



MUSCARELLE
MUSEUM
OF ART

at William & Mary

SPRING/SUMMER

21

MARTHA WREN
BRIGGS CENTER
FOR THE VISUAL
ARTS

MUSCARELLE
FEATURED IN
THE WALL STREET
JOURNAL

BEYOND THE
MUSEUM'S WALLS

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FRONT COVER & BACK COVER:

KAY WALKINGSTICK

American (Cherokee), born 1935

Winter Sun (detail), 2017

Oil on wood panel

© Kay WalkingStick 2017

Acquired with funds from the Board of Visitors

Muscarelle Museum of Art Endowment

NEXT PAGE:

William & Mary students show the cloth cyanotype they created in the *Photomania* class. Photo by Stephen Salpukas

Family posing in the *Stay at Home* installation. Photo by Wendy Miller/CultureFix

Student approving install of *Native Art in a Native Place* exhibition at the Sadler Center.

Visitor enjoying the *Scales of Chaos* exhibition.

Installation view of *Looking out, at, in, and back again* exhibition.

Visitors taking a closer look at *Stay at Home* installation on view at the Stryker Center. Photo by Wendy Miller/CultureFix

The Gallery Players using the Sheridan gallery for rehearsal.

MUSEUM HOURS

The Muscarelle is temporarily closed to the public at the time of publication.

The Museum is open to William & Mary students, faculty, and staff who are participating in the university's Healthy Together protocols.

Saturday - Tuesday | Closed

Wednesday - Friday | 12 - 4 PM

Closed on most national holidays and subject to current public health guidelines and closures.

Visit Muscarelle.org to check current hours.

ADMISSION

Regular Admission: Free, W&M ID required for entry.

Admission may change during special exhibitions.

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

COVID-19 FAQs

Masks are required to be worn inside and outside for all William & Mary community members and visitors. Visit the William & Mary Path Forward website for additional information.

Upon entering the Museum, you will see signage and hand-sanitizing stations located at the entrance and exit. Restrooms will also be available to wash your hands.

Coat check will be closed. Please plan ahead as visitors will not be permitted to bring large umbrellas, large bags, or luggage inside the Museum.

LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

The past year was difficult, with many challenges. In our collective quest to stay safe and healthy, we have had to change just about everything in our lives. At the Museum, our approach has been to provide as much cultural enrichment and enjoyment to our community as is possible under the circumstances. Until the public health situation improves, we will continue to strive for creative ways to keep you informed and engaged, with as many opportunities for expanding your range of knowledge and talents as is possible.

Since mid-March, the Muscarelle has essentially created an entirely new Museum – one that lives virtually on the web and in communications and content that we deliver electronically to the William & Mary campus, our members, and our local and regional constituencies. Our weekly emails are the best way to stay informed about our robust schedule of programming and learning opportunities. Each Thursday, we deliver important information about upcoming events and programs to all subscribers to our email communications, including shining a spotlight on a work in our collection.

Our virtual offerings have been multidimensional, and will continue to be robust and broad in the coming months and years. Each semester, we take a deep dive into a special topic through our *Muscarelle Explorations* series— last fall we focused on forgeries in the art market, and hosted events that included lectures by experts, a screening of a film and a discussion with the filmmakers, and a book club that focused on a major art forgery scam in Britain. This spring, our *Muscarelle Explorations*, entitled *Healing By Design*, will feature lectures, films, and panel discussions that focus on the role of art and architecture in helping to heal us individually and collectively. As we all struggle to cope with the challenges that our current situation has presented, our *Healing By Design* programming will help us to keep everything in perspective.

In addition to our *Exploration* series, I hope you will join us for our 11th spring season of *Selected Topics in Architecture*, a program which I founded in 2011. As usual, we will present three programs on architecture, with acclaimed guests from home and abroad. We are also planning other virtual exhibitions, lectures, musical performances, and workshops that will both educate and inspire.

I'm very happy to report that the design efforts for our new and expanded Museum have been proceeding very well. We plan to break ground for the new Martha Wren Briggs Center for the Visual Arts later this year, with an expected completion in 2023. The renovation and expansion project will result in a new and improved home for the Muscarelle Museum of Art, and include both a renovation of our existing building and the incorporation of a substantial new wing that will provide additional galleries, a comprehensive center for art education and the study of our collection, a lecture hall, and a variety of important upgrades to staff quarters, collection storage, and general operations. We are striving to reach our fundraising goal, and if you have not yet contributed to the effort, I hope you will attend an information session this spring and learn about ways in which you can make a difference.

We greatly appreciate the support we received in 2020 – it has made an incredible difference in what we have been able to deliver to our Museum friends. We hope you will continue to support the Museum through this public health emergency, and we look forward to being able to welcome you back to the Muscarelle very soon.

I wish you good health in the coming weeks and months.

Sincerely,

A handwritten signature in dark ink, appearing to read 'David M. Brashear', with a stylized flourish at the end.

David M. Brashear, W&M HON '07
Director
Muscarelle Museum of Art

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LETTER FROM THE CHAIRMAN



Greetings to all,

2020. It is hard to believe how the year evolved. Unfortunately, the public health crisis persisted, and the Muscarelle Museum of Art was unable to reopen its doors to the local and regional communities. My hope is that 2021 will be vastly different. The staff of the Museum is planning for exhibitions throughout the year, and we are hopeful that these exhibitions will be available to the public. In any event, I invite you to explore all that the Museum has to offer on our website, which includes virtual exhibitions and other exciting content.

Despite the burdens of the pandemic, the Museum has continued to operate and accomplish critical strategic objectives. Most importantly, substantial progress has been made toward the planning of our facility renovation and expansion project. In conjunction with our lead design architects, Pelli Clarke Pelli Architects, we are finalizing plans for the Martha Wren Briggs Center for the Visual Arts that will triple the size of the Muscarelle. Made possible by a lead gift from the late Martha Wren Briggs, the fundraising effort for the project is well underway. As we work to reach our goals, I hope you will consider joining us and making a gift that will help to transform the cultural landscape of William & Mary and the broader community through a new and enhanced Museum facility.

We are also moving forward with our plans for the Muscarelle's 2021 *Wine & Run for the Roses* auction. In anticipation of an improved health environment facilitated by vaccine distribution and declining infections, we hope you will join us on May 1 for that always popular fundraising event. After a year of isolation, it will be the perfect antidote for our spirits, and will provide critical support for the operation of the Museum.

As you know, the Museum relies on the support of its members and friends to provide its robust calendar of special events. The Board has been elated with the energy and enthusiasm which the Museum staff has exhibited in its efforts to provide virtual programming to the community over the past nine months, and we are excited for all that is planned in the coming months. None of it could have been possible without private support, and our members provide resources that are critical to our operations. If you are a member, I want to thank you for helping the Muscarelle to be the best that it can be. And if you have not yet become a member, consider the impact that your membership will have on our wonderful Museum. There are many membership levels from which to choose, and I invite you to visit the Museum's website for more details.

Again, I am certain that brighter days are ahead in 2021. As you work your way through winter and into spring, I hope you will embrace the Museum and avail yourself of the many cultural experiences that are available. And most of all, I look forward to seeing you in the galleries of the Muscarelle again soon.

Happy New Year!

Cheers,

A handwritten signature in dark ink, appearing to be 'B. Roberson'.

Robert S. Roberson, W&M '73 MBA
Chairman
Muscarelle Museum of Art Foundation

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THE MARTHA WREN BRIGGS CENTER FOR THE VISUAL ARTS

By David Brashear, Director

With the ongoing success of the multi-year fundraising campaign for an expansion of the Museum, William & Mary President Katherine A. Rowe endorsed the project in May 2020 and set the stage for the development of the final design. Named in honor of the project's lead donor, the Martha Wren Briggs Center for the Visual Arts is being designed by the world-renowned firm Pelli Clarke Pelli Architects of New Haven, Connecticut and will be the new home of the Muscarelle Museum of Art. Ms. Briggs bequeathed \$20 million for the project, as part of a larger gift to the Museum, and her incredible generosity has been critical in moving the expansion effort forward.

The Martha Wren Briggs Center for the Visual Arts will include an entire new wing and a renovation of the existing building, which was

opened in 1983. The project is expected to be completed in 2023, the 40th anniversary of the Museum. The new wing will be joined to the existing building on its west side (toward Morton Hall) with a large atrium, which will serve as the main entrance for the combined complex. With approximately 40,000 square feet of new space, the new wing will include the Martha Wren Briggs Center for Education, a suite of spaces including multi-media seminar rooms for the exploration of art, a dedicated room for the study of works of art on paper, a research library and study space, and a new flexible hall for education and lectures. In addition to the Education Suite, the new wing will include additional galleries on an upper level, staff quarters on the basement level, and a central atrium for events. A second upper level will be dedicated to future expansion of the building.



