

# MUSCARELLE MUSEUM OF ART

at William & Mary

WINTER/SPRING

# 22

**EDGAR DEGAS:**  
The Private  
Impressionist

February 12 - May 29

**MUSEUM EXPANSION:**  
The Martha Wren  
Briggs Center for  
The Visual Arts

February 12 - Fall 2022

**SPARK OF  
IMAGINATION:**  
The Spectrum  
Of Creativity

February 18 - April 10

**THE CURATORIAL  
PROJECT:**

Leonard Baskin

April 15 - Summer 2022





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FRONT COVER:  
EDGAR DEGAS & AUGUST CLOT | *Before the Race* (detail), circa 1895 | Color lithograph

BACK COVER:  
EDGAR DEGAS | *Rene Degas, Ernest Chausson, Claude Debussy, and Madame Eugene Rouart preparing to go rowing* (detail), circa 1897 | Vintage silver gelatin print

NEXT PAGE:  
David Brashear, Cara Romero, Diego Romero, and Danielle Moretti-Langholtz in front of two of Cara's works on view in *Shared Ideologies*.

Drummers play during the inaugural Sankofa Legacy Fest in the Reveley Garden.

Asian Centennial Artist in Residence Roberto Jamora works on his commemorative print at the Matoaka Studio.

Director David Brashear gives a gallery talk for the exhibition *Forever Marked By The Day*.

DIEGO ROMERO | American (Cochiti), born 1964 | *Girl in the Anthropocene*, 2017 | Two-color lithograph on Rives | © Diego Romero | Two-color lithograph on Rives BFK | Acquired with funds from The Negrotto-Sapnar Endowment for Native Studies

Professor Regina Root's class with Roser Bru's painting *In memory: 50 years of the arrival the boat Winnipeg to Chile*, which they researched and then created multi-lingual label copy.

Exterior view of the new Martha Wren Briggs Center for The Visual Arts. Courtesy of Pelli Clarke & Partners.

Students create t-shirts with Muscarelle staff at the WCWM Fest in the Sunken Gardens.

## W&M LAND ACKNOWLEDGMENT

William & Mary acknowledges the Indigenous people 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.

## MUSEUM HOURS

Monday | Closed

Tuesday - Friday | 12 - 5 PM

Saturday - 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

Special Exhibition Admission: \$10

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

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,

With each day that passes, the Muscarelle Museum of Art seems to gain momentum on many, many fronts. I'm thrilled that so many of you have come along for the ride. The future is bright for the Museum, and very exciting.

This spring, the Muscarelle will be focusing on the work of the great French artist, Edgar Degas. In addition to our exhibition, *Edgar Degas: The Private Impressionist – Works on Paper by the Artist and His Circle*, we have built our Spring 2022 *Muscarelle Explorations* series and our *Selected Topics in Architecture* series around Degas and the exhibition. It will be a wonderful opportunity to learn more about the artist's story, while also having the chance to view over 50 of his works.

Our programming around the Degas exhibition will be multifaceted. Robert Flynn Johnson, the collector whose works we are presenting, will spend a week with us and give several talks, and the scholars Dr. Margaret MacNamidhe from the School of the Art Institute of Chicago and Dr. Michelle Foa from Tulane University will also join us for presentations.

In addition to the lectures, we will screen a film on Degas as part of the Global Film Festival and read the book *Picasso Looks at Degas* as the next iteration in our *Muscarelle Reads* book club, which William & Mary Professor Charles Palermo and I will moderate. William & Mary's Gallery Players will present a concert to celebrate the musical tastes and passions of Edgar Degas, and Steve Prince, our Director of Engagement, will host three hands-on workshops where he will explore the artistic techniques of Degas. And finally, Columbia University Professor Barry Bergdoll will present a lecture on 19<sup>th</sup>-century French architecture. We are looking forward to sharing all of these programs with you, with many of them available both in person and online.

In addition to our ongoing programming, we continue to make great progress toward our new and expanded facility. Our architects at Odell and Pelli Clarke & Partners are working diligently to refine our building documents and secure all necessary approvals, with the expectation of breaking ground later this year. We are continuing to build our resource pool, and have raised over \$31 million toward our \$44 million goal. If you are interested in learning more about the project, please contact me.

It was an honor to host several artists this past fall in various residencies at the Muscarelle. Cara Romero, Diego Romero, and Roberto Jamora made incredible presentations to both Museum audiences and classes around campus, and Roberto Jamora created a limited edition print during his residency that is the first to come from our Muscarelle Editions effort. All proceeds from prints produced by Muscarelle Editions will go towards Museum programming. If you are interested in purchasing a print, visit our website.

Thank you for your ongoing and generous support. The events we present at the Museum are made possible through the partnership of our members, donors, and William & Mary. As you can see, it is a partnership that works!

I look forward to seeing you many times this spring, in our galleries and at our events and special programs.

Sincerely,

A handwritten signature in dark ink, which appears to read "David M. Brashear". The signature is fluid and cursive, with a long horizontal stroke extending to the right.

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

**MUSCARELLE  
MUSEUM  
OF ART**

at William & Mary

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## LETTER FROM THE CHAIR



### Greetings to all,

The holiday season, with all its warmth and meaning, has passed, and I hope you enjoyed it to its fullest with family and friends. I wish you and yours health and happiness throughout the new year and also wish for a meaningful wane to the pandemic and a return to normalcy.

When you are ready to venture out, the Muscarelle will be waiting with open arms to greet you with great exhibitions in the lower and upper galleries. Meanwhile, and partially due to the pandemic, there has been an increased focus on online programming, and the response has been exceptional. If you haven't ventured out to see the fantastic exhibition, *Forever Marked By The Day*, it can be enjoyed online at VIRTUAL MUSCARELLE.

