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## IMAGE CREDITS

FRONT COVER:  
EMMI WHITEHORSE  
American (Navajo), born 1957  
*Petrichor II* (detail), 2020  
Oil and mixed media on canvas  
© Emmi Whitehorse  
Acquired with funds from the Board of Visitors  
Muscarelle Museum of Art Endowment  
2021.049

BACK COVER:  
DANIEL LIBESKIND  
Polish-American, born 1946  
*World Trade Center Masterplan Scroll* (detail), 2011  
Sketch on paper  
© 2021 Libeskind  
Image courtesy of Studio Libeskind

NEXT PAGE:  
Workshop participants create watercolor monotypes.  
Students and W&M community gather in the Wren Yard  
to see performances to honor the enslaved. Photo by  
Stephen Salpukas.  
Attendees enjoying our 10<sup>th</sup> *Wine & Run for the Roses*  
auction.

Student curator assists Kevin Gilliam with installation  
for *The Art of Well-Being*.

Steve Prince's *Sankofa Seed* sculpture in the Legacy  
Tribute Garden near Jefferson Hall. Photo by Stephen  
Salpukas.

Steve Prince and intern create a beautiful chalk  
installation of Georgia O'Keeffe's *White Flower* in  
Merchants Square.

Director David Brashear and Roberto Jamora in the  
artist's studio.

Works from the *Memorial to the Enslaved* community  
art project on view with *The Links Project* at Sadler.  
Photo by Stephen Salpukas.

## W&M LAND ACKNOWLEDGMENT

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,  
Patawomeck, Upper Mattaponi, and Rappahannock  
tribes—and pay our respect to their tribal members  
past and present.

## MUSEUM HOURS

Beginning September 1, the Museum will be  
open the following hours:

**Monday | Closed**

**Tuesday - Sunday | 10 AM - 5 PM**

## MEMBERS' ONLY EXHIBITION HOURS

**Thursday | 5 - 7 PM**

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

Visit [Muscarelle.org](https://www.muscarelle.org) to check current hours.

## ADMISSION

Regular Admission: Free, timed tickets  
required. Visit [Muscarelle.org](https://www.muscarelle.org) to reserve your  
free, timed ticket.

Admission may change during special  
exhibitions.

For more information, including changes to  
hours and public health guidelines, please  
visit our website, [Muscarelle.org](https://www.muscarelle.org), or call  
757.221.2700.

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## LETTER FROM THE DIRECTOR

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### Dear Friends of the Muscarelle,

After being closed to the general public for more than fourteen months, the Museum reopened in June. With a mission of cultural exploration, it has been wonderful to reengage more directly!

This semester, we have two exhibitions that are both compelling and reflective. In *Shared Ideologies*, we present important works by Native American artists, including Kay WalkingStick, Jaune Quick-to-See Smith, and Emmi Whitehorse, and explore the intersection between persistence, resistance, and tradition. In *Forever Marked by the Day*, we commemorate the 20<sup>th</sup> anniversary of the September 11 attacks through the lens of the architectural sequences of the World Trade Center site. We hope you will take some time this fall to explore what we have in our galleries.

Our *Muscarelle Explorations* series for this fall will focus on the voices of contemporary artists. We will host conversations and presentations by working artists spanning the world of art. The Native American artists Cara Romero and Diego Romero will speak to their artistic methods on November 16 and 17. The Filipino-American artist Roberto Jamora will share his artistic journey and premiere a work in honor of the W&M Asian Centennial. Read more about *Muscarelle Explorations: The Voice of the Artist* in the events section of this Newsletter.

As we navigated through the pandemic, we learned how to be a more multi-dimensional museum, and we will not forget what we learned. As usual, we will host a wide variety of programming at the Museum this fall. While we will present most experiences live and in person, we will continue to offer opportunities to engage with the Museum virtually, in meaningful ways. We enjoyed connecting with our supporters far and wide, and we

plan to continue our efforts to make our programming accessible on our website and YouTube. We encourage you to visit both and engage with our past programming.

We continue to work towards completing the final design for our Museum expansion project and now expect to break ground on the Martha Wren Briggs Center for the Visual Arts in mid-2022. The new facility will significantly expand what we can do as an important center for culture in the region. Many donors have stepped forward to make this project a reality, and if you are able, we welcome your financial support. To learn more about the project, please consult our website.

Finally, I would like to thank all who have supported the Museum over the past year. We have a growing base of members, enabling us to present a robust schedule of programming and events. And our tenth *Wine & Run for the Roses* wine auction, held in early June, was our most successful ever. Donations to the auction were unique and amazing across the board. Those in attendance at the Williamsburg Lodge enjoyed a day of camaraderie and good food while also being very generous in their bidding.

And now, with our doors wide open once again, I look forward to welcoming you to the Museum very soon.

Sincerely,

A handwritten signature in black ink, appearing to read "David M. Brashear". The signature is fluid and cursive, with a long horizontal stroke at the end.

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

MUSCARELLE  
MUSEUM  
OF ART

at William & Mary

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FALL/WINTER

21

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SHARED IDEOLOGIES  
September 1, 2021 -  
January 9, 2022

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FOREVER MARKED  
BY THE DAY  
September 10, 2021 -  
January 9, 2022

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IN MEMORIAM:  
Mark M. Johnson

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W&M ASIAN  
CENTENNIAL

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## LETTER FROM THE CHAIRMAN



### Greetings to all,

With the pandemic seeming to fade slowly into our rearview mirror, the excitement of reopening the Muscarelle Museum of Art and embarking on a beautiful expansion of the Museum increases. Thank you to everyone for your patience and commitment!

It was a difficult year, but on behalf of the Board of Trustees, I want to thank the staff of the Museum for the work that they did and the impact that they had over the course of the public health crisis. Their creativity in presenting virtual programming was exemplary, with a menu of outstanding speakers and online exhibitions.

The best news of the year came as restrictions on gathering were relaxed, and we were able to come together, in person, to celebrate the 10<sup>th</sup> annual *Wine & Run for the Roses* on Saturday, June 5. It was a grand affair! Over 260 enthusiastic Muscarelle supporters turned out at the Williamsburg Lodge for our most important annual fundraiser, and our most successful wine auction ever. The Muscarelle Museum of Art Foundation Board gives special thanks to our corporate and individual sponsors, as well as our attendees and bidders, for making this a day to remember.

Soon after the auction, we celebrated the public reopening of the Muscarelle on June 9. Our opening hours for the fall will be Tuesday through Sunday, 10 AM to 5 PM, and we hope you will take the time to come for a visit. Our two exhibitions for the fall should not be missed—an examination of contemporary Native American art in *Shared Ideologies*, and a reflection of the 20<sup>th</sup> anniversary of the September 11 attacks in *Forever Marked by the Day*. With the Museum's exhibition galleries reopened, and a variety of programs scheduled to be presented, I am sure that you will feel reconnected to the arts. And when you visit the Muscarelle, you, in turn, will help bring vibrancy back to the Museum!

We hope everyone had a happy and rewarding summer and that we will see you at the Muscarelle soon.

All the best to you and yours,

A handwritten signature in black ink that reads "Tom Gillman". The signature is fluid and cursive.

Tom Gillman, W&M '93 MBA  
Chairman  
Muscarelle Museum of Art Foundation

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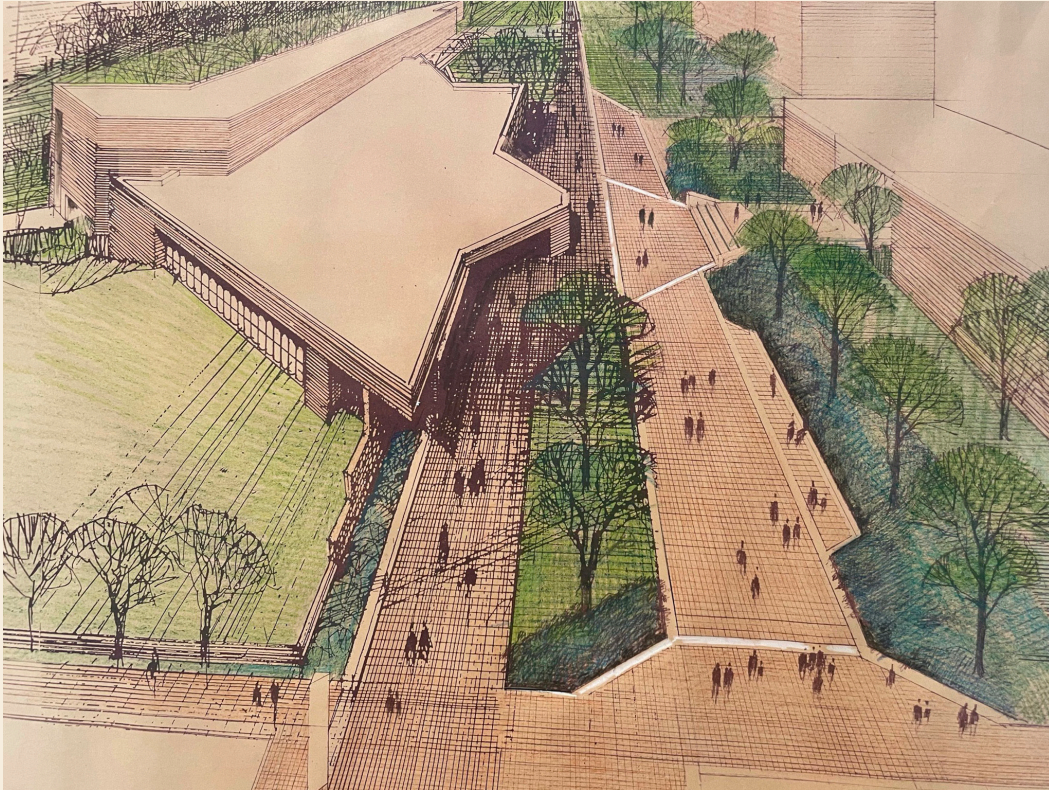
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# IN MEMORIAM: Mark M. Johnson



Carlton Abbott sketch of the Muscarelle Museum of Art showing the second phase design. Johnson oversaw this expansion from 1986 - 1988.