Art object study room.



New gallery space.

Fundraising for the \$30 million project has proceeded well. To date, \$26.25 million has been raised toward that goal. Another \$5 million is needed to allow the upper level to be incorporated into the final plans.

In addition to the lead gift by the late Martha Wren Briggs, a 1955 graduate of William & Mary, significant gifts have been made by Joseph and Sharon Muscarelle, Jim and Jane Kaplan, The Owens Foundation, Henry and Dixie Wolf, Michael and Barbara Bowers, Robert and Chris Rowland, an anonymous foundation and an anonymous family.

If you would like to learn more about the new Center or are interested in exploring the options for supporting the project, please contact David Brashear.



Art research room.



Views of atrium.

THE MUSCARELLE FEATURED IN THE WALL STREET JOURNAL

A NEW POSSIBLE ATTRIBUTION TO MICHELANGELO

By Adriano Marinazzo, Curator of Digital Initiatives

“Chi dire mai chella f[osse] di mia mano”

(Who would ever say that it was by my hand)

Michelangelo wrote this verse on a sheet now at the Louvre Museum. On the same paper, the artist drew three different subjects: a group representing Mary, Child Christ, and Saint Anne, a nude male study, and a mysterious sketch depicting a man in profile, which scholars have largely ignored.

This enigmatic profile seems to be a drawn version of the head carved on the façade of the Palazzo Vecchio in Florence. The reason for this relief is obscure, although an old popular legend attributes it to Michelangelo. It is said the artist carved the profile to ridicule a person, but the relief looks more like a realistic portrait than a caricature.

Whoever carved the image did so with the city authorities' permission. Guards were always present at the façade of the building where the government gathered and operated.

The relief is similar in style to the profiles drawn by Michelangelo in the early years of the sixteenth century. Therefore, its execution coincides with the placement in 1504 of Michelangelo's statue *David*. A committee of artists that included Leonardo, Botticelli, and Michelangelo's dear friend Francesco Granacci, decided to place the statue in front of the Palazzo Vecchio.



Comparison between the profile of the Louvre and the sculptural relief of Palazzo Vecchio. Photo by Adriano Marinazzo

The carved profile looks towards *David* and could portray one of the members of the committee. It might be a tribute by Michelangelo to his friend Francesco Granacci, who was instrumental in early stages of Michelangelo's career. There is one known portrait of Granacci published by Vasari. While Vasari's portrait of Granacci is in three-quarter view and not in profile, it is still possible to appreciate the similarities with the Palazzo Vecchio relief.

While the identification of the person portrayed in the relief remains an open question, the sculptural portrait's attribution to Michelangelo's hand is plausible when compared to the sketch at the Louvre.

It seems unlikely that an anonymous nineteenth-century artist made the profile to deceive art enthusiasts visiting Florence on their Grand Tour. It is also improbable that someone would have chosen this building for their work since it could not generate any profits for the artist. The unfounded belief that the sculptural relief would be a forgery has led scholars not to study this work.

Through this research, discussion of the possible attribution to Michelangelo moves the myth of the popular legend to that of scholarly study. This should not be surprising because even Michelangelo stated, "Who would ever say that it was by my hand." In addition, this study aims to bring attention to the necessity of providing the proper protection to the carved profile that, unfortunately, is falling apart. Hopefully, this research can help to save and preserve an important piece of art and history.



Adriano Marinazzo outside the Muscarelle Museum of Art. Photo by Adriano Marinazzo

This text is an abstract of the essay:
Adriano Marinazzo, *Una nuova possibile attribuzione a Michelangelo. Il Volto Misterioso* (A new possible attribution to Michelangelo. The Mysterious Face)
Art e Dossier, no. 379 (September 2020), pp. 76-81.

This study was featured on the front page of *The Wall Street Journal*, "The attribution of a new Michelangelo would be significant, particularly one hiding in plain sight."

Other news outlets around the world published the news including, *Smithsonian Magazine*, *Le Figaro*, *The Telegraph*.



Photo of the David (replica) taken from the sculptural relief position, Piazza della Signoria, Florence. Photo by Adriano Marinazzo

BEYOND THE MUSEUM'S WALLS



Lemonade unveiling at Swem Library. Photo by Skip Rowland, W&M '83

“William & Mary should be a place where everyone can thrive and contribute intellectually and we all have a stake in ensuring the kind of inclusive culture we want on our campus. We need to approach inclusion work as a community because efforts this important to the mission of the institution will be most successful when we pursue them together. We must all continue identifying barriers to full inclusion and work together on the most effective ways to surmount challenges to diversity.”

- President Katherine A. Rowe



Roser Bru exhibition at Swem Library.

By Laura Fogarty, Associate Registrar
Lauren Greene, Assistant Curator & Coordinator

The Muscarelle has been making great strides beyond the Museum's walls to create dynamic installations that highlight diversity and representation. Over the past few years, the Museum has worked closely with a variety of groups on campus to realize this goal. An early effort involved five paintings by Spanish-born Chilean artist Roser Bru which were generously donated to William & Mary by Juan Conde, W&M '86 in 2014. Conde said, “Roser Bru is one of the most acclaimed artists in Chile... I felt it would be important as a piece of history of my country for [the paintings] to be displayed where people could learn about that time period in my country... where military dictatorships were trying to combat communism in the most oppressive manner.”

Professor of Hispanic Studies Regina Root, her students, and Director of Collections & Exhibitions Melissa Parris mounted three separate installations of the paintings between 2017 and 2018. The first was an unofficial installation in the Herman Graphic Art Room at the Muscarelle, which allowed Root's students to study them. After a semester of study, the paintings were installed in the Sadler center and then moved to the second floor of the Earl Gregg Swem Library where they are currently on view.

William & Mary Libraries has been a strong partner in this ongoing project. *Lemonade: A Picture of America* is a large multi-media work from the President's Collection of Art displayed in their first floor entry. In 2017, Steve Prince collaborated with students, faculty, alumni and community members to create the work to commemorate the 50th anniversary of the first Black students in residence at William & Mary. The idea for *Lemonade* grew out of the summer course *Workshop on Black Expressive Culture* and the finished work features original paintings, wood cuts, and cast bronze masks produced in the class.

2019 marked the 400th year since the arrival of the first enslaved Africans in what would become the United States of America. In recognition of this momentous event, Prince created *The Links Project*, a global community art initiative printed in the Wren Yard on November 7, 2019 using a steamroller. Over the course of a year, Prince conducted 30 workshops with 400 participants from 20 different countries to create the 32 foot long print. Installed in the galleries of the Museum for the 1619 / 2019 exhibition, *The Links Project* panels were subsequently transported to the first floor Sadler Center where it is currently on view.

This summer Carolina Wasinger, W&M '21 and Margarita Orozco, W&M '21 from the American Indian Student Association (AISA) reached out to the Museum about opportunities to increase visibility of Native American art on campus. Working together with the Museum's Curator of Native American Art Danielle Moretti-Langholtz, the students selected works from the collection to display on campus as part of an ongoing installation called *Native Art in a Native Place*. By the end of October, we created two installations for *Native Art in a Native Place*. One can be found at Swem Library and features the original painting *William & Mary Indians* by Kevin Brown, commissioned for our 2016 exhibition *Building the Brafferton*.

The second installation is on view at the Sadler Center on the upper floor. Due to the high-traffic nature of the space, we decided to create large, colorful posters featuring the works. Each installation is accompanied by an introductory panel that includes the recently adopted Land Acknowledgement statement, "William & Mary acknowledges the Indigenous peoples who are the original inhabitants of the lands our campus is on today – the Cheroenhaka (Nottoway), Chickahominy, Eastern Chickahominy, Mattaponi, Monacan, Nansemond, Nottoway, Pamunkey, Patowomeck, Upper Mattaponi, and Rappahannock tribes – and pay our respect to their tribal members past and present." The statement was crafted in conjunction with multiple leaders of Virginia's federal and state-recognized tribes. We are in the process of planning



Native Art in a Native Place installation at the Sadler Center.

another installation in the Sadler Center to highlight the award-winning *Rising* online exhibition, which focuses on Native American sovereignty. The Museum is looking forward to future collaborations with AISA and other student groups on campus.

The initiative to increase artistic inclusive and diverse representation around campus is an ongoing process. In early December, representatives from the Muscarelle Museum of Art, William & Mary Libraries' Special Collections Research Center, William & Mary Law School, Center for Student Diversity, Student Unions & Engagement, Art & Art History, among others, met to discuss creating a campus-wide committee to make sure all voices at William & Mary are heard. The impetus for this initial meeting was the desire of many student groups and departments to increase inclusivity and representation on campus through the visual arts. This ad-hoc committee discussed the importance of a collaborative spirit and university support – from the students and the faculty, staff, and administrators. Ultimately, the goal is to create a student-led public arts program that has purpose and meaning for the entirety of the William & Mary community.