After a cancellation in 2020 and a delay to June in 2021, this year's *Wine & Run for the Roses*, our most important annual fundraiser, will be slotted in its proper place on the calendar, Kentucky Derby day, May 7. Due to overwhelmingly positive feedback, we have again selected the Williamsburg Lodge as the location for this grand event. It offers outdoor and indoor (i.e. air-conditioned) spaces, both of which will be utilized to make the event space seem like it belongs next to Churchill Downs. It also offers nice guest rooms for out-of-town visitors. Over 260 Muscarelle supporters turned out in 2021, and our goal for 2022 is, of course, to make it bigger and better! Come to support the Muscarelle, see friends, show off your Derby day outfit, buy fine wines and great lifestyle lots, and bask in a once-a-year party atmosphere. Special thanks to our corporate and individual sponsors for their continued support of this great event.

We also have exciting updates on the beautiful expansion of the Museum. If you haven't yet seen architectural renderings of the new building shown during David's presentation on December 7 and available on the Muscarelle YouTube channel, please take time to look at the sketches and the excellent video featured on our website. These various presentations demonstrate how the new Museum will integrate with the William & Mary campus. I personally think the new design is stunning, simultaneously reflecting, honoring, and expanding on the awarded design of original architect Carlton Abbott. We are still in the fundraising phase due to increased construction costs that were beyond our control (pandemic related) but are optimistic that we can move on to the building phase soon. Thank you to everyone for your patience and commitment in this endeavor!

Wishing everyone a happy and rewarding winter and spring.

All the best to you and yours,

A handwritten signature in black ink, reading "Tom Gillman".

Tom Gillman, MBA 1993  
Chair  
Muscarelle Museum of Art Foundation

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# UPCOMING EXHIBITION

## ***EDGAR DEGAS: The Private Impressionist***

**FEBRUARY 12 - MAY 29, 2022**

**Cheek, Graves & Burns Galleries**

The Muscarelle Museum of Art is pleased to present the exhibition *Edgar Degas: The Private Impressionist – Works on Paper by the Artist and His Circle*, opening on February 12, 2022.

Works by Degas in this exhibition, on view through May 29, 2022, consist of drawings, prints, photographs, monotypes, and more, all from a single private collection. The collection endeavors to illuminate the background and personality of Edgar Degas the man, as well as to present his genius as an artist. The subject matter of these works by Degas is often quite personal. In addition to three rare self-portraits, the collection includes depictions of close family members, his loyal housekeeper Sabine Neyt, and multiple portraits of artists Édouard Manet and Mary Cassatt.

*Edgar Degas: The Private Impressionist* highlights the artist's interests and individual methods of creating through experimentation, and touches upon notable themes of Degas' oeuvre such as anatomy, horse racing, and the ballet. Although often aloof to strangers, Degas shared warmth and loyalty with his family as well as with a wide circle of friends, which included some of the greatest writers and artists of the epoch. Works by Degas' circle in this exhibition include Mary Cassatt, Henri de Toulouse-Lautrec, Paul Cézanne, Édouard Manet, Camille Pissarro, and Edward Muybridge, among others.



EDGAR DEGAS | *Edgar Degas: Self-Portrait*, 1857 | Etching and drypoint, from the canceled plate

*Edgar Degas: The Private Impressionist* was organized by Landau Traveling Exhibitions, Los Angeles, CA in association with Denenberg Fine Arts, West Hollywood, CA.





EDGAR DEGAS & AUGUST CLOT | *Before the Race* (detail), circa 1895 | Color lithograph

Museum Director David Brashear notes: “Edgar Degas is one of the greatest French artists of all time. He was part of a creative movement that changed the direction of art, and the Muscarelle Museum of Art is proud to present this exhibition and

associated programming that will unpack the dimensionality of the man.” Learn more about our special *Muscarelle Explorations* programming accompanying this exhibition in the following pages or by visiting the *Explorations* page at [Muscarelle.org](https://Muscarelle.org).

#### ADMISSION

Special Exhibition Admission: \$10 | Free to Members, W&M Students, Faculty, Staff, and Children under 12



# MUSCARELLE EXPLORATIONS: DEGAS

*Muscarelle Explorations: Degas* includes lectures, live drawing workshops, a film screening, a concert, and a book club discussion. This series is made possible by our partner, The Williamsburg Landing.

## LECTURES

*Enjoy a series of lectures held at the Muscarelle Museum of Art.*

*All of the lectures in this series will be in person and free with registration on Muscarelle.org*

### *Chasing Degas: My Four Decades Collecting the Artist and His Circle*

Robert Flynn Johnson, Curator emeritus of the  
Achenbach Foundation for Graphic Arts at the  
Fine Arts Museums of San Francisco

FEB 24  
6 PM

Robert Flynn Johnson, a collector and former curator, will discuss his passion for Degas and his approach to collecting the works featured in *Edgar Degas: The Private Impressionist* exhibition. Johnson notes that it is “the ability to be curious that is the crucial element in the makeup of a true collector—the ability to ask questions, to learn, and to get answers regarding works of art that catch your eye and move your emotions.”

### *Degas Before Degas: A Printmaker's Intriguing Early Paintings*

Margaret MacNamidhe, PhD, Adjunct Associate  
Professor at School of the Art Institute of Chicago

MAR 3  
6 PM

Bright pastel hatched in like slanting rain; the crook of an elbow, the side of a face swiped in by a rag applied to paper—techniques from the worlds of drawing and printmaking gave Degas the scenes of keyhole realism taken as most characteristic of his work. But Degas once stood foursquare before an easel, trying for a more traditional fullness of view and composition. In his early days he applied an oil painting brush to primed canvas or paper, but not always confidently,

and not always conclusively. In fact, it is as though Degas stepped forever away from some of his earlier paintings, leaving figures eternally suspended or only partly rendered. In this lecture, Margaret MacNamidhe takes a look at this doubting version of Degas through a return to works from the beginning of this artist's storied career.