The Muscarelle Museum of Art honors the life and achievements of former Director Mark M. Johnson, who died on Friday, June 25, 2021, after a long illness. From 1977 to 1981, Mr. Johnson served as a curator and lecturer in the education department of the Cleveland Museum of Art. And, from 1981 to 1985, he served as assistant director and curator of European paintings at the Krannert Art Museum at his alma mater, the University of Illinois at Urbana-Champaign. Mr. Johnson's first directorship came at the Muscarelle Museum

of Art, where he served from 1985 to 1994. At the Muscarelle, Mr. Johnson organized a number of foundational exhibitions and publications, including *Photographs by Yousuf Karsh* in 1987, *King William's Praise: Romeyn de Hooghe's Etchings of William III* in 1989, *Literacy Through Art: A Celebration of the Fine Art of Children's Book Illustration* in 1990 and *Nissan Engel: Nouvelles Dimensions* in 1994.

"Mark joined the Muscarelle Museum of Art as our second director and was immediately charged with managing the expansion of our facility," said current Director David Brashear. "During his tenure, the Museum grew in importance, presenting many exciting exhibitions while simultaneously expanding the permanent collection through significant acquisitions and gifts. Mark guided the Muscarelle through its initial accreditation, making it the first college art

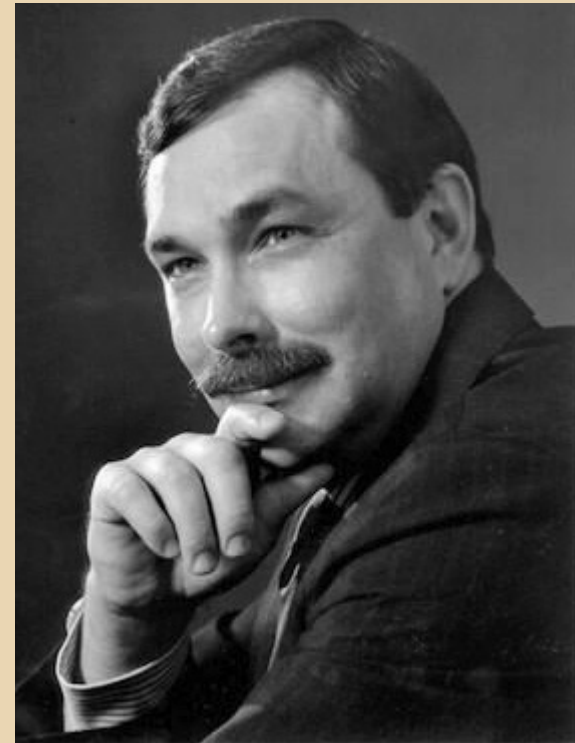
museum in Virginia to achieve that milestone. In many respects, the Muscarelle 'grew up' under Mark's leadership, and his impact has been long-lasting."

After a decade of leadership at the Muscarelle Museum of Art, Mr. Johnson took the helm of the Montgomery Museum of Fine Arts in 1994. Under his stewardship, the Museum acquired more than 1700 objects for the permanent collection, including works by a

number of America's greatest artists, Mary Cassatt, Edmonia Lewis, William Sidney Mount, and Thomas Hart Benton, among them. "Mark was dedicated to building a world-class institution and community of support for the Montgomery Museum of Fine Arts. Because of these efforts, the Museum continues this transformation today with extraordinary and inclusive offerings. We thank Mark for his service to our city and our region," said City of Montgomery Mayor Steven L. Reed.

Mr. Johnson "desired that the Museum's collection have something for everyone in our community, for school children and adults to see something culturally or historically familiar and reflective of their lives," said Laurie Jean Weil, MMFA Board President during Mr. Johnson's tenure.

An esteemed scholar and museum director, Mr. Johnson led the Montgomery Museum of Fine Arts until his retirement in 2017. In addition to his contributions to the institutions where he worked, Mr. Johnson also served as an adjunct lecturer in art history and museum studies at William & Mary, the University of Illinois at Urbana-Champaign, and Auburn University at Montgomery. Mr. Johnson also participated in more than a dozen American Association of Museums (now the American Alliance of Museums) accreditation studies and was a longtime member of the Association of Art Museum Directors.



YOUSUF KARSH (Canadian, born Armenia, 1908 - 2002) |

*Mark M. Johnson*, 1992 | Gelatin silver print on paper |

Photograph courtesy of the Estate of Yousuf Karsh, © 2021 Yousuf Karsh

# THE ASIAN CENTENNIAL AT WILLIAM & MARY

By Erin Zagursky, Associate Director for University News

A century ago this fall, Pu-Kao Chen '23 left Shanghai, China, to enroll at William & Mary, becoming the university's first Asian student and opening the door for hundreds of Asian and Asian-American students, faculty, and staff to follow—and create their own firsts—over the next 100 years. William & Mary will mark that anniversary through the Asian Centennial, celebrating all those at W&M, past and present, who identify as Asian or of Asian ancestry, including those from Southwest Asia—often referred to as the Middle East.

“We want to celebrate the centennial of Pu-Kao Chen to give visibility to the Asian, Pacific Islander and Middle Eastern experience and their contributions to William & Mary, the larger Williamsburg-James City County community and hopefully Virginia, especially at a time when inclusivity, diversity and just pluralism, in general, have been threatened,” said Francis Tanglao Aguas, professor of Asian & Pacific Islander American studies and theatre and coordinator of global studies.

“We believe the Asian Centennial is an opportunity for William & Mary to truly function as the Alma Mater of the Nation.”



ROBERTO JAMORA, Filipino-American (born 1987) | *The Sound of Fate Knocking at the Door 2*, 2021 | Acrylic and pumice medium on canvas over panel | © Roberto Jamora | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment in honor of the Asian Centennial at William & Mary

Tanglao Aguas is co-chair of a committee of faculty, staff, students, and alumni from across the university that is organizing the centennial. They have been charged by W&M President Katherine A. Rowe to develop and execute the commemoration with three goals in mind: to honor trailblazing leaders at W&M; understand and elevate the impact of Asian and Asian-American students, faculty and staff; and advance W&M's aspirations as a global, cosmopolitan and multicultural institution.

“William & Mary has not always had the greatest history with respect to racial diversity and inclusion,” said Deenesh Sohoni, co-chair of the committee, professor of sociology, and director of Asian & Pacific Islander American Studies. “Acknowledging our past is a necessary part of ensuring that we do better in the present and future.”

## Research and scholarship

With still so much unknown about that history, research is a central goal of the centennial with the establishment of the Asian Pacific Middle Eastern (APM) Research Project.

“William & Mary prides itself as a leader in faculty/student research collaboration,” said Sohoni. “We seek to enhance this reputation by creating a model for faculty/student collaboration across the disciplines.”

“It was necessary for us to utilize the currency of academia, which is research, to take full advantage to contribute to the conversation at William & Mary, and the community around our history with race, racism, inclusion, and exclusion,” he said.

Work by them and their student research assistants is already underway. For example, under the direction of Professors Deenesh Sohoni and Chinua Thelwell, two undergraduate researchers, Sumie Yotsukura and Brian Zhao, will conduct archival research to create a list of early APM students and gather information on their experiences at W&M. Additionally, Yusuf Jafri, a fellow with W&M's Center for Racial and Social Justice—under the directorship of Law Professor Vivian Hamilton, a member of the centennial committee—is researching how national and state level legislation related to immigration and housing segregation impacted international and minority students at W&M, said Sohoni. “Our long-term goal is to create a sustainable project where students and faculty can research the varied histories of Asian and Asian Americans at W&M, and more broadly race-relations at W&M and in Virginia,” said Sohoni.



### Exclusion/inclusion

While the centennial will celebrate the achievements of Asian and Asian-American people at W&M, it will also serve to begin a broader dialogue. “We are also hoping to commemorate and reflect on our institution’s participation in exclusion, specifically about the exclusion if not oppression of the African-American community,” said Tanglao Aguas, adding that his students requested it.