OUR TOWN

WILLIAMSBURG 2020 COMMUNITY ART PROJECT

By Melissa Parris, Director of Collections & Exhibitions
Steve Prince, Director of Engagement

In late summer and fall of 2020, the Muscarelle joined forces with a number of local partners to launch *Our Town: Williamsburg 2020 Community Art Project*, an exhibition of images, poetry, and a large assemblage created to express the realities of life under quarantine. The Museum collaborated with the Williamsburg Regional Library, William & Mary Libraries, and CultureFix VA, to create an exhibition *on* and *seen through* the windows of the Stryker Center.

As a way to document the experience of living through a pandemic, the Williamsburg Regional Library and the Special Collections Research Center of William & Mary Libraries, the latter through their *Life During COVID-19* documentation project, invited the community to send visual and written work as a means to capture how the community faced hardships endured in 2020. University Archivist, Ali Zawoyski, noted that “people from all walks of life have shared their uncertainties, frustrations, and silver linings with us, creating an invaluable time capsule.”

Because of visitation restrictions and the closure of many public spaces, the artwork and poetry was presented outward, so as to be seen through the

windows of the building. This allowed people to see the works at any hour but also socially distanced and at their own pace. Williamsburg Regional Library director Betsy Fowler noted that the *Our Town* exhibition provided, “an opportunity to have that shared experience in a different and very powerful way. We are excited by the opportunity to collaborate and help showcase the expertise of the Muscarelle Museum of Art and William & Mary Libraries, and the energy and creativity of CultureFix.”

As the days turned into weeks and the weeks into months, the uncertainty of the pandemic caused the Williamsburg community and the world to pause. CultureFix founder and president, Steve Rose, reached out to the Museum with an idea to counter cabin fever and assuage these uncertain times with a community art project called *Stay at Home*. The word was spread via social media and the newspaper encouraging participants of all ages to use a bottle as a surface to say that the world may have paused but creativity and imagination is alive and thriving in spite of COVID-19. After all of the bottles were collected, Rose and Prince worked with volunteers to construct an A-frame structure to display over 250 beautifully painted bottles within the *Our Town* exhibition.



Installation views of *Our Town: Williamsburg 2020 Community Art Project* at the Stryker Center. Photos by Wendy Miller/CultureFix

THE MUSEUM AS A CLASSROOM

By David Brashear, Director



William & Mary students rehearsing in the Sheridan gallery.

We consider the Museum to be a laboratory for learning, both for William & Mary and for the local community. Each semester, we traditionally host university classes engaged in the exploration of art and a variety of Museum topics, and welcome broader audiences for a wide variety of educational programs and workshops.

As the university worked diligently last September to provide classrooms for faculty and students with appropriate social distancing, the Museum offered itself to be home for regularly scheduled William & Mary classes. After analyzing our spaces and considering a wide array of possible alternatives, the University Registrar requested that three Music Ensembles from the Music Department be permitted to hold their weekly classes in the Muscarelle's Sheridan Gallery. We immediately granted the Registrar's request.

Operating as an outpost for our students of Music, this past fall the Museum became the classroom home for three William & Mary ensembles: the Appalachian Music Ensemble taught by Tripp Johnson, the Gallery Players string ensemble taught by Susan Via, and the Brass Ensemble taught by Gabe Stone. As many of you know, the triangular shape of the Sheridan Gallery is ideal for music, and every Monday, Wednesday and Thursday evening, the Museum came alive with the sounds of William & Mary students expanding their musical talents.

We are proud to have helped the university accomplish a remarkable semester of education, under the difficult circumstances of the pandemic. And with the success of the Music instruction this past fall, we have invited the Music Department to return to the Museum for classes this spring. We have enjoyed their presence, and look forward to another season of beautiful sound at the Muscarelle.

Be sure to join us for two virtual concerts this spring! The Appalachian Music Ensemble will stream on April 19 and the Gallery Players will broadcast on April 28. See our Upcoming Events section for more information.

ART THERAPY

By Sarah Balascio, Art Therapist



"If I could say it in words, there would be no reason to paint." -Edward Hopper

Often I am asked, "What exactly is Art Therapy?" and somehow this one statement seems to answer the question. Art Therapy is the mental health field where visual art and traditional talk therapy are used together as a healing modality. Art has been used as a means to heal and connect people since the beginning of creating, as seen through ancient cave art or from a child's first experiments with finger paint or playdough. Fundamentally, there is a beauty to seeing and being seen in art that can be more powerful than simply talking.

With my father as an artist, I often had art materials around me growing up. My career has shifted throughout my lifespan but always with art at the focal point. I graduated from St Lawrence University with a Major in Fine Arts and Minor in Education. My first job out of college was in the Education Department at the Museum of Fine Arts Boston while I completed a Master's Degree in Education at Lesley University in the use of Creative Arts in Learning. It was through my work as a public school art teacher that I discovered the field of art therapy. While teaching and learning the basic skills of art making was meaningful, it was the emotions that students evoked while creating that interested me more. Consequently, I received my Master's Degree in Art Therapy and Creativity Development from Pratt Institute and I have loved every inspiring, heart-wrenching, challenging and beautiful moment of my 13-year career as an art therapist. My family and I became part of the William & Mary community in 2015 when my husband joined the Geology Department as an Assistant Professor. My art therapy career has taken an interesting shift at the McLeod Tyler Wellness Center where my work is focused more on wellness than illness. The students at William & Mary are exemplary and always strive for perfection but, with that, comes stress. Through the McLeod Tyler Wellness Center, I am able to work with students in small groups

to use art as a way to manage stress, connect with their feelings, and be playful. A typical art therapy group session would begin with a check-in and an art therapy directive. The materials are provided and basic techniques are presented. I want students to focus more on what is going on inside of them than mastering a certain art medium, so art therapy directives are carefully selected and are mainly abstract in nature. Students may work on themes that are playful or about self-care, but themes can also be more challenging or personal. Along with the student art therapy groups I facilitate, I also offer one for faculty and staff and a trauma focused art therapy group at The Haven. Additionally, I teach courses called *Art & Wellness* and *Expressive Arts* through the Wellness Applications Program, giving students a more academic opportunity to learn and experience art therapy.

I will be collaborating with the Muscarelle this spring while they focus on the connection between art and wellness through their series *Muscarelle Explorations: Healing by Design*. The health benefits that museums have on a community are numerous. Specific art therapy programming at museums is a new endeavor in the field. In particular, there are initiatives related to providing creative spaces for underserved youth as well as programs devoted to those suffering with Alzheimer's Disease. Studies have shown that time spent in a museum can be a mindful experience, increase socialization, decrease stress and anxiety, and engage the intellect.¹ Therefore, the healing power of art can be experienced not just through art making, but also through viewing. In a typical art therapy session, the last portion is reserved for sharing and processing of the artwork, which reminds me of the museum experience. The beauty in art is that there is no right or wrong answer and viewers can connect in a variety of ways. The therapeutic process is of seeing and being seen through art.

¹ Noble, G. and Chatterjee, H. (2013). *Museums, Health, and Well-Being*. Routledge.

RECENT AWARDS

By Laura Fogarty, Associate Registrar



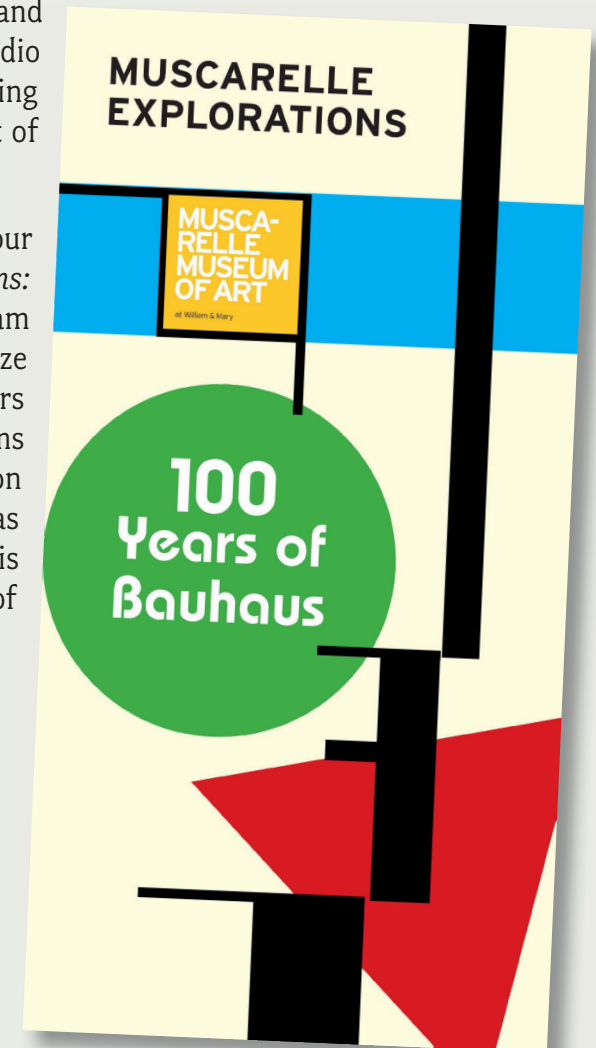
We are thrilled to announce that our virtual exhibition *Rising: The American Indian Movement and the Third Space of Sovereignty* won the Gold Medal for Student Projects in the Technology Competition at the 2020 Southeastern Museums Conference. We encourage you to take a look at the award-winning exhibition on VIRTUAL MUSCARELLE.