### *Degas' Dust*

Michelle Foa, PhD, Associate Professor  
of Art History, Tulane University

MAY 4  
6 PM

Described by a close friend as “an artisan passionate about all the means of his art,” Degas' body of work reflects a sustained fascination with material and technical experimentation. Michelle Foa's lecture will shed new light on the artist's persistent engagement with an unusual array of media and processes over the course of his career, particularly his innovative use of pastel. Careful examination of his pictures and of friends' accounts of his studio and working processes demonstrates his remarkable use of media to depict his subjects in entirely new ways and to expand the limits of pictorial representation. Degas' “restless searches for new procedures,” as one critic put it, and his constant testing of the behaviors and capacities of his media and tools, reveal an artist for whom the life of matter and the matter of art were central to the meaning of his pictures.

## FILM SCREENING

*In person at the Muscarelle Museum of Art.*

*Free with registration on Muscarelle.org*

### *EXHIBITION ON SCREEN |*

### *Degas: Passion for Perfection*

Directed by David Bickerstaff  
(Run time: 85 minutes)

APR 7  
6 PM

On the occasion of 100 years since the death of Edgar Degas, in 2017, the Fitzwilliam Museum in Cambridge organized an exhibition from their extensive holdings of works in commemoration of the celebrated artist. This film provides exclusive access to view rare and diverse works in the Fitzwilliam collection and provides insights into the fascinating story of Degas' pursuit for perfection through both experimentation with new techniques and through lessons he learned from studying past masters. Using written accounts by friends and commentators, and the narration of letters written by Degas himself, this film reveals a more complex truth behind one of the most influential French artists of the late 19<sup>th</sup> century and serves as an exploration of the complex workings of Degas' artistic mind.

## MUSCARELLE READS

*Virtual and free with registration on Muscarelle.org*

### *Picasso Looks at Degas*

(Published by the Sterling and Francine Clark Art Institute  
and the Museu Picasso, Barcelona, 2010)

MAY 25  
6 PM

Please join us for a virtual book club co-hosted by David Brashear, Museum Director, and Charles Palermo, Professor of Art History at William & Mary. Our featured book presents Pablo Picasso's direct responses to Edgar Degas' works, as well as more conceptual and challenging affinities between their individual bodies of work. Illustrated essays explore the artists' parallel interests in modern urban life, ballet dancers, activities such as bathing and combing the hair, photography, and the challenges of sculpture. The book also provides the first extended analysis of Picasso's engagement with Degas' art in his final years, when he acquired several of the French artist's brothel monotypes and reworked some of them in his own prints.





## WORKSHOPS

**Join Steve Prince at the Muscarelle Museum of Art for this series of in person workshops.**

### *Copying with Confidence*

**FEB 19  
5 - 8 PM**

Artists through the ages have copied works of the masters to improve their own techniques, methods and compositions. Participants in this class will select a work of art that inspires and interests them from our special exhibition *Edgar Degas: The Private Impressionist*. All levels will improve their drawing through close observation and individualized instruction using provided sketchbooks and graphite pencils.

### *Period Portraits*

**MAR 30  
5 - 8 PM**

Connect to the past through guided instruction on the techniques and challenges of costumed figure drawing. Participants will be inspired by works by Degas and his contemporaries in the galleries and move to close observation of live models in period dress seated in the gallery. Open to all levels, this workshop will focus on graphite portrait drawing with materials included.

### *Dancing with Degas*

**APR 4  
5 - 8 PM**

Join us for a graphite drawing class in celebration of Degas and the art of dance. Participants will learn to capture dynamic moves of live dancers in the gallery through basic drawing instruction. Whether you are a beginner or a seasoned artist looking to improve your drawing skills, this workshop caters to all levels and all materials will be provided.

#### **WORKSHOP FEE:**

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

Non-Members: \$25

## MUSIC IN THE GALLERIES

**In person at the Muscarelle Museum of Art.  
Free with registration on Muscarelle.org**

### *The William & Mary Gallery Players*

**APR 27  
7 PM**

The William & Mary Gallery Players will present a concert to celebrate the musical tastes and passions of Edgar Degas. String ensemble works by Claude Debussy, Donizetti, Gluck, and Mozart will be featured in this homage to this enigmatic artist. These musical compositions represent the work of a fellow Impressionist, as well as Degas' love for grand style opera and 18<sup>th</sup> century composers.

## PATRON CIRCLE EVENT

**FEB 25  
6 PM**

Robert Flynn Johnson, Curator emeritus  
of the Achenbach Foundation for  
Graphic Arts at the Fine Arts Museums  
of San Francisco

The collector responsible for  
*Edgar Degas: The Private Impressionist*  
will give an exclusive tour to  
Patron Circle Muscarelle Members.

Please RSVP at [museum@wm.edu](mailto:museum@wm.edu)

Not a Patron Circle Member? Contact us  
at [museum@wm.edu](mailto:museum@wm.edu) or visit our website.

## SELECTED TOPICS IN ARCHITECTURE LECTURES

**In person at the Muscarelle Museum of Art.  
Free with registration on Muscarelle.org**

### *The Colors of Architecture in 19<sup>th</sup> Century France*

**Barry Bergdoll, Meyer Schapiro Professor of Art History  
and Archaeology, Columbia University**

**APR 2  
6 PM**

This talk will look at the debates over polychromy in architecture from the 1830s to the 1890s that brought architects and painters often into conversation. It will move from the critique of the whiteness of Neoclassicism in the 1830s, and the movement to restore the color of medieval interiors in the works of Viollet-le-Duc and his followers and circle (Sainte Chapelle, Notre Dame) to the critique of the monochrome city after the fall of the Second Empire, when Degas and the Impressionists were most active. It will look at the search for permanent color through both new and ancient materials from mosaic to volcanic encaustic panels, looking at such monuments as Garnier's Opera and the richly colored facades of the great department stores.