While the commemoration will recognize the pioneering efforts of Asians and Asian Americans in diversifying W&M, it will also acknowledge that it took place within the context of African-American exclusion, said Sohoni. “The Asian Centennial thus creates the opportunity and space for a fuller history of William & Mary, and one that complicates and moves us beyond dichotomous white/black racial discussions.”

### Gathering the family

William & Mary recently celebrated two other significant milestones in the university’s history: the 50<sup>th</sup> anniversary of African-American students in residence and the 100<sup>th</sup> anniversary of coeducation. The organizers of the Asian Centennial have taken lessons from those commemorations and hope to build on those histories—and that of other marginalized peoples, which are all intertwined.

“Exploring the Asian experience means exploring the African Black, Latinx, Native story,” said Tanglao Aguas. “In the United States, no one lives in a vacuum. Lives intersect. And that’s what we’re counting on in this centennial. As we tackle the Asian story of William & Mary, we will also be having a parallel discussion about all the communities.”

The William & Mary community is often referred to as a family, said Tanglao Aguas, a Filipino-American. And anniversaries are major events in Filipino culture. He hopes this anniversary creates a reason for the W&M community to come together.

### Centennial Projects

The multi-year commemoration will focus on scholarship, events programming, and fundraising to make its efforts sustainable. Headlining the centennial’s plans is the commissioning of Emmy Award-winning filmmaker Marissa Aroy to create a documentary film about the history and contributions of Asians and Asian-Americans at W&M. Aroy will be appointed the Asian Centennial Distinguished Film Fellow in residence.

Additionally, the centennial will include a fine arts project with local artist Roberto Jamora, the university’s inaugural Asian Centennial Distinguished Fine Arts Fellow.

## MUSCARELLE ACQUISITION



Roberto Jamora with his work *The Sound of Fate Knocking at the Door 2*.

In honor of the Asian Centennial, the Muscarelle Museum of Art is proud to acquire Roberto Jamora’s painting *The Sound of Fate Knocking at the Door 2*. A Filipino-American visual artist and educator, Jamora is an Adjunct Lecturer of Asian & Pacific Islander American Studies at W&M and an adjunct professor at VCUarts. He earned a BFA in painting and printmaking from VCUarts and a MFA in visual arts from Purchase College, State University of New York.

Jamora says that “the title of my painting, *The Sound of Fate Knocking at the Door 2*, refers to the intended feeling of the first four notes in Beethoven’s *Fifth Symphony*. The painting includes several incisions that reveal gradients beneath thick layers of paint. This series refers to everyday moments from a time in my life when I decided to relocate to Richmond, VA, from NYC, a place I thought I’d have to live in forever as an artist. This move was inspired after spending several months at the Joan Mitchell Center artist residency in New Orleans. The colors in the painting refer to skin tones of my wife and me (sometimes colliding as a predictor of our future, mixed-race child’s skin tone), skin tones of friends, a sunrise over a swamp in Louisiana near the first settlement of Filipinos in the Americas, the dull pink Formica lined elevator in our post-war Queens apartment, a particular hot pink dress my wife wore at a Joe Bataan concert, and a sunset from our elevated subway station in Sunnyside, Queens. This painting synthesized moments when I realized it was time to start the next chapter in my life by returning to where I had grown up. Essentially, I was ready to open the door when fate knocked on it. Like my paintings, I was ready for the next chapter in my life to reveal itself to me.”

# BEYOND THE MUSEUM'S WALLS

## SUSTAINABILITY SYMPOSIUM

By Danielle Moretti-Langholtz, Curator of Native American Art

Sustainability is on the mind of many people around the world these days, and it is a topic that resonates here on campus. In 2018 William & Mary adopted a long-range and comprehensive Sustainability Plan to better “meet the challenges of a sustainable future.” Going beyond reducing utility costs and greenhouse emissions, the university instituted a five-year climate action plan including eliminating single-use plastic items in dining services, more comprehensive recycling and composting efforts, solar-powered charging stations for electronics, optimizing building control system operations, and so much more. In keeping with the academic mission of William & Mary, the university has selected Calandra Waters Lake to serve as our Director of Sustainability.

To commemorate Earth Week this year, W&M Sustainability organized a virtual symposium to explore the concept of “Interconnectedness” at both global and local levels and the ways that the environment, society, and economy are deeply intertwined. The symposium opened on April 20 with filmmaker Céline Cousteau and indigenous leader Beto Marubo presenting clips from their 2019 film *Tribes on the Edge*, which focuses on deforestation in the Amazon. On April 21, Native American environmental and political activist Winona LaDuke discussed the importance of including indigenous knowledge to devise sustainable solutions to pressing environmental problems. Nikki Bass, a member of the Nansemond Indian Nation in Virginia, joined LaDuke and addressed her tribe’s efforts to revitalize oyster beds in the Nansemond River to restore the river’s water quality that is the community’s namesake.

The Muscarelle Museum of Art was pleased to be a part of the Sustainability Symposium by featuring a newly acquired photograph, *20150620 Lake Fire Milky Way Overlook* by Jeff Frost on our website and also at the Museum. Frost’s photograph embodies the ferocity and dynamism of a cataclysmic disaster in progress and draws our attention to fire as a devastating outcome of climate change.



JEFF FROST, American (born 1978) | *20150620 Lake Fire Milky Way Overlook*  
35mm d800e-8231.NEF, 2015 | Pigment print on Epson Archival Paper |

© Artist | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.037

# MEMORIAL TO THE ENSLAVED ART PROJECT

By Laura Fogarty, Associate Registrar

In 2020, The Lemon Project presented over forty names of enslaved individuals to the William & Mary Student Assembly for inclusion in a community art project honoring the enslaved. Student Assembly Vice President Kyle Vasquez '21 said, "It's really easy to run away from something when it doesn't personally affect you... These images forced me to reckon with this part of our history, to look at it and to have opinions."

Artists created works as a testament to the sacrifices of the many souls the university enslaved for its progress. Artist Whitney Ledesma '22 thought that her creative process for her work, *Tom Mask and his mother Molly*, was "a way of keeping that person or entity alive...Even though I don't know the real identities of these people...They did have real faces with textures and lines and thoughts."

In early 2021, the Muscarelle and the President's Collection of Art collaborated with the Student Assembly to see how the project could live on and share it with a broader audience. The President's Collection of Art accessioned 18 paintings currently on display at the Sadler Center with *The Links Project*. The remaining submissions are available for research and viewing at William & Mary's Special Collections Research Center. Additionally, the Muscarelle created a virtual exhibition featuring all of the paintings hosted on VIRTUAL MUSCARELLE.

Everyone involved felt strongly that the project needed an in-person component to present the community response. Together, we planned a celebration with song, dance, and spoken word performances culminating with a digital presentation of all art submissions projected on the Wren Building. One of the performers, Celeste Chalkley '21, sang *I'm Here* from *The Color Purple*. She felt the song "was an appropriate fit for the Memorial to the Enslaved because...they can't vocalize that they are here, so this song had the ability to serve as a voice and a reminder."



Student performs at the W&M community event. Photo by Stephen Salpukas.

Attendee Chris Eliades '23 told *The Flat Hat*: "Seeing the pieces of art projected onto the side of the Wren building while getting to hear the ethereal vocal talents and resonating stanzas from our student body is an experience I'll never forget...By getting to listen to their words and their passion, we all got to learn and leave with the knowledge of how to ensure that we never forget our school's history, how to hold it and ourselves accountable, and how to learn from its mistakes to make our world a better place."

# BEYOND THE MUSEUM'S WALLS

## SANKOFA SEED

By Erin Zagursky, Associate Director for University News

The *Sankofa Seed* sculpture was unveiled near Jefferson Hall, where the university's first African Americans in residence lived. Two of those alumnae—Lynn Briley '71, D.Sc. '18 and Janet Brown Strafer '71, M.Ed. '77, D.Sc. '18—attended the event. The third, Karen Ely '71, D.Sc. '18, was unable to attend, but her grandson and great-granddaughter were present.



President Emeritus Taylor Reveley, Steve Prince, Lynn Briley, Janet Brown Strafer, Professor Emeritus Jacquelyn McLendon, and President Katherine A. Rowe help unveil the *Sankofa Seed* sculpture. Photo by Stephen Salpukas.

The sculpture was created by Steve Prince, Director of Engagement at the Muscarelle Museum of Art, in coordination with Michael Gaynes, lecturer of Art. It features a Sankofa bird symbol, which originates in Ghana and represents looking at the past in order to move forward.

The bird in the sculpture is looking behind it “because it looks back at all the things which it came from and all the things that it went through,” said Prince.

“And that is what William & Mary must continue to do—look back at its past soberly in order for all of us to move forward together.”

The sculpture includes names and images representing Briley, Ely, and Strafer, as well as the names of other Black W&M students who made history at the university. It is made of stone, steel, and bronze and will be illuminated at night.