This project was created by the nine students enrolled in Native American Art Curator Danielle Moretti-Langholtz's spring 2020 capstone seminar on Native sovereignty. The students worked closely with Moretti-Langholtz, Brendan Reed, and Museum staff to design an in-depth and interactive experience that captured the movement and the era. Learn more about the making of the exhibition in our earlier Fall & Winter 2020 newsletter.

Special thanks to Danielle Moretti-Langholtz and the student curators: Patrick Abboud, W&M '20, Kat Baganski, W&M '21, Abram Clear, W&M '21, Carley Fines, W&M '20 (Patawomeck), Matthew

Forcier, W&M '20, Victoria Reynolds, W&M '20, Oliver Ring, W&M '20, Lyla Rossi, W&M '20, and Carolina Wasinger, W&M '21 (Delaware/Cherokee), Brendan Reed at ARTIFACT for design and technical assistance making this online exhibition possible, to Alexis Jenkins, W&M '19 for editorial and research assistance and to Natasha McFarland for assistance with research at Swem Library. With sincere appreciation to Dean Kate Conley for her support for the Native Studies Minor. Thanks to Ann Marie Stock, the Vice Provost for Academic Affairs and Mark Hofer, Director, Studio for Teaching and Learning Innovation, for their support of this project.

We were also honored that our 2019 *Muscarelle Explorations: 100 Years of Bauhaus* program brochure received the Bronze Medal in Mailers & Calendars for the Southeastern Museums Conference 2020 Publication Competition. The brochure was conceived by Melissa Parris and designed by Susan Utne of Taylored Printing.



UPCOMING EXHIBITIONS



THE CURATORIAL PROJECT: THE ART OF WELL-BEING

CHEEK, GRAVES & BURNS GALLERIES

OPENING APRIL 16 | CLOSING AUGUST 22

Developed in coordination with a previous William & Mary curriculum COLL 300 theme *Well-being*, The Curatorial Project (ARTH 331) is part of a required practicum course for Art History majors. Dr. Catherine Levesque, Associate Professor of Art History will be leading the class this spring. In this exhibition, students will explore what personal, social, community, physical and environmental contexts best nurture not only the health of human beings, but of all creatures. Drawing upon collections at the Muscarelle, this exhibition will allow the student curators to experience the Museum as a laboratory.

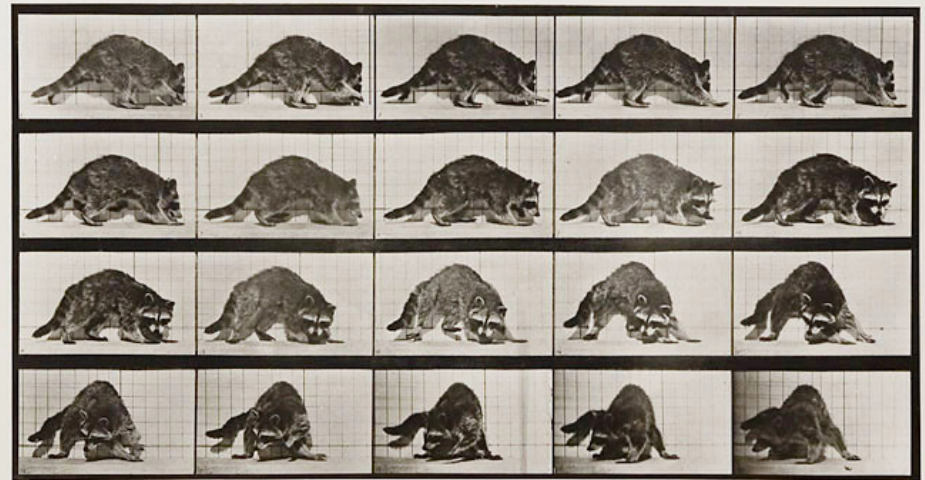
BETTY HAHN | American, born 1940 | *Chamisa*, 1997 | Four color lithograph and photogram | © Betty Hahn | Gift of the Artist in Memory of Diana Okon | 2014.042

INTERDISCIPLINARY COLLABORATIVE PROJECT

SPIGEL GALLERY

OPENING APRIL 9 | CLOSING JUNE 6

In celebration of undergraduate research on campus, student nominees from Creative Writing, Dance, Music, Studio Art, and Theater, will collaborate with students from Applied Science, Biology, Chemistry, Geology, Kinesiology & Health Science, Math, and Physics to curate an exhibition from the Museum's permanent collection. The exhibition, opening in April as part of Undergraduate Research Month, will showcase the way the arts and the sciences intersect at William & Mary.



EADWEARD MUYBRIDGE | *Raccoon walking and turning around* from *Animal Locomotion*, circa 1887 | Collotype |
Gift of Joseph C. French, Jr.

SHARED IDEOLOGIES

SHERIDAN GALLERY | OPENING JUNE 16 | CLOSING NOVEMBER 21

Shared Ideologies, an exhibition of selected works by Native American artists from the 1970s to the present, will offer visitors an opportunity to engage in a dialogue about the space between history and memory. The exhibition was inspired by the ways in which the activism and ideologies of the Red Power Movement impacted the creation of Native American art. This *shared ideology*, rooted in the American Indian Movement's discourse of resistance, persistence and tradition, encouraged Native American artists to employ their artistic expertise across multiple genres to challenge the dominant society's erasure of indigenous history and to promote tribal sovereignty. Each of the works on view will present the artist's personal memory, a community tradition or reference to indigenous history.

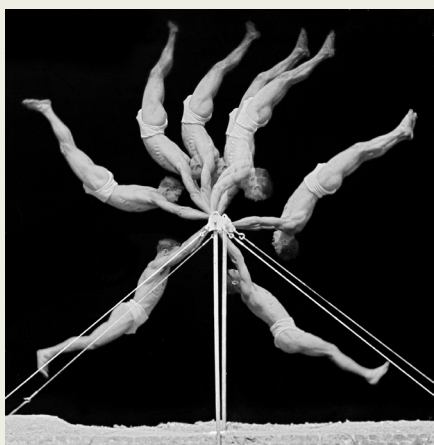
T.C. CANNON | American (Kiowa/Caddo), 1946 – 1978 | *Big Soldier*, 1973 | Linocut on paper, 7/15 |

© Joyce Cannon Yi | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2012.033



VIRTUAL MUSCARELLE: PHOTOMANIA

COMING SOON!



GEORGES DEMENY | French, 1850 – 1917 |
Chronophotograph of an Exercise on the Horizontal Bar,
1906 | Black and white photograph | Public domain

Photomania was curated this past fall by students enrolled in a class that introduces William & Mary freshman to photography and undergraduate-level study in the liberal arts by combining readings and lectures in the history and theory of photography with hands-on demonstrations and original work in contemporary and historical photographic techniques. Students learn the fundamentals of photographic making alongside the achievements and development of historical photography. This approach helps students see that photography is not just something given—a feature of their smartphones—but a historical, evolving dialogue between certain changing technical possibilities and a corresponding array of uses or needs for those possibilities.

Photomania students undertook a project to organize and reflect on photography's relation to time. The themes they devised explain ways the experience of time intersects the technologies of photography. The upcoming virtual exhibition will present works that embody these themes in a stunning variety and quality of works. The themes were developed and the photographs selected by the students, with guidance from their instructors Eliot Dudik, Lecturer of Art, and Charles Palermo, Professor of Art History. The virtual exhibition designed by Curator of Digital Initiatives Adriano Marinazzo and web designer Brendan Reed will be available on VIRTUAL MUSCARELLE this spring.