### *Speaking French: The Influence of the École des Beaux-Arts on 19<sup>th</sup> Century American Architecture*

**David Brashear, Director, Muscarelle Museum of Art**

**MAY 18  
6 PM**

In 1846, Richard Morris Hunt became the first American student to be admitted to the architecture section of the École des Beaux-Arts in Paris. Two decades later, Charles McKim also enrolled at the École. Their collective impact on American architecture included both true Beaux-Arts styling, directly imported from France, and an evolved rationality that had its basis in French design but reflected a more rational, American approach.



# NEW ACQUISITION

## **EDGAR DEGAS: *Portrait of a young woman, facing left***

By Lauren Greene, Assistant Curator

Edgar Degas (1834 – 1917), a founding member of the Impressionists, is best known as a painter, sculptor, and printmaker. He experimented with a variety of media and, in the mid-1870s, he was introduced to the monotype technique by his friend and fellow artist Ludvic Lepic. To create a monotype, Degas would draw or paint in ink on a glass or metal plate that was then sandwiched with a damp sheet of paper and run through a press. Degas would generally pull a second impression from the remaining ink on the same plate, which would be paler than the first. This second impression is called a cognate monotype. Degas used monotypes as a starting point and would often rework images or add a layer of pastel. He immersed himself in the technique and produced hundreds of monotypes over two discrete periods: the first period was from the mid-1870s to the mid-1880s and focused on ink-based processes, and the second was in the early 1890s when he applied oil paints, instead of ink, directly to the plates.

*Portrait of a young woman, facing left* is printed in soft black ink on white laid paper and depicts an unknown woman wearing a hat. Seen in profile, her face is clearly drawn, and her hair obscures her left shoulder. This work is a cognate monotype and falls within Degas' first monotype period. It was printed upside down on the same sheet of paper as the first impression, which was later cut by a collector. *Portrait of a young woman, facing left* was on view in *An Exhibition of Works by Edgar Hilaire Germain Degas 1834 – 1917* at the Los Angeles County Museum of Art in 1958 and has been in a private collection until the Muscarelle acquisition.

The Muscarelle Museum of Art is thrilled to add a work by Edgar Degas to our collection of works on paper. Degas' work *Portrait of a young woman, facing left* will be on view in *Edgar Degas: The Private Impressionist – Works on Paper by the Artist and His Circle*.



EDGAR DEGAS |

*Portrait of a young woman, facing left*, circa 1888 |

Soft black ink on white laid paper with early ATELIER ED. DEGAS stamp in red



# LABORATORY FOR LEARNING

## *The Influence of Degas*

ART 420 Sculpture Topics with Professor Elizabeth Mead



EDGAR DEGAS | *Head, study of the portrait of Mademoiselle S.*,  
circa 1892 - 1895 | Bronze sculpture



Photo by Adrienne Berard/W&M News

The Muscarelle is thrilled to be partnering with Elizabeth Mead of the William & Mary Art & Art History department once again to make the Museum a true laboratory for learning. This spring, Mead is leading a class exploring the influence of Degas. The class will use two spring 2022 exhibitions: the Muscarelle Museum of Art's exhibition *Edgar Degas: The Private Impressionist* and the Andrews Gallery's *Creatives Collect* as research bases for exploring the ways in which artists are influenced by other artists. The class will address different modes of influence, when is it a copy, a transcription, an inspiration, an homage, an appropriation, or a downright theft? The course will include looking, discussing, reading, and making sculptural works influenced by the work of Degas. The Museum looks forward to hosting classes in the galleries where they can experience the works fully and delve into the deep questions addressed in the class.



# BUILDING UPDATE

## *Muscarelle Director Unveils Details of Museum Expansion*

By Jennifer L. Williams, W&M News

David Brashear, Director of the Muscarelle Museum of Art and Bill Butler, Partner at Pelli Clarke & Partners presented design details for the Museum's future home in The Martha Wren Briggs Center for The Visual Arts on December 7, 2021. The full presentation can be viewed on the Muscarelle YouTube channel.

The details came amid the continued growth of the Museum's collection, expanded outreach into the community and numerous partnerships being formed to use the Museum as a learning laboratory for students at the university.

The multimillion-dollar, privately-funded facility was designed by world-renowned architects Pelli Clarke & Partners in association with Odell. Brashear said that groundbreaking on the project will happen in late 2022, and the new facility is expected to open in 2024, in celebration of the 40<sup>th</sup> anniversary of its original opening.



Rendering courtesy of Pelli Clarke & Partners.

An architect's rendering and video with a simulated tour provided details of the plans for the interior spaces.

The facility will feature a three-story addition with two above-ground levels and a lower level built to the west of the existing building. It will have galleries on the second floor, meeting spaces and seminar rooms on the first floor, and staff offices and mechanical capabilities on the new lower level.

"We will have a central atrium that runs along an axis between the existing building and the new wing. The atrium will be our new entrance, and will allow access from both the Jamestown Road side of the Museum and the campus side near Jones Hall," Brashear said.

A courtyard on the campus side will be in place of what is now the rear of the building.

"Along the path students travel between Swem Library and Boswell Hall, we will now have a doorway that invites them in to experience the Museum," Brashear said.

The spacious lobby and atrium area will be used for events, as well as for greeting those coming to visit, study or work in the Museum. A staircase to the second floor will provide access to a sequence of gallery spaces.

Two sky bridge walkways will cross the atrium and connect the existing second floor galleries to the new galleries.

"We are currently working on the configuration of the new gallery spaces on the second floor of the new expanded wing," Brashear said. "It's one of the last design items that we need to finalize."





Rendering courtesy of Pelli Clarke & Partners.

In addition to welcoming students in from the campus side of the building, the interior will contain many facilities to enable them to study objects in the Museum's collection.

Off one of the main hallways from the front entry atrium is a new auditorium/event hall/lecture space that is designed to be flexible.

