 - JANUARY 12, 2014

## *CARAVAGGIO CONNOISSEURSHIP: SAINT FRANCIS IN MEDITATION AND THE CAPITOLINE FORTUNE TELLER*

FEBRUARY 8 - APRIL 6, 2014

## *EUROPEAN PAINTINGS FROM THE PERMANENT COLLECTION AND IMPORTANT LOANS*

FEBRUARY 8, 2014 - FEBRUARY 8, 2015

## *CURATORS AT WORK IV*

APRIL 19 - MAY 18, 2014

## *KABUKI THEATER WOODCUTS*

APRIL 29, 2014 - FEBRUARY 8, 2015

## *JACQUES CALLOT STUDIES FROM THE PERMANENT COLLECTION*

APRIL 29, 2014 - FEBRUARY 8, 2015

## *21ST CENTURY DIPLOMACY: BALLET, BALLOTS AND BULLETS*

MAY 31 - SEPTEMBER 28, 2014

## *CELEBRATING THE AMERICAN SCENE: PAINTERS OF THE FEDERAL ART PROGRAM*

FEBRUARY 8, 2014 - JANUARY 11, 2015

## *AMERICAN NATURALISM: SELECTIONS FROM THE OWENS FOUNDATION*

FEBRUARY 8, 2014 - JANUARY 11, 2015

# SADLER CENTER ANNEX

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## *PORTFOLIO 11*

### *PRINTS BY BRIAN KREYDATUS AND STUDENTS*

5/4/13 - 10/31/13

## *CHINESE PAPER CUTTING BY MIN LI*

### *SPONSORED IN CONJUNCTION WITH THE COLLEGE OF WILLIAM & MARY CONFUCIUS INSTITUTE*

10/31/13 - 11/18/13

## *THE BOSNIA PROJECT: PHOTOS BY STUDENTS PARTICIPANTS OF A SERVICE-LEARNING EXPERIENCE IN ZENICA AND SARAJEVO, BOSNIA-HERZEGOVINA*

11/19/13 - 12/12/13

## *EXHIBITION PREVIEW*

### *CARAVAGGIO RETURNS TO THE MUSCARELLE MUSEUM OF ART*

12/12/13 - 3/14/14

## *THE HUMANS OF WILLIAM & MARY: A PHOTOGRAPHY INITIATIVE TO SHOWCASE DIVERSITY AND BEAUTY FOUND AT THE COLLEGE*

3/17/14 - 8/28/14

# TRAVELING EXHIBITIONS

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**THE TSARS' CABINET: TWO HUNDRED YEARS OF RUSSIAN DECORATIVE ARTS UNDER THE ROMANOVS (ORGANIZED BY THE MUSCARELLE MUSEUM OF ART; CIRCULATED BY INTERNATIONAL ART & ARTISTS) TRAVELED TO THE FOLLOWING VENUES.**

**BOWERS MUSEUM OF CULTURAL ART, SANTA ANA, CA**

JUNE 15 - SEPTEMBER 8, 2013

**NORTH CAROLINA MUSEUM OF HISTORY, RALEIGH, NC**

OCTOBER 5, 2013 - MARCH 5, 2014

**MUSEUM OF RUSSIAN ICONS, CLINTON, MA**

MARCH 29 - MAY 25, 2014



# “IMPACT”

*Interning at the Muscarelle Museum of Art has been the foundation of my William & Mary experience and has allowed me a plethora of experiences and opportunities for which I am so grateful. As an Art History major, being able to have hands on activities in every department of the museum from curatorial research to learning about conservation has prepared me for my future career in the art world.*

**MICHAEL WINN `15**

*The Muscarelle has given me the responsibility and hands on experience that I feel is crucial in preparing for a career in the arts. The museum cares about its students and wants to see them succeed in their studies and exploration of the arts.*

**SOPHIE HELM `15**

*The Muscarelle has provided me with the extraordinary opportunity to experience the fast-paced, stimulating environment of an art institution while learning the steps behind the incredible exhibitions the Muscarelle presents to our community. I have gained a significant amount of knowledge and experience, and created a wonderful network of relationships, but I have created a wonderful network of relationships with coworkers and patrons that I believe will last beyond my college years.*

**LAURA WOOD `16**

**MUSCARELLE  
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at The College of William & Mary



# MUSCARELLE MUSEUM OF ART

at The College of William & Mary

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

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

[web.wm.edu/muscarella](http://web.wm.edu/muscarella)