NEW ACQUISITIONS

EMBRACING THE LONG VIEW: KAY WALKINGSTICK'S WINTER SUN

By Danielle Moretti-Langholtz, Ph.D., Curator of Native American Art

The Grand Canyon is both a National Park and one of the Seven Wonders of the Natural World. More than six million tourists visit annually making it one of the most popular vacation spots in the United States. If you've been fortunate enough to visit the park and look out at the canyon's seemingly never-ending ridges and rims, you have likely been captivated by its grandeur and the myriad of

changing colors displayed as sunlight and shadows dance along the canyon walls. Peering down to the bottom of the canyon permits visitors to come face to face with millions of years of geologic time, all the work of the steadily flowing Colorado River, a mile below the rim. It's impossible to avoid embracing the long view when you look at the Grand Canyon.



Capturing the canyon with paint, pencils or photographs remains a popular quest by both professional artists and tourists whether with paints, pencils or cell phones. Yet, capturing the essence of this dynamic landscape can elude even the most accomplished artists. But not so, when the Grand Canyon is reimagined by Cherokee artist Kay WalkingStick, a successful professional artist for more than four decades.

The Muscarelle Museum of Art is thrilled to announce the acquisition of *Winter Sun* by Ms. WalkingStick. Its vibrant colors capture a late winter's afternoon at the Grand Canyon with touches of snow clinging along the side of some canyon walls. Moreover, like the expansive canyon itself, *Winter Sun*, is a diptych, a two-panel work of oil on wood panel. WalkingStick's diptych is a substantive 30 by 60 ins. and invites the viewer to contemplate the concept of time, both in terms of the earth's history but also one's own individual history. Awe and reverence are readily accessed when engaging with WalkingStick's painting of this extraordinary landscape.

The artist's use of indigenous iconography on the lower left panel is an acknowledgement of both Kay WalkingStick's Native American heritage and the eleven indigenous tribes who claim historic connections and affiliation to the land within and along the rim of the canyon. The Hualapai Indian Reservation exists partly within the boundaries of the Grand Canyon National Park. Ms. WalkingStick is a Citizen of the Cherokee Nation of Oklahoma. The inclusion of Native American design elements into her landscape paintings make Kay WalkingStick's work distinctive; these elements are inspired by American Indian weavings, pottery and historic designs.

In 1995 Kay WalkingStick was the first Native American artist to be mentioned in H.W. Janson's *History of Art* (sixth edition). Moreover, she has received more than 25 awards for her work, including the prestigious 2003 Eiteljorg Distinguished Artist Award and the Lee



Kay WalkingStick in her studio. Photo courtesy of the artist

Krasner Award for Lifetime Achievement in 2011. Completing a B.A. in Fine Arts from Beaver College, now Arcadia University, and an M.A. in Fine Arts from the Pratt Institute, WalkingStick is Professor Emerita of Painting at Cornell University. Kay WalkingStick's works are held in more than 30 museums and now the Muscarelle Museum of Art will join that august group.

In her 2014 artist's statement she wrote "My present paintings of mountains and of the sea are vistas of memory—our America the beautiful. They are meant to glorify our land and honor those people who first lived upon it."

We look forward to inviting students, faculty, staff, museum members and the general public to embrace the long view by spending time with *Winter Sun*.

NEW ACQUISITIONS



FRANCISCO JOSÉ DE GOYA Y LUCIENTES | Spanish, 1746 - 1828 | *The sleep of reason produces monsters (El sueño de la razón produce monstruos)*, 1799 | Etching and aquatint | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.027

GOYA: THE SLEEP OF REASON PRODUCES MONSTERS

By Lauren Greene, Assistant Curator & Coordinator

"A series of prints of whimsical subjects, invented and etched by Don Francisco Goya. The artist, persuaded that the censure of human errors and vices—though it seems to belong properly to oratory and poetry—may also be the object of painting, has chosen as appropriate subjects for his work, among the multitude of extravagances and follies which are common throughout civilized society, and among vulgar prejudices and frauds rooted in custom, ignorance, or interest, those which he has believed to be most apt to provide an occasion for ridicule and at the same time to exercise his imagination."

- *Diario de Madrid*

February 6, 1799

The Muscarelle is pleased to announce the recent acquisition of *The sleep of reason produces monsters* (*El sueño de la razón produce monstruos*) by Francisco de Goya y Lucientes (1746–1828). A Spanish painter and printmaker of the late eighteenth and early nineteenth centuries, the gifted Goya began studying with the painter José Luzán Martínez (1710–1785) at the age of fourteen and would eventually serve as a court painter under three Spanish kings. Known as "the last Old Master and the first Modernist,"¹ Goya's vast array of works documented the social and political change occurring in Spain.

The sleep of reason produces monsters is plate 43 in Goya's series of eighty aquatint etchings that formed his series *Los Caprichos*, which served as a sharp critique of contemporary Spanish society. Published in 1799, *Los Caprichos* was a

¹ Hughes, Robert. Goya. New York: Alfred A. Knopf, 2003.

dramatic shift from Goya's earlier work of aristocratic portraits and tapestry cartoons. Goya first advertised *Los Caprichos* in the *Diario de Madrid* on February 6, 1799 and described the series as "prints of whimsical subjects, invented and etched by Don Francisco Goya..." Goya withdrew the series from sale before the end of the year and, in 1803, gave the copper plates from *Los Caprichos* and two hundred printed copies to the king.² The copper plates were later used to print posthumous impressions of the series between 1855 and 1937.

In this image, an artist asleep at his table is besieged by flying bats and owls. An alarmed lynx rests behind the artist's chair watching the scene unfold, as another creature seen in shadow in the center of the print stares out directly at the viewer. This image was originally intended as the frontispiece of the series but it became plate 43 in the printed editions. Now one of the most recognizable images from *Los Caprichos*, *The sleep of reason produces monsters* symbolizes the dangers that arise when reason is absent.

The Muscarelle's *The sleep of reason produces monsters* is from the first and only lifetime printing of *Los Caprichos*. The title of the piece, which is clearly visible across the sleeping artist's table, is an indication it is an early printing since the text became less legible in later editions. The print the Museum acquired is a very fine impression displaying strong contrasts between the two tones of aquatint and the highlights on the central bird, the shoulders and left hip of the man, and the letters of the title.



FRANCISCO JOSÉ DE GOYA Y LUCIENTES | Spanish, 1746 - 1828 | *Self-portrait of Goya, 1799* | Etching and aquatint | Metropolitan Museum of Art | Gift of Mrs. Francis Ormond, 1950 | 50.558.33

² Tomlinson, Janis A. *Goya: a Portrait of the Artist*. Princeton: Princeton University Press, 2020.

NEW ACQUISITIONS

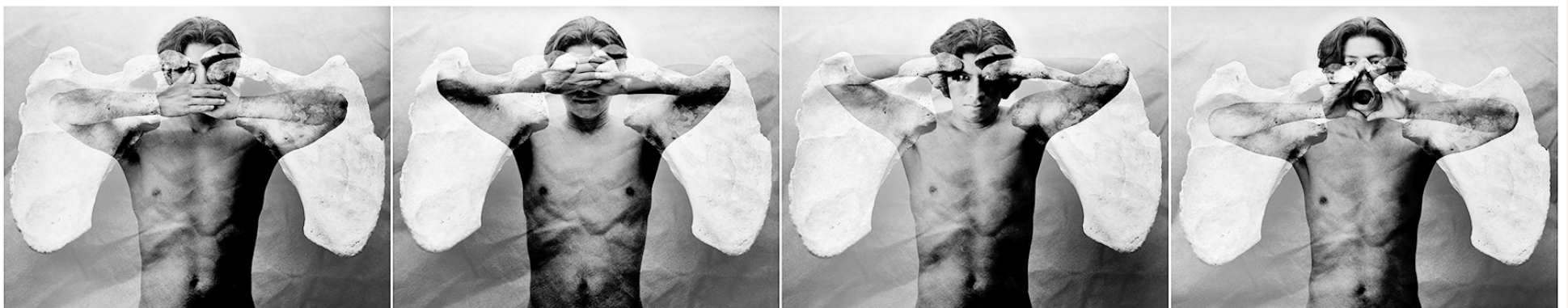
ART AND MEMORY: GUATEMALAN PHOTOGRAPHER DANIEL HERNÁNDEZ-SALAZAR AND HIS ANGELS

By Mackenzie Krol, W&M '21

Once you have seen them, there is no going back. Daniel Hernández-Salazar's angels in the polyptych *Esclarecimiento* (*Clarification*) immediately invite you into their fold, and their message is impossible to ignore. These angels are not the blonde-haired, blue-eyed cherubs prominent in Western religious imagery. With their wings of bone, they are a testament to extensive oppression and the need for remembrance. The angels have become an icon for Guatemalans fighting against an official state narrative that to this day presents the internal armed conflict (1960 – 1996) as a war between the Guatemalan state and leftist “subversives.” In reality, acts of genocide and other operations of state terror were committed, leaving an estimated 200,000 people murdered and missing, over 80% of them of Maya descent.