"We'll also have a series of rooms dedicated to students and the academic enterprise of the university," Brashear said.

Those include a library or study space that is partitionable into two smaller rooms, a larger seminar room that will hold roughly 20 to 25 students and a small seminar room for the study of works on paper.

"We're looking forward to these learning spaces being incorporated into the Museum. They were the key features that our primary donor, Martha Wren Briggs, wanted to include in the new and expanding Museum," Brashear said.

"And our event hall will be a game-changer for us. We host a wide range of lectures and special events at the Museum. Today, that requires us to arrange chairs and tables in our main gallery downstairs and with our speaker positioned at one end of the gallery. The new event hall will allow us to better separate exhibitions and events, and allow our exhibitions to remain accessible during special programs."



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# UPCOMING EXHIBITIONS



Rendering courtesy of Pelli Clarke & Partners.

## **MUSEUM EXPANSION:** *The Martha Wren Briggs Center for The Visual Arts*

**FEBRUARY 12 - FALL 2022**

**Spigel Gallery**

Learn more about the upcoming Martha Wren Briggs Center for The Visual Arts, the new home for the Muscarelle Museum of Art, through our new exhibition detailing the project in the Spigel Gallery. The presentation includes images, drawings, floor plans, and a model—all designed to give visitors a detailed glimpse of our future!

## **SPARK OF IMAGINATION:** *The Spectrum of Creativity*

**FEBRUARY 18 - APRIL 10, 2022**

**Sheridan Gallery**

*Spark of Imagination* celebrates the ingenuity of contemporary American self-trained artists and their individual impulses to create. Along with special loans, the exhibition will feature new acquisitions on view for the first time including works by Clementine Hunter, Helen LaFrance, Sister Gertrude Morgan and Grandma Moses. Each of the artists represented showcase their own style and unique visual vocabulary that demonstrate an engaging spectrum of creativity.



SISTER GERTRUDE MORGAN (American, 1900 - 1980) | *And I Saw Another Angel* | Paint and ink on card | © Artist's Estate |  
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.011

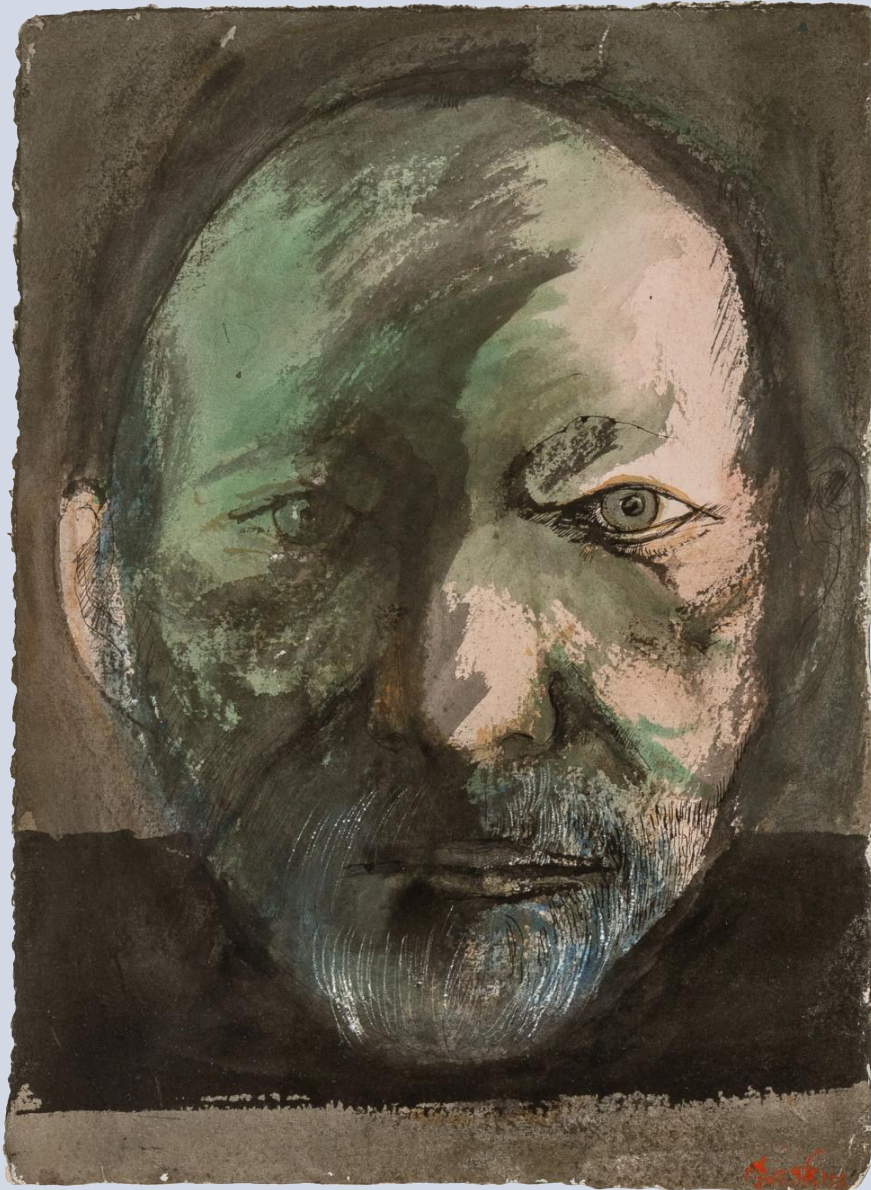


# UPCOMING EXHIBITION

## ***THE CURATORIAL PROJECT: Leonard Baskin***

**APRIL 15 - SUMMER 2022**

**Sheridan Gallery**



*The Curatorial Project* (ARTH 331) is part of a required practicum course for Art History majors. Charles Palermo, Professor of Art History, will be leading the class this spring. In this exhibition, students will select, research, document and write scholarly and didactic texts for an exhibition from the Muscarelle's growing collection of works of the important mid-century American artist Leonard Baskin. This exhibition will allow the student curators the rare opportunity to work closely with museum professionals and conduct hands-on research for the collection.

