



MUSCA- RELLE MUSEUM OF ART

at The College of William & Mary

THE MUSCARELLE MUSEUM OF ART

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Kevin Gilliam

COVER:

Michelangelo Buonarroti
Studio per un Cristo risorto
Black pencil and ink on paper
Courtesy of Archivio Buonarroti
© 2010 Fondazione Casa Buonarroti,
Florence, Italy

Michelangelo Buonarroti
Studio di nuda
Red pencil and ink on paper
Courtesy of Archivio Buonarroti
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Florence, Italy

THIS PAGE:

Michelangelo Buonarroti
Basi di pilastri
Red pencil on paper
Courtesy of Casa Buonarroti
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Florence, Italy

BACK:

Michelangelo Buonarroti
Studio di nudo maschile
Red pencil on paper
Courtesy of Archivio Buonarroti
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Mary Grace Shore

HOURS

Tuesday - Friday

10 AM - 5 PM

Saturday - Sunday

12 noon - 4 PM

Closed Monday

Office Hours

M - F, 8 AM - 5 PM

Closed on most national holidays

ADMISSION

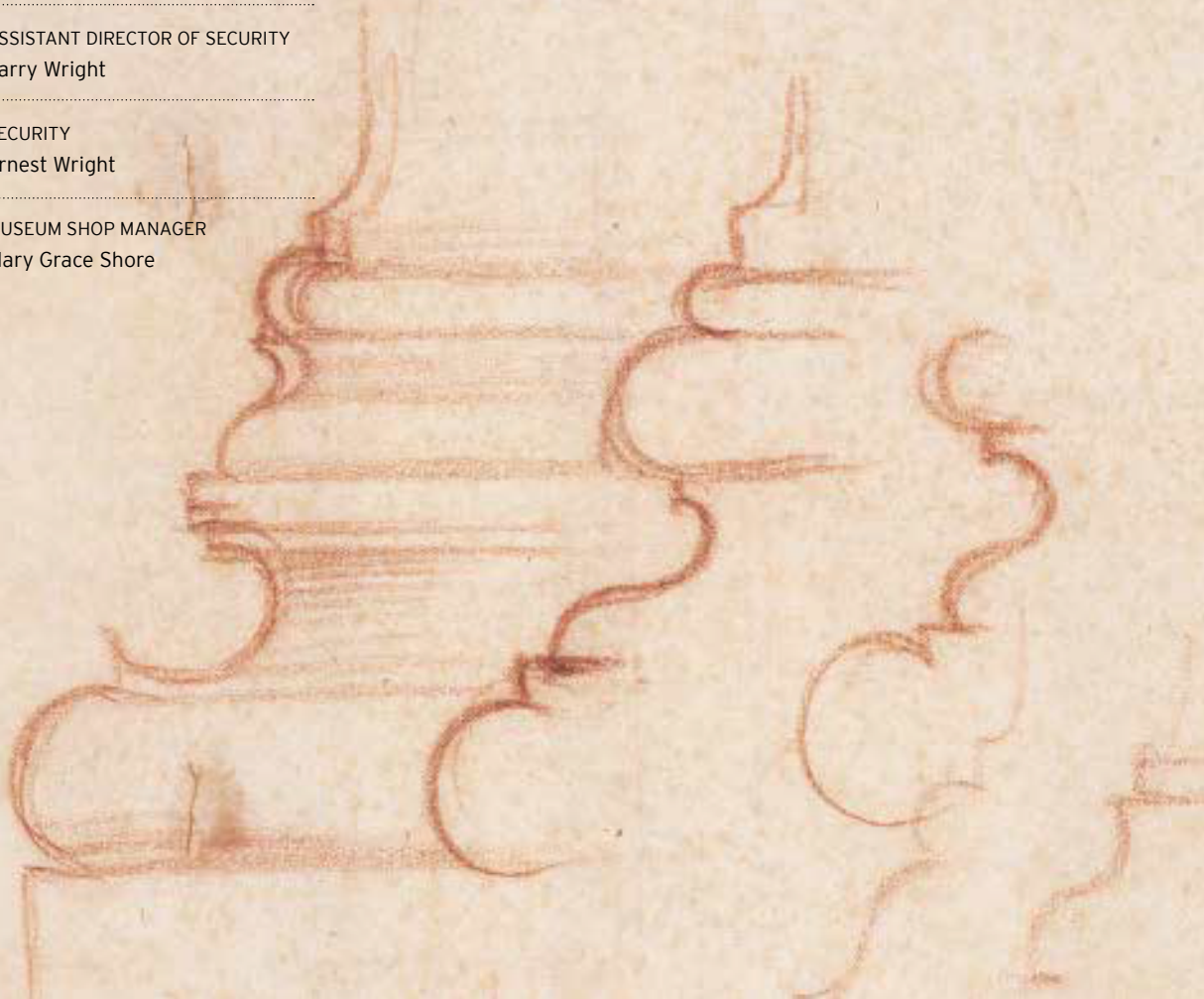
Regular Admission: \$5.00

Special Exhibitions
Additional: \$5.00 - \$10.00

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

Admission may change during
special exhibitions.