The series contains images of four different angels. The first cannot speak because his hands cover his mouth. The second cannot see, his hands covering his eyes, and the third cannot hear with his

hands over his ears. The fourth angel, however, titled *Para que todos lo sepan* (*So That All Shall Know*), has his hands cupped around his mouth, standing ready to proclaim a message of truth. In each of the photographs, Hernández-Salazar fused an image of two scapula bones with images of a live model with indigenous features to create the likeness of an angel. The bones pictured are the actual remains of victims of state terror exhumed by the Guatemalan Forensic Anthropology Foundation, a group that investigates human rights violations perpetrated during the internal armed conflict by excavating clandestine mass graves across the country. The angels not only confront their viewers with the undeniable truth of state violence, they also spread hope to those who survived it. The fourth angel, especially, is a fearless messenger. In his stance and his very composition, he proclaims the atrocities committed against the communities he represents. Thus, the angels help create the possibility for an inclusive and truthful narrative of the Guatemalan internal armed conflict, one that challenges institutional silence.



Photos: Daniel Hernández-Salazar ©1998

I first became acquainted with Hernández-Salazar's angels on a William & Mary Study Away trip during the fall 2018 semester. The Study Away program was part of a course about constructions of memory in post-conflict societies, called *Beyond Recollection*. The class centered on Guatemala and Argentina and was co-taught by professors from the History and Hispanic Studies departments, Betsy Konefal and Silvia Tandeciarz, respectively. Thanks to a generous grant from The Charles Center, we were able to spend a week in Guatemala during Fall Break meeting with different human rights organizations and activists who are working to establish an inclusive historical memory of the period of state violence. The interdisciplinary approach of this class, informed by both Professor Konefal's historical expertise and Professor Tandeciarz's passion for cultural production, expanded the scope of what we were able to do in Guatemala. For me, the most significant moment of this trip was meeting the photographer Daniel Hernández-Salazar at the Human Rights Office of the Archbishop of Guatemala in Guatemala City to view a permanent installation of his series *Esclarecimiento*. The angels were mounted on a wall in black and white large-scale format, lifelike in size and radiating power. As soon as I saw the angels, I knew it would be impossible to forget them.

A year later, I was thrilled to find out from Professors Konefal and Tandeciarz that they would be teaching *Beyond Recollection* again in spring 2020. They had also invited Hernández-Salazar to come to William & Mary as part of the COLL 300 visitor series and to do an installation of his fourth angel, *Para que todos lo sepan*, on our campus. Since first appearing on the cover of *Guatemala: Nunca Más*, a report documenting the violations that occurred during the armed conflict, and in a street art campaign in Guatemala City, the fourth angel has manifested throughout the world in places associated with repression, such as Three Cultures Square in Mexico City and



Beyond Recollection fall 2018 class with Daniel Hernández-Salazar.

Auschwitz. Though the angels symbolize Guatemalan-specific trauma and efforts to overcome it, their placement in such locations attests to the universality of oppression and the need for recollection. Closer to home, William & Mary's own history of slavery and racial discrimination similarly calls out for *Esclarecimiento*. Despite Hernández-Salazar's trip having been canceled due to the COVID-19 pandemic, his angels are thankfully still making their way to the university. The Muscarelle Museum of Art recognized the importance of the project, and decided to add the series to its permanent collection. This addition not only means our campus community and its visitors will have the chance to learn about Guatemala's internal armed conflict, but also that the angels' universal message will help William & Mary continue to confront its past role in perpetuating slavery and discrimination. The greatest weapon of systemic oppression is silence, covering our mouths when we should be speaking up. *Esclarecimiento* is both a reminder that each of us has a duty to perform, and a reminder of why it is essential that we do so.

IMPORTANT LOANS

By Melissa Parris, Director of Collections & Exhibitions

We are pleased to announce that two works from our permanent collection are on special loan to the Colonial Williamsburg Foundation and the National Museum of Women in the Arts (NMAI) in D.C.

Currently on view at the Art Museums of Colonial Williamsburg is the *Portrait of the Reverend James Blair* (c. 1655 – 1743) by Charles Bridges (1670 – 1747), an Englishman who came to Williamsburg in 1735 and painted the portraits of notable local residents. Reverend Blair, the representative in Virginia of the Bishop of London, Church of England, was responsible for obtaining a charter from King William III and Queen Mary II on February 8, 1693 to establish “The College of William and Mary in Virginia.” This important portrait, which features the only image of the Wren Building as it looked after it was rebuilt following the first fire in 1705, is an ongoing loan included in the exhibition “*Every Article ... suitable for this Country*”: *Furnishing Early Williamsburg* in the Museums’ June Stedman Hennage Gallery. This absorbing exhibition explores the lives and stories of real people through the things they made or owned in early America.

A more recent acquisition to the permanent collection, *Gele Kente Flag* by fiber artist Sonya Clark (born 1967) will be featured in the exhibition *Sonya Clark: Tatter, Bristle, and Mend* at the NMAI from March 3 to May 31, 2021. This handmade silk and cotton work is described by the artist as a “hybridized cultural object” that weaves together the American flag and Ghanaian Kente cloth as a poignant symbol of what it means to be both African and American. This exhibition is the first survey of Clark’s 25-year career and includes nearly 100 works that reflect central themes of heritage, labor, language and representation through a diversity of media including human hair, thread, and flags made with currency, beads, cotton plants, pencils, books, a typewriter, and a hair salon chair.



CHARLES BRIDGES | English, 1670 – 1747 | *Portrait of the Reverend James Blair*
(circa 1655 – 1743), circa 1735 – 1743 | Oil on canvas | 1941.005



IN MEMORIAM: Betty Baer Lewis

By Martha Jean Howell, Friend of the Muscarelle Museum of Art & Emerita Docent

The Muscarelle Museum of Art honors a longtime, enthusiastic museum volunteer, Betty Baer Lewis, who passed away in Lynchburg, Virginia on December 24, 2020. Betty was born in Cambridge, Massachusetts but lived most of her life in Virginia. She married Dan Lewis in 1948 and the young couple moved to Lexington, VA. After several moves, they spent the final years of Dan's career in West Point, VA. Betty enjoyed visiting Colonial Williamsburg and the beautiful campus of William & Mary. It was no surprise Betty and Dan decided to retire in Williamsburg in 1983. Betty immediately became involved in community activities and organizations.

Betty put her energy and talents to use wherever she lived. She thoughtfully worked toward positive, helpful goals she envisioned. Betty actively campaigned for many worthy causes during her lifetime. She was well-traveled and deeply appreciated the importance of the arts, literature, and the events unfolding in her new community.

The Muscarelle Museum of Art was completed in 1983 and became a valuable resource for the William & Mary campus and the Williamsburg community. The new museum was a platform for visiting exhibitions and the Museum's own collection. In 1987 the Museum was enlarged to twice its original size and the arts program was greatly expanded. More and varied exhibits were accommodated. This increased the need for community support and Betty's commitment to art and education led her to volunteer.



She welcomed the new Museum and offered her considerable skills of organization and planning to build for the future! Her desire to help the Museum, to encourage community residents to visit, and to increase membership challenged Betty. Working with staff and volunteers, she encouraged new programs and activities. Her leadership, enthusiasm, and sense of purpose drew very capable volunteer support to serve alongside her.

As a founding member of the Council of the Muscarelle Museum of Art, Betty helped to organize Members' Openings which featured delicious hors d'oeuvres prepared and served by Council members. She was a delightful hostess and, with other Council members, established

the tradition of the Winter Tea that was first held in January 1990. This gracious event was successful and reflected a tradition of Southern hospitality. During exhibit openings, Betty would be at the entrance to the Sheridan Gallery welcoming visitors and friends. It is not surprising that she served two terms as President of the Council – 1992 – 1994, 2000 – 2002.

Betty Lewis was a charming, gracious woman with a sense of commitment, confidence, and optimism. She was a consummate friend of William & Mary and the Muscarelle Museum of Art. Her kindness, enthusiasm, and leadership abilities are remembered by all who knew her.

UPCOMING EVENTS

EXHIBITIONS

American Vision: A Tribute to Carroll Owens, Jr.