### ***NEW ACQUISITIONS***

**By Lauren Greene, Assistant Curator**

Leonard Baskin (1922 – 2000) was an American sculptor, printmaker, illustrator, and bookmaker. Although he primarily regarded himself as a sculptor, he is best known for his works on paper and his bleak portrayals of the human figure. Baskin studied at New York University's School of Architecture and Allied Arts and Yale University's School of Fine Arts, where he became interested in printmaking. In 1942, he founded The Gehenna Press, one of the United States' first fine art presses, and printed over 100 books throughout his career. Baskin spent a year studying art in Europe in 1950 and was profoundly influenced by late Gothic and early Renaissance sculpture. He gained recognition in the 1950s for his series of monumental

LEONARD BASKIN (American, 1922 - 2000) | *Self-portrait* | Watercolor on cream wove paper | © artist or artist's estate | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2021.060



woodcuts, several of which are now in the Muscarelle collection. Baskin was a committed figurative artist, which was in direct opposition to abstract expressionism, the major art movement during much of his life.

The Muscarelle Museum of Art acquired its first two watercolors by Leonard Baskin in 2021: *Self-portrait* and *Man in Green*. Both works are characteristic of his distinct artistic style. In *Self-portrait*, Baskin appears to be retreating into a dark, shadowy background. Although a greenish shadow is cast over the proper-right side of his face, Baskin's direct and unflinching gaze is clearly visible. In the second watercolor, *Man in Green*, the harsh black lines of the figure's face and hand contrast with the softness of the blue background and the figure's green coat and yellow hat. The man's mouth is slightly open, as though he is speaking, and his proper-left hand rests on his chest. Across the top of the image is a line of text in Hebrew from Psalms 26:1, which translates to "Of David. / Vindicate me, O LORD, / for I have walked..."

The Muscarelle Museum of Art is thrilled to add these two watercolors to our growing collection of Leonard Baskin's work. In addition to these recent acquisitions, the Muscarelle received 27 prints by Baskin as a generous gift from Barbara Waal in 2021, complementing a significant gift by Christian Vinyard in 2012.



LEONARD BASKIN (American, 1922 - 2000) | *Man in Green* | Watercolor | © artist or artist's estate | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2021.061



# VIRTUAL EXHIBITION

## *Forever Marked By The Day*

By David Brashear, Director, and Adriano Marinazzo, Curator of Digital Initiatives

Museum exhibitions on architectural topics present many special challenges. Since the primary work of art, the completed building itself, is unavailable for exhibition display, other creative strategies are imperative. First and foremost, architectural exhibitions demand close collaboration with the architects whose works are being presented. And this was how we accomplished our recent exhibition, *Forever Marked By The Day* (September 10, 2021 – January 23, 2022).

The exhibition commemorates the 20<sup>th</sup> anniversary of the September 11 attacks by examining the design of the World Trade Center through the lens of architecture. This show paid tribute to the architects, designers, and artists, responsible for the making and remaking of the World Trade Center site over the decades. In our exhibition, we had the honor to present drawings and models from internationally celebrated architects, including Daniel

Libeskind, Michael Arad, David Childs of Skidmore, Owings & Merrill, and Santiago Calatrava.

Museums typically produce a catalogue to have a lasting document of a notable exhibition. In this case, the Muscarelle decided to publish a virtual version, presenting a complex array of media for viewing online. Here, again, cooperation with architects was fundamental, and our partners provided digital versions of the drawings and schematics in the physical exhibition. In addition, we included high-quality images of the installation. Our *Forever Marked By The Day* virtual exhibition recreates the vitality of our physical version. It is an architectural journey, easy to navigate, and designed to provide critical information through short but instructive texts and compelling visual documentation. After a brief introduction, the exhibition shows drawings and photos







of Minoru Yamasaki's Twin Towers. It also documents the iconic stature of the skyscrapers, through a sequence of *New Yorker* magazine covers which creatively showcased the towers over the years.

After the attacks and destruction of the Twin Towers, the World Trade Center site would be redeveloped as a commercial center and a place of remembrance, and our virtual component has incorporated the most significant contributions. It features high-resolution digital reproductions of sketches, drawings, photos, and models of Daniel Libeskind's suggestive Master Plan, Michael Arad's solemn memorial, David Childs' monumental One World Trade Center, and Santiago Calatrava's futuristic transportation hub, the Oculus.

Please visit our virtual exhibition to learn more about one of America's greatest downtown landscapes, and what is now a triumph of perseverance and celebration of America at its very best.





# WINE & RUN FOR THE ROSES



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

Join us for the *Wine & Run for the Roses* wine auction on Derby Day, Saturday, May 7, 2022 from 2:30 to 7 PM at The Williamsburg Lodge! The 11<sup>th</sup> year anniversary will feature a wine reception with fabulous fare, a derby race raffle, and a giant screen telecast of the Kentucky Derby! Our highly anticipated live and silent auctions offer rare vintages as well as unique lifestyle and travel opportunities. Your support for *Wine & Run for the Roses* allows the Muscarelle Museum of Art to continue to play an integral role in the cognitive life of the university and the cultural landscape of the community.

Visit [mmawineauction.com](http://mmawineauction.com) for more information and to purchase tickets!

**Tickets: \$250**





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

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**SAVE THE DATE! SATURDAY | MAY 7, 2022**



# BEYOND THE MUSEUM'S WALLS

By Steve Prince, Director of Engagement

## *Sankofa Legacy Festival*

The word Sankofa translates, “it is not taboo to fetch what is at risk of being left behind.” The first annual Sankofa Legacy Festival took place on October 30, 2021 in the Reveley Garden. The Festival was designed to create a communal event to engage the new and returning students on campus, reveal the buried history and scars of the institution as it relates to race, showcase the beauty and brilliance of the African American experience and community, and foster a space of truth, healing, and restoration as the institution moves forward in creating a more inclusive environment in the heart of the Williamsburg community. The bronze sculpture, *Sankofa Seed*, by artist Steve Prince, was re-dedicated for the audience.