President Katherine A. Rowe, former President W. Taylor Reveley III, Emerita Professor of English Jacquelyn Y. McClendon, Prince, Ely, and Strafer all helped to unveil the sculpture, which sits adjacent to the university's new Legacy Tribute Garden, created to honor the first three African American students in residence.

“The sculpture and garden stand as an acknowledgment of the contribution of past and current Black students, faculty, and staff,” said Professor McLendon, founding director of the university's Black studies program and chair of the committee responsible for the 50<sup>th</sup> Commemoration of the First African American Students in Residence in 2017 – 2018.

“It is an acknowledgment of...the many milestones and accomplishments [that] the Black presence at William & Mary has helped to achieve,” she said. “Alumni, current students, faculty, staff and visitors of all races, religions, religious faiths, cultures and nationalities will find a welcoming place of fellowship and inspiration as well as the place to learn about the unique story of these three women and other pioneering African Americans — a story that is an integral part of the history of William & Mary as a whole. Indeed, it is a communal garden, offering a gathering place for the promotion of unity and belonging, a physical representation of the sentiment that who comes here, belongs here.”

# FIRST ANNUAL CHALK ART COMPETITION

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

This summer, we hosted the First Annual *Muscarelle Museum Driveway Chalk Art Competition*. The competition sought to energize and empower communities across our nation to create temporal chalk artwork at their homes as we continue to navigate these challenging times and collectively work our way back to some sense of normalcy. Steve Prince, Director of Engagement, said:

“We went with chalk because it’s easily accessible, biodegradable, and nontoxic. It’s also friendly to the environment. But the biggest metaphor for it is chalk being temporal; we’re hoping that this moment would be looked upon as a temporal moment that we all were going through...As people were starting to emerge from the home and going back and being reactivated in the community, we thought how

great of a summer project would this be for kids in communities and so forth that have been locked away.”

Prince worked with collection staff to choose fifty works from the Muscarelle collection. The goal was to ensure diverse representation in terms of gender, ethnicity, style, and medium that would appeal to all skill levels. All summer, participants across the nation created replicas of art from the Muscarelle Museum of Art collection to beautify their neighborhood and community with the power of art. Thanks to our generous sponsors: Artifact Interface, Habitat for Humanity, CultureFix, Consociate, and Art Linx for supporting this project. Winners chosen by CCH Pounder will be announced Friday, September 17, 2021 and featured in our next Newsletter.



## MEET THE JUDGE: CCH POUNDER

In addition to her prolific acting career and advocacy, award-winning actress CCH Pounder has been extensively involved with the arts as a patron, collector, gallery owner and museum founder. Originally from Georgetown, Guyana, Pounder’s collection consists of Caribbean and African artists and artists of the African Diaspora. Her collection is heavily concentrated in the area of Contemporary Art but also includes traditional African sculptures. Pounder serves on the Board of the African Millennium Foundation and was a founding member of Artists for a New South Africa.

# LABORATORY FOR LEARNING

By Laura Fogarty, Associate Registrar

***While the Muscarelle was closed to the public in accordance with William & Mary's Healthy Together mandate, we were fortunate to work closely with professors and students to create engaging experiences and exhibitions. In this feature, we invite you to learn more about the work that the William & Mary community undertook during a year like no other.***

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

W. Taylor Reveley Interdisciplinary Fellows Jennifer Stevens of the Department of Psychological Sciences & the Neuroscience Program and Elizabeth Mead of the Department of Art & Art History came together to teach *Neuroaesthetics: The Artist and the Mind* during the fall 2020 semester. Mead led the students in the “laboratory for learning” portion of the course by selecting works from the Museum’s permanent collection and the Special Collections Research Center at Swem Library to be displayed in *Looking out, at, in, and back again*. In Mead’s words, “Looking at...the work of art...allows us to see its world. It allows us to enter in, and from my perspective, that’s the heart of the course that produced this exhibition.” Mead and her students (Sunny Ahn ’21, Freyza Ciger ’21, Gwyn Evans ’21, Ashley Green ’21, Carter Helmandollar ’22, Jemela Kanu ’22, Harper Kolenbrander ’21, Maggie McGinley ’21, Sarah Morgan ’21, Leah Moyer ’21, Jillian Ragno ’21, Zoe Rogers ’21, Lindsay Stolting ’21, Francisca Swisher-Gomez ’22, and Margot Szamosszegi ’21) conducted research and worked tirelessly to create exhibition didactics for about sixty disparate objects that encouraged the visitor to look actively. The exhibition planning process was also almost entirely virtual up until the actual installation. Cooperation and communication were critical to the success of this endeavor. More information about the class’s curatorial process is available in Mead’s virtual Gallery Talk on our Youtube channel.



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



Installation of *And still, movement*.

## *And still, movement*

Student nominees from Creative Writing, Dance, Music, Studio Art, and Theater collaborated with students from Applied Science, Biology, Chemistry, Geology, Kinesiology & Health Science, Math, and Physics to create a truly interdisciplinary exhibition for Undergraduate Research Month. Elizabeth Mead, Department of Art & Art History, and Melissa Parris, Director of Collections & Exhibitions, worked with the selected students (Macy Calder ’21, Isabella Chalfant ’22, Anna Mehlhorn ’22, Sarah Morgan ’21, Luke Mrini ’23, Savannah Orsak ’22, Lily Szalay ’24, Abby Van Essendelft ’21, and Mya White ’21) to develop a theme that spoke to all of their interests. The class came to the Museum to see selections from a recent photography gift from Joseph C. French, which inspired them to focus on the expression of motion and how “black and white photography embodies the curious nature of forms that are simultaneously static and dynamic.” Their exhibition, *And still, movement* featured works by Berenice Abbott, Eugene Atget, Wynn Bullock, Paul Caponigro, Harry Callahan, Imogen Cunningham, William B. Giles, Lotte Jacobi, Barbara Morgan, and Eadweard Muybridge. Enjoy a virtual Gallery Tour with Mead and the student curators on our Youtube channel.

## The Art of Well-Being

In our third successful partnership with the Art History Department's *Curatorial Project* course, Professor Catherine Levesque and the participating students (Liberty Bassett '22, Caitlin Blomo '21, Emma Capaldi '23, Isabella Chalfant '22, Moss Davis '21, Tori Erisman '22, Brianna Gettier '22, Katie Gibson '21, June Hodge '21, Kristen Lauritzen '21, Hannah London '21, Inez Olszewski '22, Savannah Singleton '21, Katherine Welch '21, Isabel Williams '22, and Stephan Zhou '23) explored the theme of well-being through works in our collection. The exhibition had five sections—individual, kin, community, natural world, and art-making. Individually and in groups, their selections expressed:

“The needs, pleasures, desires, and aspirations of individuals, communities, and the wider world. At the same time, the works evoke the web of connections among these perspectives, whether providing a space for quiet contemplation or a call to action, freedom from worldly interests, or concern for society. Art—as these choices suggest—is a way of knowing, doing, and being in the world that prompts reconsideration of what well-being means. The language of art (which in all its iterations combines skill and creative thinking) has an advantage over many other languages in its nuance of approach and tolerance of ambiguity; art encourages complex thinking and empathy.”

The students selected works in person but did the majority of exhibition planning and development virtually. The class and the Muscarelle staff collaborated to create labels, exhibition didactics and graphics, a banner, a catalogue, and a “making of” virtual exhibition where you can find a gallery talk with Professor Levesque and the student curators as well as behind the scenes images of the installation process.

“Most of us have visited the Muscarelle, but to be in such close contact with the works and have power over what everyone is going to see is just super, super exciting...”

-Moss Davis '21



Professor Levesque discusses selections with the student curators.



Facilities & Exhibitions Manager Kevin Gilliam provides guidance to student curators about installation.

# NEW ACQUISITION

## ***EMMI WHITEHORSE: PETRICHOR II***

By Danielle Moretti-Langholtz, Curator of Native American Art

“As an artist, I have intentionally avoided politically oriented subject matter and angst-ridden or physical wrestling with the act of painting itself. To make art, the act of making art must stay true to a harmonious balance of beauty, nature, humanity and the whole universe. This is in accordance with Navajo philosophy. I have chosen to focus on nature, on landscape.

My paintings tell the story of knowing land over time—of being completely, microcosmically within a place. I am defining a particular space, describing a particular place. They are purposefully meditative and mean to be seen slowly. The intricate language of symbols refers to specific plants, people and experiences...My work is about and has always been about land, about being aware of our surroundings and appreciating the beauty of nature. I am concerned that we are no longer aware of those. The calm and beauty that is in my work I hope serves as a reminder of what is underfoot, of the exchange we make with nature. Light, space and color are the axis around which my work evolves.”