OPENED
FEB 8

CLOSES
APR 4

Spigel Gallery

Scales of Chaos: the Dance of Art & Contemporary Science

OPENED
SEPT 23

CLOSES
APR 11

Cheek, Graves
& Burns Galleries

*Looking out, at, in,
and back again*

OPENED
OCT 16

CLOSES
JUNE 6

Sheridan Gallery

*The Curatorial Project:
The Art of Well-Being*

OPENS
APR 16

CLOSES
AUG 22

Cheek, Graves
& Burns Galleries

*Interdisciplinary
Collaborative Project*

OPENS
APR 9

CLOSES
JUN 6

Spigel Gallery

Shared Ideologies

OPENS
JUN 16

CLOSES
NOV 21

Sheridan Gallery

LECTURE

In the Footsteps of Piero della Francesca

2 PM, Virtual

Elaine Ruffolo, Art Historian

FEB
20

Piero della Francesca is acknowledged today as one of the foundational artists of the Renaissance and more than any other Italian fifteenth-century painter, Francesca was responsible for the development of Renaissance painting in Florence, and its crucial dissemination throughout Italy. Join Renaissance art historian, Elaine Ruffolo who will attempt to virtually capture Piero's extraordinary career along his journey through Tuscany, Umbria and Urbino.

Free and open to the public with
registration on [Muscarelle.org](https://www.muscarelle.org)

MEMBERS' LECTURE

Padua: Saints, Sinners and Giotto

2 PM, Virtual

Elaine Ruffolo, Art Historian

MAR
20

Nicknamed *La Dotta* (the Learned), Padua is the intellectual center of the Veneto, once home to the great Roman historian Livy. Artists including Giotto, Donatello and Mantegna, all left their artistic marks on this lively town. Padua attracts thousands of pilgrims every year as it is the resting place of Saint Anthony of Padua, and his exotic, seven domed mosque of a basilica is the city's most striking landmark. But without a doubt, Padua's prize is the Arena Chapel, also known as the Scrovegni Chapel, painted by the father of Renaissance art, Giotto. Justifiably, it is often considered the most important and influential decorative monument in the history of the Italian Renaissance and it changed art forever.

Exclusive Members only event. Free to
Members with registration on [Muscarelle.org](https://www.muscarelle.org)

MUSIC IN THE GALLERIES

Appalachian Music Ensemble

7 PM, Virtual

APR
19

Join us for a televised performance by The William & Mary Appalachian Music Ensemble against the backdrop of works from the Museum's permanent collection. The ensemble players utilize a multitude of stringed instruments, including banjo, fiddle, guitar and mandolin as they explore the rich heritage of traditional Southern Appalachian tunes and songs.

The Gallery Players

6 PM, Virtual

APR
28

The Gallery Players is a conductor-less chamber orchestra comprised of eleven William & Mary string players. Enjoy a virtual concert in collaboration with the Muscarelle Museum of Art. The music of Vivaldi, Dvorak, and Adolphus Hailstork will be featured on this program.

Free and open to the public with registration on [Muscarelle.org](https://www.muscarelle.org)

SELECTED TOPICS IN ARCHITECTURE

Every spring, we explore the world of architecture through a series of lectures focused on this important art form. Please join us for our eleventh season of *Selected Topics in Architecture*.

LECTURES

Pienza: Born of a Dream of Beauty

2 PM, Virtual

Jane Zaloga, Art Historian

MAR
6

The small Tuscan town of Pienza is often considered the first ideally planned city of the Renaissance. It had been a small agricultural town, known as Corsignano, until its most famous son, Pope Pius II, decided it needed a reboot to properly reflect its status as birthplace of a pope.

In this talk, Zaloga will look at the town's idyllic location, crowning a gentle hill in the rolling Val d'Orcia, a landscape that was much beloved of the pope, and the exquisitely designed buildings, exploring what makes them beautiful and how their relationships with each other and with the people of this town makes this an "ideal city."

Making and Meaning of the "International Style"

6 PM, Virtual

Dr. Jill Marie Lord, Lecturer, Architectural History, University of Virginia

APR
13

In 1932 the Museum of Modern Art had its first architectural exhibition, organized by Henry-Russell Hitchcock and Philip Johnson, *Modern Architecture: International Exhibition*. After closing in New York, the exhibition toured across America for three years, spreading

Hitchcock and Johnson's conception of modernism throughout the United States. The ideas presented in the show were both highly influential and controversial, as it excluded many examples of contemporary American architectural practice. In this lecture Dr. Lord will explore the formal components of the International Style as described by Hitchcock and Johnson, critical responses to the exhibition, and the legacy of the International Style in the United States.

The Architecture of Transportation in Washington D.C.

6 PM, Virtual

David Brashear, Director, Muscarelle Museum of Art

MAY
25

Looking toward a growing National Capital, regional and Federal leaders came together in the second half of the 20th century to make major improvements in the local, national and international transportation systems serving the Washington, D.C. metropolitan area. Engaging accomplished designers and visionaries like Eero Saarinen for the creation of Dulles Airport, Harry Weese for the design of the Metro System, and César Pelli for a complete makeover of Reagan National Airport, the region was catapulted ahead of other American cities with an efficient and interconnected transportation system that used a wide and compelling modern vocabulary. This presentation will focus on the planning regime and the key design moves that made the network what it is today.

MUSCARELLE READS

Plagued by Fire: The Dreams and Furies of Frank Lloyd Wright

By Paul Hendrickson

Our next installment of *Muscarelle Reads* will be *Plagued by Fire: The Dreams and Furies of Frank Lloyd Wright* by Paul Hendrickson. Hendrickson reveals another side of Frank Lloyd Wright in this masterful biography: the Wright who was haunted by his father, about whom he told the greatest lie of his life. In showing us Wright's facades along with their cracks, Hendrickson helps us form a fresh, deep, and more human understanding of the man.

Book Discussion

6 PM, Virtual

David Brashear, Director, Muscarelle Museum of Art

Edwin Pease, Senior Lecturer of Art, Architect

JUN
10

Join David Brashear and Edwin Pease for a lively discussion on *Plagued by Fire*. Brashear and Pease are both Frank Lloyd Wright specialists and will lead the conversation on Hendrickson's defining biography of Wright.

UPCOMING EVENTS

MUSCARELLE EXPLORATIONS: HEALING BY DESIGN

While our physical location remains closed to the public during the pandemic, we are pleased to continue to offer a rich menu of virtual programming for our Members. This semester, *Muscarelle Explorations* will focus on the aspirational connection between healing and wellness through the arts, architecture, monuments, and heritage spaces. Over the course of the series, there will be lectures, art therapy workshops, a meditation session, as well as a film screening and discussion - all on different related topics and media - to explore ways in which art can be therapeutic for individuals and communities.

***Muscarelle Explorations: Healing by Design* is made possible by our partner, The Williamsburg Landing.**

ART THERAPY WORKSHOPS

12 PM, Virtual

Sarah Balascio, Art Therapist, William & Mary

FEB
12

MAR
12

APR
16

Sarah Balascio, a registered board certified art therapist and adjunct lecturer at William & Mary's McLeod Tyler Wellness Center, will lead three virtual workshops to help participants explore feelings and work on relaxation. The focus will be on expressing ourselves through the arts in a supportive and mindful environment. All are welcome to attend and no experience is necessary - just a willingness to experiment! The Museum is pleased to partner with the McLeod Tyler Wellness Center at William & Mary for this series of workshops.

MEDITATION SESSION

6 PM, Virtual

Dr. Warren W. Buck, Adjunct Professor of Physics, William & Mary

MAR
23

Join us for the healing art of meditation with Warren W. Buck. Meditation is an evidence-based method for creating a sense of well-being. This guided meditation session will introduce the basic principles, techniques and benefits of focused breathing and mindfulness, followed by 30 minutes of meditative practice. Buck will close the meditation with a Q&A session to delve further into the experience.

VIRTUAL FILM SCREENING & DISCUSSION

The Healing Wall Screening

STARTS
MAR 29

ENDS
APR 1

The Healing Wall (2015) documentary was created by director Christopher

Kosinski and a small group of students while attending Ball State University (Muncie, Indiana). Together, they researched and interviewed veterans including Jan C. Scruggs, Esq., Founder of the Vietnam Veterans Memorial, and other key players to tell the story of how 21-year-old college student Maya Lin's unconventional design of landscape architecture led to the healing of a nation from the Vietnam War.

Healing Wall Discussion

6 PM, Virtual

Christopher Kosinski, Film Director

Jan C. Scruggs, Esq., Founder of the Vietnam Veterans Memorial

APR
1

Join us for a virtual discussion and Q&A moderated by David Brashear with *The Healing Wall* documentary film director Christopher Kosinski and Jan C. Scruggs, Esq., who was instrumental in the creation of the monument. The 2015 documentary tells the story of how the Vietnam Veterans Memorial came into being and the powerful role it has in healing a nation.