Steve Prince telling Sankofa Legacy Festival attendees about his sculpture *Sankofa Seed*.



T-shirts for the inaugural Sankofa Legacy Festival designed by Steve Prince.

The Sankofa Legacy Festival showcased poetry, dance, history, cuisine, and visual arts. Leah Glenn Dance Theatre did a tribute for the first three African American resident students at William & Mary (Janet Brown Strafer, Karen Ely, and Lynn Briley), the Day Program African Drummers performed songs evoking the motherland, and No B.S. Brass Band played contemporary jazz music to infuse the festival with memory, commemoration, and celebration. A series of student poets shared timely poetry that urged us to remember the scars of the past, while depositing love and hope encouraging the audience to work together towards reformation and change!

Several vendors provided food, drink, clothing, and information about African American businesses in the community. Sankofa Legacy Festival was made possible by the generous support of the Muscarelle Museum of Art, William & Mary Student Assembly, William & Mary Center for Student Diversity, and The Office of Admissions.



## Communal Quilt Project

The Communal Quilt Project is an arts experiential initiative designed to work with all genders, ages, and ethnicities in Williamsburg and surrounding counties and cities to create a giant quilt. The project replicates aspects of the sewing circle as participants are guided through the process of creating narrative quilt sections. With simple elements such as fabric, glue, and scissors, participants share their story operatively creating a safe space where we can demystify the superficial barriers that cause division in our community and reveal how close we really are. In April 2022, we will connect the story-quilts and place them on Duke of Gloucester (DOG) Street as a symbol of the community functioning as one body. Ultimately, we will create a communal quilt called the “DOG Street Mile Communal Quilt.”

This project is generously supported by the Presidential Call to Service Committee and the Muscarelle Museum of Art.



Communal Quilt Project contributors show their work.



# DRIVEWAY CHALK ART

COMPETITION

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**IT'S EASY AND FUN!**

**Grab your friends, get outside, and get chalking!**

**You could win!**

[MUSCARELLE.WM.EDU/CHALKART](https://muscarelle.wm.edu/chalkart)





# SPOTLIGHTS

## JARELL WILLIAMS FINANCE MANAGER

Jarell Williams joined the Muscarelle Museum of Art on August 25, 2021. He is originally from Detroit, Michigan where he was born and raised. His Bachelor's degree in Accounting was achieved at Marygrove College in Detroit, where he worked his way from Accounting Intern to Staff Accountant (2008 – 2016). In August 2016, he enlisted in the United States Air Force, serving five years with tours in Kuwait and Jordan. Jarell has a strong passion for cinema and other forms of media storytelling along with a love for theater and musical arts.



## PRASANNA PATEL COLLECTIONS INTERN

Prasanna Patel is a sophomore at William & Mary pursuing a BA in Religious Studies and Art History. Prasanna currently serves as an intern in the Collections & Exhibitions department of the Muscarelle Museum of Art. Her previous experience includes conducting archival research for Chandler Fitzsimons (a PhD candidate in the archeology department), teaching art and art history to students at the Hanumant High School in Gujarat, India, and working as a tour guide of the Cattedrale di Santa Maria del Fiore in Florence, Italy. She hopes to continue pursuing a career in photography and curatorial work after graduation.



## ISABEL WILLIAMS COLLECTIONS INTERN

Isabel Williams is a recent fall graduate from William & Mary with a major in Art and Art History and Psychological Sciences. Throughout her time at William & Mary, Isabel has enjoyed volunteering with Undergraduate Admissions, conducting research through the Monroe Scholars program, and participating as a student curator through the *Curatorial Project: The Art of Well-Being*. Isabel joined the Muscarelle team as a Collections Intern in the fall of 2021. During her internship, she has completed an inventory and cataloging project on the Joseph C. French, Jr. Collection, conducted collections research, and helped promote the Museum's Artist Talk events with the student body. Isabel is thrilled to be continuing her work with the Muscarelle as Collections Assistant this spring. In her spare time, Isabel enjoys reading, painting, and kayaking on Lake Matoaka.



# LABORATORY FOR LEARNING

## DISTINGUISHED ARTISTS VISIT: Cara & Diego Romero

By Danielle Moretti-Langholtz, PhD, Curator of Native American Art

To many people, seeing a double rainbow is symbolic of a forthcoming transformation. In November, students, faculty and friends of the Muscarelle Museum of Art encountered a double rainbow when two outstanding Native artists arrived from Santa Fe, New Mexico as part of our *Muscarelle Explorations* series. Native photographer, Cara Romero (Chemehuevi) and her husband, the renowned ceramicist Diego Romero (Cochiti), shared their artistic journeys with the Williamsburg community in public lectures and by attending several classes across academic departments and meeting with our American Indian Students Association.



Diego Romero seeing his works, *Girl in the Anthropocene* (right) and *Cochiti Maiden* (left), installed in *Shared Ideologies* for the first time.



Cara Romero with her work *TV Indians* on view in *Shared Ideologies*.

With the opening of *Shared Ideologies*, three monumental works by Cara Romero, *TV Indians*, *Water Memory* and *Oil Boom*, were proudly on view along with other examples of the Museum's growing collection of Native art. However, the day that the Romeros arrived in Williamsburg both our collection of Native art and *Shared Ideologies* exhibition were themselves transformed by the arrival of two works by Diego Romero. A lithograph, titled *Girl in the Anthropocene*, purchased by the Negrotto-Sapnar Endowment for Native Studies, and a ceramic bowl titled *Cochiti Maiden*, purchased by the Museum were added to *Shared Ideologies* and the Museum's permanent collection. All five works by Cara and Diego Romero are on view in our exhibition *Shared Ideologies* until February 13, 2022. Please stop by and prepare to be transformed!