-Emmi Whitehorse



EMMI WHITEHORSE |  
American (Navajo),  
born 1957 |  
*Petrichor II*, 2020 | Oil and  
mixed media on canvas |  
© Emmi Whitehorse |  
Acquired with funds from  
the Board of Visitors  
Muscarelle Museum of Art  
Endowment | 2021.049

The abstract painting of Navajo artist Emmi Whitehorse asks viewers to look closely and slowly at landscapes recreated from the spaces and places from her experiences, growing up on the Navajo Reservation. Born in Crownpoint, New Mexico to a traditional Navajo family, Whitehorse’s work is both microscopically linked to physical aspects of the reservation landscape, its plants, soil, and its seen and unseen biome. Simultaneously her work is steeped in Navajo philosophical concepts of harmony and beauty.

The Muscarelle Museum of Art is thrilled to add a work by Emmi Whitehorse to our growing collection of Native American Art. Whitehorse is a leader in the field and her beautiful paintings and prints have been high on the list of our collecting priorities. Her work *Petrichor II* will be on view in *Shared Ideologies*.



# UPCOMING EXHIBITIONS

## **SHARED IDEOLOGIES**

SEPTEMBER 1, 2021 - JANUARY 9, 2022

By Danielle Moretti-Langholtz, Curator of Native American Art

What does the work of Native artists, T.C. Cannon, Jaune Quick-to-See Smith, Kay WalkingStick, Emmi Whitehorse, Julie Buffalohead, and others, have to say about indigenous history and its misrepresentation? Was Native American expressive culture influenced by Pop Art and Bob Dylan? Was Andy Warhol influenced by the Red Power Movement?

Artwork produced by the skilled hands of Native artists in *Shared Ideologies*, will allow us to ponder these questions. The artworks in this exhibition showcase a new direction in Native American art rooted in the crucible of social unrest in the late 1960s and early 1970s, as well as the wider artistic movements of the day, including Abstract Expressionism and Pop Art. The rise of the American Indian Movement (AIM) and the Red Power Movement

fueled a pan-Indian effort to secure treaty rights and Native sovereignty.

Concurrently, the founding of the Institute of American Indian Arts (IAIA) in Santa Fe, New Mexico, provided formal training to emerging indigenous artists in drawing, painting, sculpture, and ceramics. The Red Power Movement and the IAIA were two significant influences on the reframing of Native American expressive culture.

Grounded in the critical discourse emerging from the turbulence of the late 1960s and continuing to the present day, the engaging artworks in *Shared Ideologies* reflect indigenous perspectives on the lived experience of the artists and tribal communities.



Opening on September 1, with works of art from our collection not previously exhibited at the Museum, come, look, and reflect on the contributions of indigenous voices to our shared historical narratives and ideologies.

*Shared Ideologies* is curated by Danielle Moretti-Langholtz, Curator of Native American Art.

# UPCOMING EXHIBITIONS

## ***FOREVER MARKED BY THE DAY***

SEPTEMBER 10, 2021 - JANUARY 9, 2022

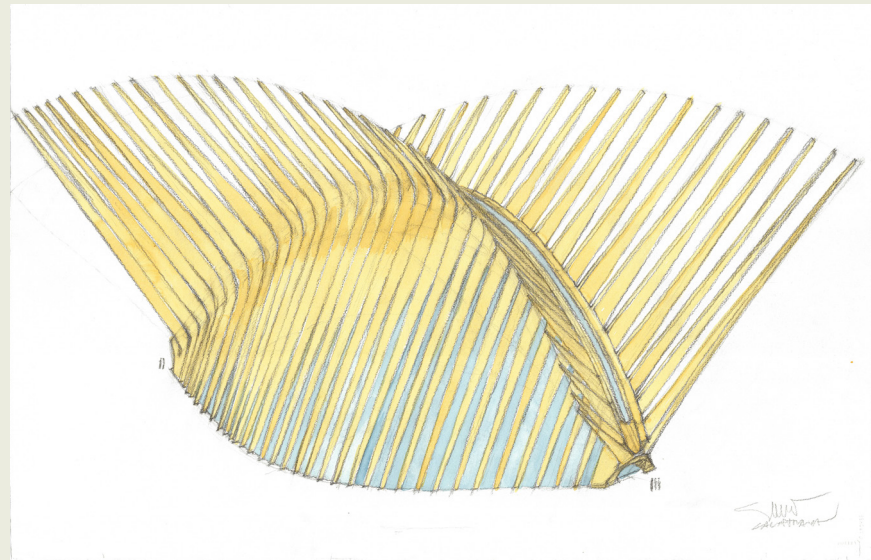
By David Brashear, Director

It is hard to believe that twenty years have passed since a sunny and beautiful day in early September was scarred by terrorist attacks, leading to death and mourning in New York, Virginia, and Pennsylvania. September 11, 2001 is a marker—there is the world before that day, and the world after that day. All of us who were alive at the time remember exactly how our own September 11 unfolded, in much the same way as the generations before us remember the assassination of President Kennedy or the bombing of Pearl Harbor.

The attacks on September 11 were intended to strike deeply at important symbols of our nation. Our commemoration of what happened twenty years ago does not revisit the pain. Instead, it focuses on our collective resilience and reminds us that as a people, we are capable of overcoming our deepest challenges. That is an excellent message for all of us today, as we work to make a society for tomorrow that is better than it was yesterday.

Our exhibition, *Forever Marked by the Day*, commemorates this important anniversary by examining the making and remaking of the World Trade Center site in lower Manhattan, through the lens of architecture. Beginning with the move toward a renewal of the Wall Street area, the bold plan for tilting the

commercial axis from midtown to downtown included not one but two towering skyscrapers that were, when built, the tallest buildings in the world. Minoru Yamasaki, the Japanese-American architect chosen to design the buildings, delivered twin structures that bridged between the elemental modernism of Mies van der Rohe and the glass-skinned towers of César Pelli. The size and restrained simplicity of the towers, combined with the high visibility of the site, made them instant cultural icons. They came to symbolize, around the world, the commercial vitality of New York City and the United States.

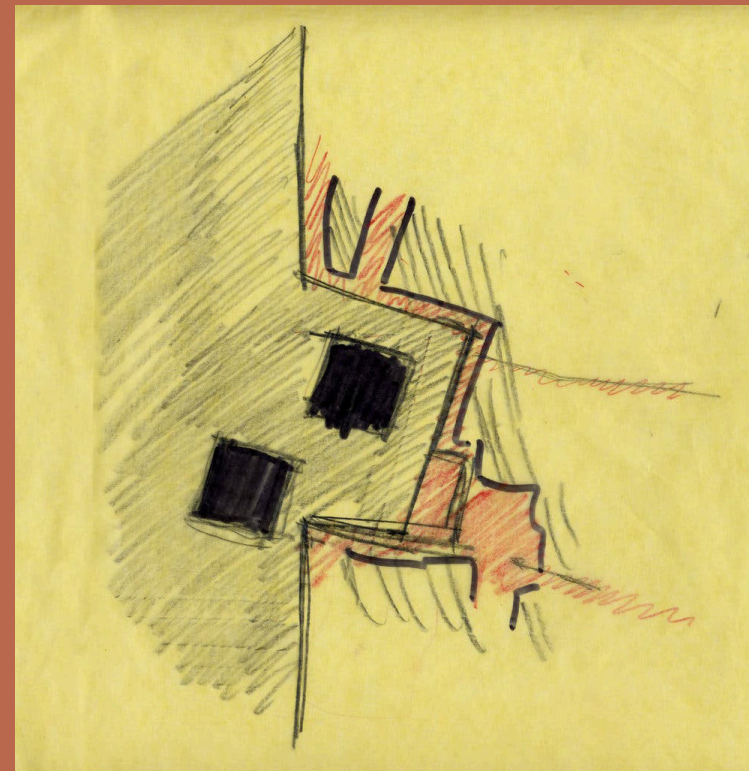


SANTIAGO CALATRAVA | *Oculus* | Watercolor | Studio Calatrava LLC

After the attacks, we were changed—collectively. As we recovered, both as a nation and a world, New Yorkers developed a plan to honor all that the Twin Towers had come to symbolize. The site would be redeveloped—with a goal to make it even better than it had been—as a commercial center but also as a place of remembrance and reflection.

Many significant contributions have been incorporated into the World Trade Center of today, now twenty years after that fateful day. Daniel Libeskind's optimistic plan for the site created an urban commercial village of immense scale that remembers the past and celebrates the future with Michael Arad's monumentally sublime memorial on the site, *Reflecting Absence*, serving as the centerpiece. David Childs' *Freedom Tower* allows the site to pierce the sky once again and serve as a beacon of resilience visible for miles. Santiago Calatrava's transportation hub, the *Oculus*, reminds us all that we are constantly moving forward, and that when we allow our cities to evolve and to be infused with our human spirit, they can be jubilant.

*Forever Marked by the Day* is curated by David Brashear, Director, with the assistance of Adriano Marinazzo, Curator of Digital Initiatives. The exhibition features loans from the New-York Historical Society and Studio Libeskind.