LECTURES

Memorial to the Enslaved Discussion

6 PM, Virtual

FEB
11

Learn more about William & Mary's upcoming Memorial to the Enslaved through a discussion by the project's key stakeholders. The final design, *Hearth*, by William Sendor, W&M '11 was unveiled in 2020 and construction is slated to begin in 2021. Panelists include Jody Allen, Director of The Lemon Project; Chon Glover, Chief Diversity Officer; Susan Kern, Executive Director of Historic Campus; Ed Pease, architect and adjunct professor; Burt Pinnock, Principal, Chairman, Baskervill; and William Sendor, W&M '11, designer.



LECTURES

Muscarelle Members,
W&M Staff, Faculty, Students: Free

Non-Members: \$10

Register on Muscarelle.org

Healing Spaces on the Camino de Santiago in Medieval and Contemporary Settings

6 PM, Virtual

**Kathleen Jenkins, Professor & Chair,
Department of Sociology, Co-Director, Institute for
Pilgrimage Studies, William & Mary**

**Jessica Streit, Assistant Professor of Islamic &
Medieval Art, College of Charleston**

MAR
18

Jessica Streit will begin the evening presentation with medieval Le Puy-en-Velay, a city that serves as the starting point for one of the four major routes to Santiago de Compostela. Her talk will feature two of the city's 12th-century pilgrimage monuments, showing how they engender feelings of arrival and a desire to keep moving for their audience of pilgrims. Kathleen Jenkins will then bring us to the 21st century. Drawing from her recent ethnography, *Walking the Way Together: How Families Connect on the Camino de Santiago*, Jenkins will present stories of families investing in pilgrimage as a practice for strengthening kin relationships and becoming a part of each other's emotional and spiritual understandings.



Reflecting Absence at the 9/11 Memorial

6 PM, Virtual

Michael Arad, Architect

APR
22

In 2004, Michael Arad won the design competition for the World Trade Center memorial. Arad, a young Israeli-American architect, studied at the Georgia Institute of Technology's College of Architecture and lived in New York when the Towers fell. His design, entitled *Reflecting Absence*, was selected out of over 5,000 entries and is a powerful example of commemorative and healing architecture. In this talk, Arad will give insights into his process and the healing nature of memorials.





It's time... to explore your options.



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UPCOMING EVENTS

WORKSHOPS

Join our Director of Engagement Steve Prince in this series of hands-on workshops. All skill levels are welcome; just bring your imagination!



Steve Prince at work. Photo by Corey Miller Photography

Printmaking in the Kitchen

1 – 4 PM, Virtual

**FEB
13**

Participants will learn how to create relief linoleum cuts utilizing traditional carving tools in the comfort of your home! The instructor will offer a history of relief printing, and detailed demonstrations. We will cover idea development, compositional skills, safe carving techniques, techniques of printing without a press, how to create an edition of prints, and studio practice! This workshop is open to artists of all skill levels interested in improving their ability in drawing and printmaking. Instructor will provide a materials list in advance for students to follow along at home.

The Body Series: Drawing Hands, Feet, Ears, and Noses

10 AM – 12 PM, Virtual

**FEB
27**

Students will be exposed to tips, and processes for drawing the most challenging parts of the human body. The instructor will guide the students step by step to creating successful drawings of the anatomy. Instructor will provide a materials list in advance for students to follow along at home.

Room with a View: Perspective Drawing of Rooms

5 – 7 PM, Virtual

**MAR
26**

Students will learn how to create perspective drawings of the inside of your home. The instructor will guide the students step by step in creating believable three-dimensional spaces. Instructor will provide a materials list in advance for students to follow along at home.

Portrait of Love: Art Date Night

5 – 8 PM, Virtual

**APR
10**

Tired of watching the same old movies on TV? Want to spice up your evening with something fun and unique? Share a glass of wine or sparkling cider and join Steve Prince as he guides couples in making a special drawing of their spouse, partner, or child. With basic materials the instructor will guide students on an artistic journey to making a beautiful portrait in charcoal and creating memories that will last a lifetime! Instructor will provide a materials list in advance for students to follow along at home.

WORKSHOP INFORMATION

Muscarelle Members, W&M Staff, Faculty,
Students: \$10

Non-Members: \$25

Each workshop is limited to 20 participants.

Register on Muscarelle.org.

Thank you for your continued support of the Muscarelle Museum of Art Foundation.
We appreciate your patience and understanding!



JEAN DUFY | French, 1888 - 1964 | *Aux Courses (At the Races)*, 1957 - 1958 | Oil on canvas | Gift of Mrs. Rose A. Guy in honor of William & Mary President Thomas A. Graves, Jr. | 1984.027

Due to the ever-changing health and safety restrictions surrounding the current health crisis, we have postponed our
10th Anniversary Wine & Run for the Roses auction to Saturday, May 1, 2021 at The Williamsburg Lodge.

Our Vintner Dinner at **Waypoint Seafood & Grill** has also been rescheduled until **Thursday, April 29, 2021**, right before the
Wine & Run for the Roses auction. We hope you will laugh, libate, and join us to support the Muscarelle Museum of Art Foundation!

Thank you for your continued support of the Muscarelle Museum of Art Foundation. We appreciate your patience and understanding!

Thank you to our 2020 & 2021 corporate Wine & Run for the Roses sponsors!

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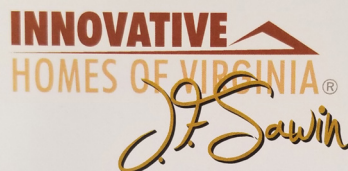


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THE SHOPS AT
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SAVE THE DATE! SATURDAY | MAY 1, 2021

THE REWARDS OF MEMBERSHIP

The Muscarelle has an impact that reaches far beyond its walls, with world-class exhibitions, a rich program of lectures, illuminating tours and many other activities. When you become a Member, you help to strengthen that impact.

As a Member of the Muscarelle Museum of Art, you will enjoy discounts, invitations to exclusive events and Members-only exhibition hours and will receive advanced information with early registration privileges for special programming. Members at qualifying levels also will be entitled to discounts and free admission to over 1,000 museums through the North American Reciprocal Museum Association (NARM) programs and Southeastern Reciprocal Membership (SERM)!

ASSOCIATE MEMBERSHIP

\$100 individual/\$150 dual

- Free admission to exhibitions, lecture series, including Members-only hours with access to exhibitions
- Invitations to Members-only exhibition preview days and domestic travel opportunities
- Complimentary subscription to Muscarelle newsletters and emails
- 20% off exhibition catalogues

PARTNER MEMBERSHIP

\$250

- Associate membership benefits PLUS
- Reciprocal membership benefits with over 1,000 North American art museums through NARM (North American Reciprocal Museum Association)

SUSTAINER MEMBERSHIP

\$500

- Partner membership benefits PLUS
- Reciprocal membership benefits with 200 museums in the Southeast through SERM (Southeastern Reciprocal Membership)
- One private docent-led tour for up to six guests
- Early registration access for Muscarelle Members' Events

PATRON CIRCLE

\$1,000

- Sustainer membership benefits PLUS
- Two private docent-led tours for up to six guests
- Invitation to VIP Members' Openings
- Invitation to annual "Patron's Dinner" with the Director

CURATOR'S CIRCLE

\$2,500

- Patron Circle membership benefits PLUS
- Membership in William & Mary's Fourth Century Society and eligible for all Society recognition opportunities*
- Invitation to participate in an exclusive curatorial selection project

DIRECTOR'S CIRCLE

\$5,000

- Curator's Circle membership benefits PLUS
- Membership in William & Mary's President's Society and eligible for all President's Society recognition opportunities*
- Invitation to Muscarelle Director's Dinner and behind the scenes tour

LAMBERSON CIRCLE

\$10,000

- Director's Circle membership benefits PLUS
- Membership in William & Mary's Green & Gold Society and eligible for all Society level recognition opportunities*
- Invitation to exclusive Director's events

MUSCARELLE CIRCLE

\$25,000

- Lamberson Circle membership benefits PLUS
- Membership in William & Mary's Chancellor's Society and eligible for all Society level recognition opportunities*

*University giving society recognition is based on fiscal year cumulative giving. Please visit <https://giving.wm.edu/recognition/giving-societies/> for additional details.

If you are a current student, faculty or staff member at William & Mary, you receive a complimentary membership to the Muscarelle Museum of Art.



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**MUSCA-
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MUSEUM
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at William & Mary

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For more information, contact museum@wm.edu
or 757.221.2709 or visit Muscarelle.org.





**MUSCA-
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OF ART**

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Lamberson Hall
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Williamsburg, VA 23187-8795

Muscarelle.org