Watch their talks by scanning the QR code





# LABORATORY FOR LEARNING

## *CONFLUENCE: Asian Centennial Commemorative Print*

By Laura Fogarty, Associate Registrar

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. His artwork has been exhibited at the Virginia Museum of Contemporary Art, Patricia & Phillip Frost Art Museum, Contemporary Art Center of New Orleans, Antenna, FLXST Contemporary, Page Bond Gallery, Philippine Consulate in New York, ADA Gallery, Topaz Arts, Norte Maar and Shockoe Artspace. Roberto is represented by Page Bond Gallery in Richmond and FLXST Contemporary in Chicago. His artwork is in numerous collections including Capital One, Harvard Kennedy School, Atlanta Hawks NBA Team, the Muscarelle Museum of Art and several private collections throughout North America, the Philippines and United Kingdom.

The Asian Centennial Committee selected Jamora to create a commemorative print and serve as Artist in Residence during the fall 2021 semester. Committee co-chair, Francis Tanglao Aguas said that they “wanted someone who could be a testament to how communities can produce the artist who can tell the stories of the very people they live with...It was very important for us that the person who would tell the story of Asian Americans at William & Mary and Williamsburg be someone who was from within our community and there was no question, that Roberto would tell our story.”

Jamora worked closely with the Art department (especially Brian Kreydatus), William & Mary students, Swem Library’s Special Collections Research Center, and the Muscarelle Museum of Art during the creation of his silkscreen print, *Confluence*. Comprised of seventeen screens, Jamora said “It was the most complex print I’d ever made...I researched the land, the rivers, and history.” He was deeply inspired by the environment and centered his design on the junction between the James and York Rivers. He incorporated flowers from different regions of Asia and images of three of the earliest Asian students in attendance at the university including Pu Kao Chen ’23, Arthur Matsu ’28 and Hatsuye Yamasaki ’37. To recognize the collaborative nature of this project, he used skin tones from him, Steve Prince, Francis Tanglao Aguas, and a Filipino student who assisted with the project. Their skin tones can be seen just right of center as a series of horizontal stripes.

The Muscarelle unveiled *Confluence* in a virtual presentation on November 30, 2021 and the recording is available on our YouTube page. The limited edition print is available for purchase at the Muscarelle Museum of Art or through our website, [Muscarelle.org](https://www.muscarelle.org). All proceeds from the sale of the print will be used to support future Museum programming.







## Limited Edition Print Available for Purchase



ROBERTO JAMORA (American, born 1987) | *Confluence*, 2021 | Silkscreen | ©2021 Roberto Jamora

22 1/2 x 30 ins. (sheet); 15 3/4 x 24 ins. (image) | Printed on Stonehenge paper

\$1,000.00 (plus tax and shipping) | Muscarelle Editions printed at Matoaka Art Studio at William & Mary

The Asian Centennial Print *Confluence* by Roberto Jamora is available for purchase at the Muscarelle Museum of Art or our website.



Send an email to [museum@wm.edu](mailto:museum@wm.edu) with purchase or shipping questions.





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# **ART TOUR OF BERMUDA**

**JUNE 1 - 6, 2022**

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You will visit many sites including the Bermuda National Gallery & the Bermuda Society of Arts Gallery, the Vermont Museum, the National Museum of Bermuda, the Bermuda Arts Centre, the Masterworks Museum, the UNESCO World Heritage Site town of St. George's, the 17<sup>th</sup> Century Carter House on St. David's Island, and take a boat tour of St. David's and St. George's islands.

All attendees will stay at the Hamilton Princess. Inside the palatial pink traditional architecture is a renovated contemporary space with artworks from some of the great names of modern art such as Pablo Picasso, Henri Matisse, and René Magritte. These innovators, who challenged perceptions of art, lay the foundation for a collection that has embraced the Pop and Op art movements through to post-modernism.



Tour cost will be \$2,100 per person, not including airfare and hotel accommodation at the Hamilton Princess. The tour includes the Welcome Reception at the Hamilton Princess, lunches with wine at the Royal Bermuda Yacht Club, Wahoo's, The Frog and Onion, Masterworks, and the Farewell Dinner at the Huckleberry.



# IN MEMORIAM: Mary Martin Hoffman

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

A graduate of Fine Arts at William & Mary, Mary Hoffman was an accomplished artist and enjoyed working watercolors and pastels.

Mary was an active member of the Williamsburg art scene and worked as a member of the Muscarelle Museum of Art Council and a Docent at the Muscarelle for many years. We remember her service as Docent Chair from 1994 – 1995 and her work as a Docent mentor. In those roles, Mary emphasized the importance of preparation and research in developing and leading thematic tours of the permanent collection and traveling exhibitions. She encouraged Docents to experiment with various media used by the artists and visit the studios of William & Mary art faculty to watch hands-on processes such as printmaking. Mary utilized this dynamic approach with school groups as well by creating art projects for them to complete after tours. She used big shapes and bright forms to help



preschoolers make collages using lines, shapes, and colors they had observed in the exhibition. She would also teach older students with watercolor, her favorite media.

Mary's influence spread beyond Williamsburg, and she spearheaded meetings with other museum Docents in Virginia. These meetings allowed Virginia Docents to enrich their knowledge and enhance their skills. Mary and the Muscarelle Docents were instrumental in starting the bi-annual Virginia Docent Exchange program, with the

first one hosted at the Muscarelle.

Mary also volunteered at the Twentieth Century Art Gallery and helped mount members' shows. She was an active member the Woman's Club of Williamsburg and an elder of the Williamsburg Presbyterian Church.

It was always a pleasure to serve in volunteer positions under Mary's kind, skillful guidance.





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