MICHAEL ARAD | Study for the 9/11 Memorial, 2001 | Drawing | New-York Historical Society

# UPCOMING EVENTS

## EXHIBITIONS & PROGRAMMING

### *Shared Ideologies*

Muscarella Museum of Art  
Sheridan & Spigel Galleries

OPENS  
SEPT 1

CLOSES  
JAN 9

*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 sociopolitical dialogue about the space between history and memory. Paintings and works on paper by artists such as the late T.C. Cannon (Kiowa, 1946 – 1978), Emmi Whitehorse (Navajo, born 1957), Cara Romero (Chemeheuvi, born 1977), Tom Poolaw (Kiowa/Delaware, born 1959), Julie Buffalohead (Ponca, born 1972) and several others, transcend the two-dimensional artwork by their elders that came to define Native American art. *Shared Ideologies* invites non-Native viewers into a dialogue with indigenous artists on themes that recenter master narratives of history and amplify both pan-Indian and tribally specific experiences while pondering a path to a shared future. A number of works from the Muscarella Museum of Art's Native American collection are being shown for the first time in this exhibition.

### LECTURE

### *Red Power, Indigenous Voices and New Directions in Native American Art*

Muscarella Museum of Art

Danielle Moretti-Langholtz, Curator of Native American Art

NOV 4  
6 PM

Join us for a trip to the late 1960s and the 1970s, a time when the best-selling book *Bury My Heart at Wounded Knee* took the nation by storm, Andy Warhol and Pop Art redefined the art market, Bob Dylan's music topped the charts, and the American Indian Movement was born. This period and movement shaped many of the artists featured in *Shared Ideologies*. Exhibition curator Danielle Moretti-Langholtz will provide context and explain how they impacted Native American art in this engaging lecture.

### *Forever Marked by the Day*

Muscarella Museum of Art  
Cheek, Graves & Burns Galleries

OPENS  
SEPT 10

CLOSES  
JAN 9

The new World Trade Center is a space of remembering and healing, as well as a tribute to life and art. This place serves as a memorial designed to honor people and commemorate heroes, and connects the past and the future to the present through architecture. The buildings and spaces designed by Daniel Libeskind, Michael Arad, David Childs, and Santiago Calatrava function as channels to find new purpose and peace after the attacks on September 11, 2001. *Forever Marked by the Day* pays homage to those architects, artists, designers, and photographers who made creativity triumph over destruction.

### Gallery Talks

Muscarella Museum of Art  
David Brashear, Director

SEPT 10  
11 AM

OCT 8  
2 PM

Enjoy a series of hour-long gallery talks by *Forever Marked by the Day* curator David Brashear. The exhibition commemorates the 20<sup>th</sup> anniversary of the September 11 attacks by exploring the various architectural iterations of the World Trade Center site.

### MUSEUM HOURS

Monday | Closed

Tuesday - Sunday | 10 AM - 5 PM

### MEMBERS' ONLY EXHIBITION HOURS

Thursday | 5 - 7 PM

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

## MUSIC IN THE GALLERIES



### *Appalachian Music Ensemble*

Muscarella Museum of Art

DEC 6  
7 PM

Join us for a performance by The William & Mary Appalachian Music Ensemble sponsored by the Friends of the Muscarella Museum of Art against the backdrop of the *Shared Ideologies* exhibition. The ensemble players utilize a multitude of stringed instruments, including banjo, fiddle, guitar, and mandolin, to explore the rich heritage of traditional Southern Appalachian tunes and songs.

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

### ADMISSION

Regular Admission: Free, timed tickets required. Visit [Muscarella.org](https://Muscarella.org) to reserve your free, timed ticket.

Admission may change during special exhibitions.

For more information, including changes to hours and public health guidelines, please visit our website, [Muscarella.org](https://Muscarella.org), or call 757.221.2700.

Check [Muscarelle.org](https://muscarelle.org) for event updates and current event listings!

## LECTURES



### *The History of Venice and the Art of Titian*

VIRTUAL

**Elaine Ruffolo, Art Historian**

**SEPT 18  
2 PM**

By the opening of the 15<sup>th</sup> century, Venice had become the leading maritime power in the Mediterranean and possibly the wealthiest city in Europe. Venice's holdings on the Italian mainland began to turn a profit, and in turn, public patronage of the arts was on the rise. At the same time, the Venetian school of painting led by the great Tiziano Vecelli (Titian) was reaching the height of its power and influence, a position that it maintained until the last years of the 16<sup>th</sup> century. In a society as conscious of tradition as Venice, the success of artists depended on their ability to evoke and blend with the glorious past.

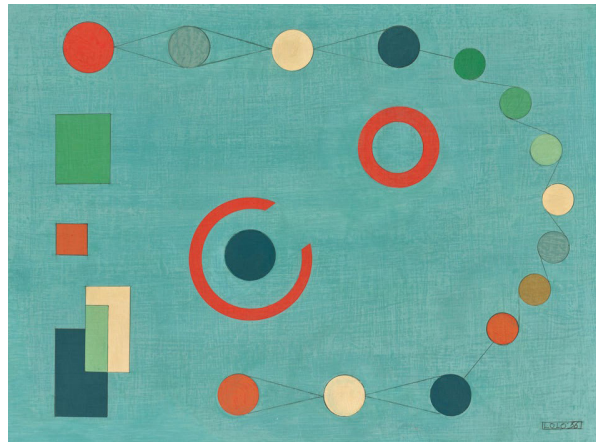
### *Director's Highlights: New Acquisitions*

**Muscarelle Museum of Art**

**David Brashear, Director**

**OCT 14  
6 PM**

David Brashear joined the Museum as Interim Director in 2019 and became Director in June 2020. Under his leadership, the Muscarelle has acquired nearly 600 prints, drawings, photographs, sculptures, and paintings. Learn about our strategic collecting plan and see some of the Director's favorite works.



LOLÓ SOLDEVILLA | Cuban, 1901 - 1971 | *Untitled*, 1956 | Oil on canvas laid to board | © Martha Flora Carranza Barba, universal heir of the work of Loló Soldevilla | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

### *Muscarelle Museum of Art Building Expansion Presentation*



**Muscarelle Museum of Art**

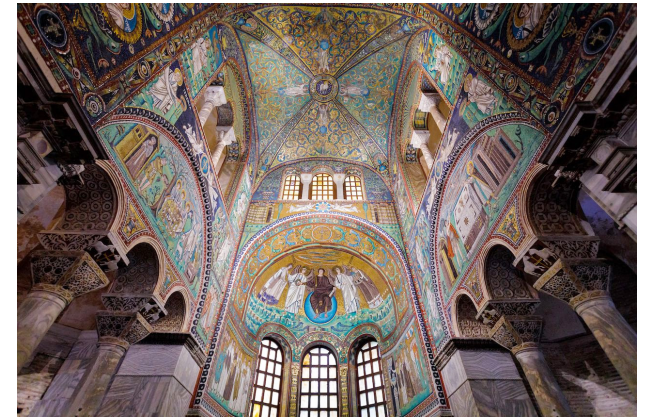
**David Brashear, Director & William Butler,**

**Design Principal-in-Charge, Pelli Clarke Pelli**

**DEC 7  
6 PM**

The Muscarelle Museum of Art is embarking on a \$35 million renovation and expansion. Join David Brashear & William Butler for an overview of the project and a preview of the architectural plans for the Martha Wren Briggs Center for the Visual Arts.

## MEMBERS' LECTURE



### *Ravenna: The Twilight of the Roman Empire*

VIRTUAL

**Elaine Ruffolo, Art Historian**

**DEC 11  
2 PM**

For a brief, dazzling moment, Ravenna was an unlikely refuge for a world falling apart. The city's history, enshrined in superb Byzantine mosaics, reflects the twilight of the Roman Empire and the beginning of the Middle Ages. As the capital of the Western Roman Empire in its last days, then of the occidental provinces of the Byzantine Empire, it offered a refuge of luxury and splendor, a return to antique civilization rising above the relentless seas of barbarism.

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

Lectures are free and open to the public with registration on [Muscarelle.org](https://muscarelle.org)

# UPCOMING EVENTS

## MUSCARELLE EXPLORATIONS: The Voice of the Artist

The Museum is pleased to present artists in their own words in conjunction with our exhibition *Shared Ideologies* and William & Mary's Asian Centennial. Featuring a book discussion, artist talks, and a print unveiling, we hope that you will join us for these special events.

***Muscarelle Explorations: The Voice of the Artist*** is made possible by our partner, The Williamsburg Landing.



### ***Asian Centennial Artist Talk with Roberto Jamora***

**Muscarelle Museum of Art**

**SEPT 28  
6 PM**

Roberto Jamora is a Filipino-American Richmond-based artist and educator. He holds an MFA from Purchase College, State University of New York and a BFA from Virginia Commonwealth University. The Asian Centennial committee chose Jamora to be the inaugural Asian Centennial Distinguished Fine Arts Fellow at William & Mary. During this talk, Jamora will present his vision for artistically expressing the Asian Pacific Middle Eastern experience and history at William & Mary. His recent work includes *The Sound of Fate Knocking at the Door 2*, which the Muscarelle Museum of Art acquired in honor of the Asian Centennial. The painting is part of a series called *An Inventory of Traces*. Jamora says that the purpose of the series is to “commit important events in my life to memory via painting. I mine color from memory, photos, interviews, and artifacts from my family.”

This lecture is co-sponsored by the Asian Centennial Committee and the Muscarelle Museum of Art.



### ***Roberto Jamora's Asian Centennial Print Unveiling***

**VIRTUAL**

**NOV 30  
6 PM**

Take a journey with Roberto Jamora while he creates a commemorative print for the Asian Centennial. This work will encapsulate his artistic vision regarding the Asian Pacific Middle Eastern experience at William & Mary. The resulting print will become a part of the Muscarelle Museum of Art's collection and copies will be available for purchase.

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

Check [Muscarelle.org](https://Muscarelle.org) for event updates and current event listings!



**Cara Romero**  
**Sadler Auditorium**

**NOV 16**  
**6 PM**

The Muscarelle is thrilled to welcome Chemehuevi artist Cara Romero to campus. Romero will dive into her artistic process and recent projects. Romero is a technically brilliant photographer and marries that skill with her ability to convey an indigenous perspective on issues of Native representation and identity. Romero says, “I am deeply committed to making work that addresses Native American social issues and changes the way people perceive us in contemporary society. My style offers viewers sometimes serious and sometimes playful social commentary on pressing social issues.” Romero’s works are widely sought by museums and the Muscarelle is lucky to have three of her photographs, *TV Indians*, *Oil Boom*, and *Water Memory*. All three are on view in *Shared Ideologies*.



**Diego Romero**  
**Andrews Hall 101**

**NOV 17**  
**4 PM**

Diego Romero is a Cochiti Pueblo potter and printmaker based in Santa Fe, New Mexico. Romero’s artistic mission is to transcend his Native American heritage by combining traditional materials, techniques and forms of ancient Mimbres, Anasazi and Greek pottery with comic book inspired imagery, to talk about contemporary issues. His lively and thought-provoking work has reached across the United States and Europe, and resides in collections including the Metropolitan Museum of Art, the British Museum, and the Los Angeles County Museum of Art. The Muscarelle plans to acquire a work by Romero to commemorate his visit.

## MUSCARELLE READS

*We Flew over the Bridge:*  
*The Memoirs of Faith Ringgold*

**By Faith Ringgold**

Our next installment of *Muscarelle Reads* will be Faith Ringgold’s *We Flew over the Bridge*, which chronicles the fascinating story of her life. Ringgold is one of the country’s preeminent African American artists and an award-winning children’s book author. Ringgold’s artworks—startling “story quilts,” politically charged paintings, and more—hang in the Studio Museum in Harlem, the Metropolitan Museum of Art, the Guggenheim Museum, the Museum of Modern Art, as well as the Muscarelle Museum of Art. Ringgold’s path to success has not been easy. In this gorgeously illustrated memoir, she looks back and shares the story of her struggles, growth, and triumphs. Ringgold recalls how she had to surmount a wall of prejudices as she worked to refine her artistic vision and raise a family. At the same time, the story she tells is one of warm family memories and sustaining friendships, community involvement, and hope for the future.

**DEC 2**  
**6 PM**

**Book Discussion**  
**VIRTUAL**

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



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# UPCOMING EVENTS

## WORKSHOPS

Join our knowledgeable instructors in this series of hands-on workshops. All skill levels are welcome; just bring your imagination!

### *Art Therapy Workshop*

12 PM

Muscarelle Museum of Art  
Sheridan Gallery

Sarah Balascio, Art Therapist, William & Mary

SEPT  
24

Sarah Balascio, a registered board-certified art therapist and adjunct lecturer at William & Mary's McLeod Tyler Wellness Center, will lead an Art Therapy workshop 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.

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



Sarah Balascio works with a student. Photo by Stephen Salpukas.

### *Watercolor Monotypes*

5 – 7:30 PM

Muscarelle Museum of Art  
Sheridan Gallery

Steve Prince, Director of Engagement

OCT  
5

Join us in this hands-on workshop, where participants will be exposed to the limitless process of creating watercolor monoprints! Participants will create expressive watercolor templates on Yupo paper, cut and arrange the dried color materials on an acrylic substrate, and utilize water-saturated archival paper to reconstitute the watercolors to create unique, multi-colored prints that are abstract or representational.

Muscarelle Members, W&M Staff,  
Faculty and Students: \$10  
Non-Members: \$25

### *Two-Day Masterpiece Painting Project*

10 AM – 2 PM

Prince George Street

Steve Prince, Director of Engagement

OCT  
2-3

The Muscarelle and Occasion for the Arts have joined forces to present a free community workshop! Participants of all ages can join in the fun by creating replicas of famous art personalities in acrylic paint. Salvador Dalí, Pablo Picasso, Leonardo da Vinci, Frida Kahlo, Georgia O'Keeffe, and Faith Ringgold will come to life with your help. Come out to Prince George Street and create memories that will last a lifetime!

Free and open to Occasion  
for the Arts attendees.



Steve Prince at work. Photo by Corey Miller Photography.

### *Pastel Portraits*

9 AM – 12 PM

Muscarelle Museum of Art  
Sheridan Gallery

Steve Prince, Director of Engagement

NOV  
20

In this exciting class, students will draw from a live model to create beautiful color pastel portraits. Steve Prince will cover portrait drawing techniques dealing with structure, proportion, basic color applications, and layering.

Muscarelle Members, W&M Staff,  
Faculty and Students: \$10  
Non-Members: \$25

# Thank you for your continued support of the Muscarelle Museum of Art Foundation!

After a year-long hiatus, the Muscarelle Museum of Art Foundation held their 10<sup>th</sup> annual *Wine & Run for the Roses* wine auction on Saturday, June 5, at the Williamsburg Lodge. The auction provides critical funds enabling the Muscarelle to continue our rich slate of programming and exhibitions for the community. Sponsored by the MCV Foundation and VCU Health, this event had over 260 people in attendance and was the perfect way to celebrate fine wine, good friends, and the Muscarelle Museum of Art.

The weekend's festivities began with a wine dinner at the Williamsburg Inn on Thursday, June 3, sponsored by Joe Montgomery and The Optimal Service Group at Wells Fargo Advisors. Delicious food and wine pairings were served, and Matt Earnhardt from Winebow shared his wine knowledge and kept everyone entertained throughout the evening.

On Saturday, June 5, the day's celebrations started with a Virginia Wine Reception, which had six award-winning Virginia wineries represented. Our generous supporters donated over 60 lots to our silent auction. Lots included fine and rare wines, vacations to tropical locales, and items perfect for entertaining in your own home.

The main event of the *Wine & Run for the Roses* auction was, as always, the live auction of 50 items ranging from fine wines, dinners, educational tours, and relaxing vacations. Mark Motley was the auctioneer for the live auction, and Anne Conner was the Mistress of Ceremony for the evening. This dynamic duo, who have worked together on many *Wine & Run for the Roses* auctions, was joined by wine expert Bartholomew Broadbent. Together, they created a fun, engaging event and successfully sold all 50 live lots.

We thank the Auction Committee and Wine Committee members, the Muscarelle Museum of Art Foundation Board of Trustees, auction donors and sponsors, student interns and volunteers, and the Museum staff. Our passionate supporters made the 10<sup>th</sup> anniversary of the *Wine & Run for the Roses* auction an unmitigated success.



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

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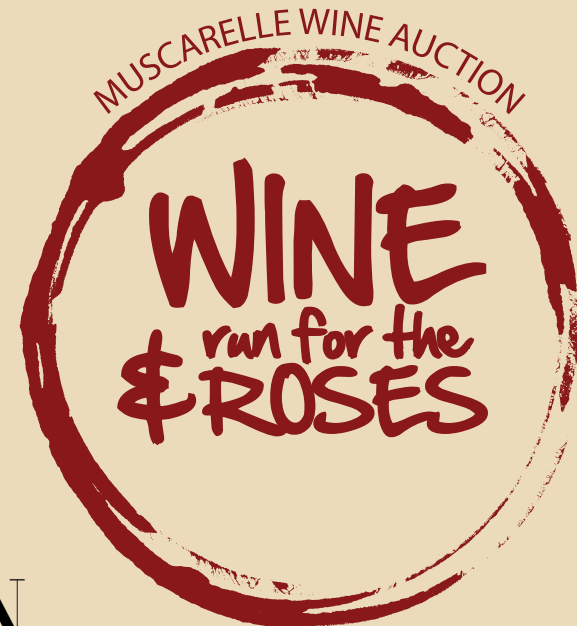
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# SPOTLIGHTS



## BRENDAN REED WEB DEVELOPER & DESIGNER

Brendan Reed is a multimedia artist working with the Museum to create interfaces for exhibitions and operations. Trained at Bard College and Rhode Island School of Design, Reed's interfaces, films, and music have been exhibited and performed in the United States, Canada, Europe, and Japan.

He has assisted international arts organizations through digital initiatives, including multimedia exhibition and installation materials, collection management, application development, and interface design. Recent collaborations include Constellation Records in Montreal (QC), Escalator Records in Tokyo (JP), Suoni Per Il Popolo Experimental Music Festival, the estates of Jean-Paul Riopelle and Paul-Émile Borduas, and The Gail and Stephen A. Jarislowsky Institute for Studies in Canadian Art in Montreal. Reed is also the director of Far Country Art Center artist residency program in rural Virginia and program manager at New York City Health and Hospitals Test and Trace.

In addition to building web resources with the Museum, Reed has created exhibition animations and applications for *Hiroshige's 53 Stations of the Tokaido Road*, *Leonardo da Vinci and the Idea of Beauty*, *Caravaggio Connoisseurship*, *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School*, *Building on the Legacy: African American Art from the Permanent Collection*, *Women With Vision: Masterworks from the Permanent Collection*, and *Rising: The American Indian Movement and the Third Space of Sovereignty*, a Gold winner at SEMC in 2020.



## CHARLIE PARSONS '21 COLLECTIONS ASSISTANT

Charlie Parsons recently graduated from William & Mary with a major in art history and a minor in data science. In May, he completed his honors thesis *The Line of Dichotomy: Standpoints and Meaning in Anne Truitt's Art*. Parsons joined the Muscarelle team as a Collections Intern in 2019. During his internship he conducted collections research, assisted with exhibition installs, wrote exhibition didactics, and created a virtual exhibition. Parsons is excited to continue working with the Museum as Collections Assistant. This summer, he completed an inventory, cataloging, and digitization project of a collection of political prints by John Doyle. Parsons also assisted with a comprehensive collections inventory to help prepare for the Muscarelle's imminent expansion project. In his spare time, he enjoys writing about art, watching movies, and going for walks in verdant locations.



## DAVID CRANK '82

Muscarella Museum of Art Foundation Board Member David Crank '82 received an Oscar nomination for his work on Tom Hank's movie *News of the World* this past year. Crank is a Richmond native and graduate of William & Mary. Crank spent his time at the university studying studio art and went on to receive a graduate degree in theater design from Carnegie Mellon University. He spent 10 years in local theater design before transitioning to TV and film.

*News of the World* tells the story of a Civil War veteran, played by Hanks, "who must return a young girl who was taken in by Native Americans to her remaining family. Set in 1870, the veteran and his young charge travel 400 miles by covered wagon through the harsh and unforgiving territories of Texas and fight through shootouts and standoffs for their survival. It was filmed primarily in Santa Fe, NM, in 2019."

"It's about what society was going through five years after the Civil War, which unfortunately isn't terribly different than today," Crank told the *Richmond Times Dispatch*. "It's a nice story, with a very good performance from Helena Zengel, a little German girl. She was 10 years old when we shot the film. And Tom Hanks is always incredible."

Crank's previous credits include *John Adams*, *Knives Out*, *There Will Be Blood*, and *Lincoln*. *News of the World* was his first Oscar nomination, and we look forward to seeing what he does next.



Faith Ringgold. Photo by Grace Matthews.

## FAITH RINGGOLD, W&M HON '21

William & Mary awarded Faith Ringgold, renowned artist, writer, teacher, and lecturer, with an honorary degree during its 2021 Commencement weekend. Ringgold received her undergraduate and master's degrees from the City College of New York. She is a professor emeritus of art at the University of California in San Diego and has received more than 20 honorary degrees.

Ringgold created her first paintings, the *American People* series, in the 1960s. During the next decade, she traveled to Europe, Nigeria, and Ghana to study masks, which have served as her most significant influence. In the 1970s, she also began making soft sculptures and working on a Tibetan art form framed in fabric. Perhaps best known for her exceptional story-quilts, Ringgold began her work in fabric in the 1980s with the quilt, *Echoes of Harlem* in collaboration with her mother. She created her first story quilt—*Who's Afraid of Aunt Jemima?*—in 1983 as a way "to publish her unedited words."



The Muscarelle Museum of Art acquired Ringgold's color lithograph *The Sunflower Quilting Bee at Arles*, 1996 in 2000.

FAITH RINGGOLD | American, born 1930 | *The Sunflower Quilting Bee at Arles*, 1996 | Color lithograph, 94/100 | Faith Ringgold © 1996 | Museum Purchase | 2000.023

# IN MEMORIAM: Robert Turvene

On June 16, 2021, Robert “Bob” Edward, 93, of Williamsburg, VA and formerly Bethesda, MD, passed away from natural causes. An Education Specialist with the U.S. Department of Education, he retired in 1982 and moved to Williamsburg in 1986. Mr. Turvene graduated from William & Mary in 1953 with a B.A. in Philosophy, then served in the U.S. Army before moving overseas where his appreciation of Asian art flourished. William & Mary has always been central to Mr. Turvene’s life: frequently returning to Williamsburg to visit, retiring to Williamsburg, and teaching in the Department of Kinesiology.

In 2017, the Muscarelle Museum of Art presented *The Bones of the Earth: Scholars’ Rocks and the Natural World in Chinese Culture* exhibition featuring highlights from Mr. Turvene’s collection of Scholars’ rocks, including examples of the Lingbi, Ying, Taihu, Mohu, Nine Dragon, Meng, Kun, and Three Gorges types. Students Lowry Palmer ’17 and Elizabeth Dowker ’20 worked with Museum staff to create an exhibition that lived up to Mr. Turvene’s hopes. The relationship formed during the exhibition continued and strengthened in the intervening years. Mr. Turvene generously decided to donate his collection of Asian art to the Museum. In lieu of flowers, the family requests that memorial contributions are made to the Williamsburg Unitarian Universalists Endowment Fund.



Bob Turvene '53 (right) with student curators Elizabeth Dowker '20 (left) and Lowry Palmer '17 (center).



Installation view of *The Bones of the Earth*.

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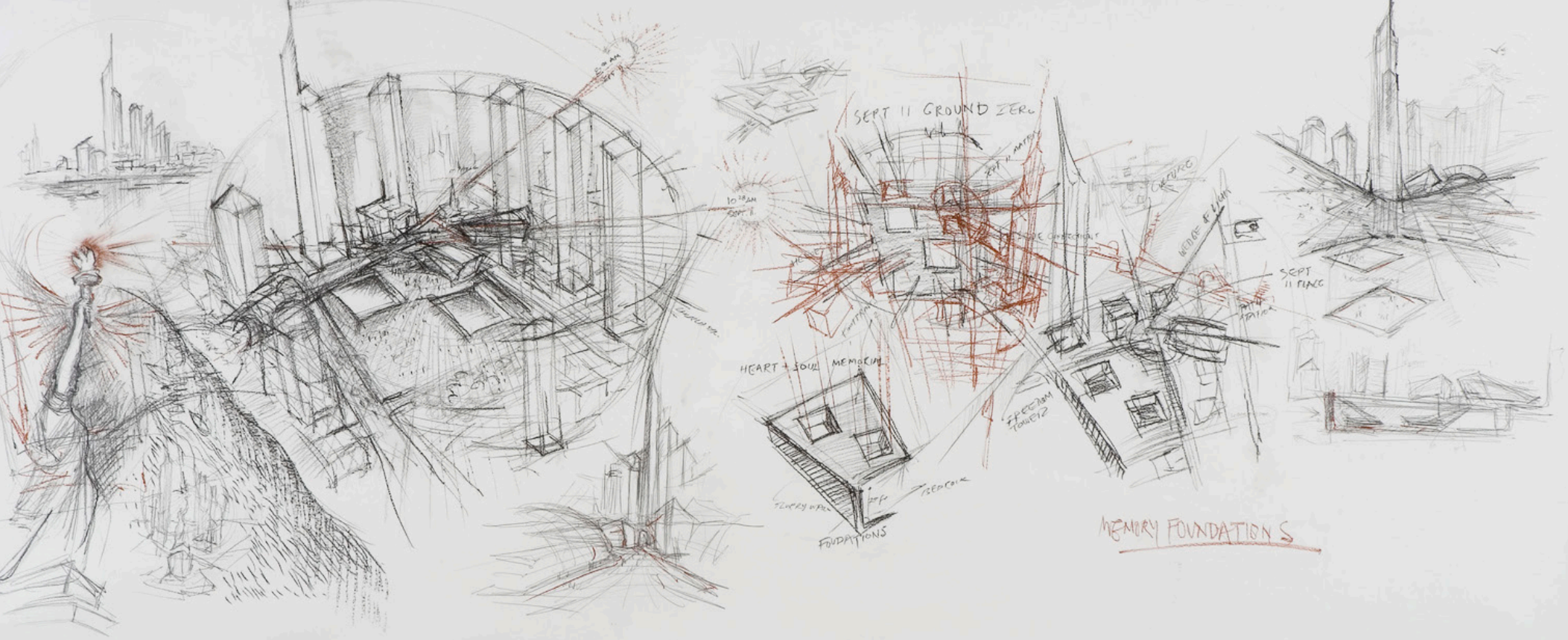
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