For more information
please visit our website,
www.wm.edu/muscarelle
or call 757.221.2700.



LETTER FROM THE DIRECTOR



Greetings,

I read an article recently about museums moving locations and re-designing buildings in an effort to reconnect with their core institutional values. Since our re-branding in November 2008, I have been thinking a lot about our core values as a museum, and more importantly how we are doing at achieving them. Due to the support of the Museum family, I can say we have never as an institution done a better job at attaining our core values.

One of our primary core values is curatorial excellence. There are few times in a director's life when he can sit back and say "wow" at an exhibition schedule – this year I certainly have. Without a doubt, for a museum of our size, our exhibition schedule is unparalleled. Following the modern master Andy Warhol, the Museum is the only U.S. venue for works of the Old Master and one of the greatest artists in the history of the world, Michelangelo Buonarroti. The exhibition features drawings, archival pages, and engravings that are rarely seen and infrequently loaned from the Casa Buonarroti in Florence, Italy. *Michelangelo: Anatomy as Architecture, Drawings by the Master* depicts and illustrates Michelangelo's concept and philosophy that architecture was anatomical like it has never been done before. It will be on view from February 6, 2010 through April 11, 2010. The Museum and College has produced a catalogue of the exhibition as part of its scholarly mission.

Another of our primary core values is to integrate with faculty, staff and students of The College. This past fall we hosted an exhibition of works by thirteen of our Studio Art faculty and featured lectures by several artists in the exhibition. This spring a member of the Studio Art faculty, Elizabeth Mead, will open an exhibition of unbearably beautiful photographs showing the effects of mercury poisoning. This collaboration, a multi-departmental, global inquiry group at The College opens April 24, corresponding with Earth Day and the William & Mary International Symposium on Mercury Poisoning. This is but one way, albeit a major way, to fully integrate the Muscarelle into the life and liberal arts mission of The College. A third of our core values is using the Museum

as a laboratory for learning. As many of you know one of our student volunteers, Rusty Meadows, co-curated the Andy Warhol exhibition as part of his senior honors thesis. As part of the Warhol exhibition the Museum encouraged Rusty and our Director's Fellow, Christina Carroll, to present lectures on topics of their interest to the community. This spring the Herman Graphic Arts Study Room will be used for several student-curated shows including an exhibition highlighting the history of printmaking. Curating is not all our students do, however. If you were to walk into the DEN as our students call it (Development, Education, and New Media Department), on any given day you would see students engaged in projects including exhibition design, developing marketing and public relations plans, and collection research. Day in and day out our professional staff is engaging and fostering an environment for the Museum to serve as a laboratory for learning.

Our continuing ability to strive toward our core values is due in large part to you. Thank you for your continuing generosity and support of the Muscarelle Museum of Art. I look forward to seeing you all this spring.

Best,

A handwritten signature in black ink that reads "Aaron H. De Groft". The signature is written in a cursive, flowing style.

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

SPRING/SUMMER

10

MICHELANGELO

Anatomy as
Architecture, Drawings
by the Master
*February 6, 2010 through
April 11, 2010*

THE MEDIATED IMAGE

Techniques of
Printmaking
*February 6, 2010 through
April 11, 2010*

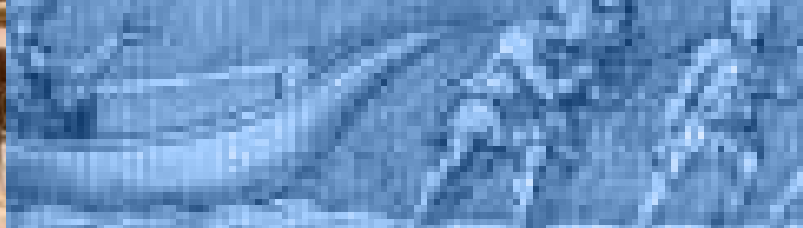
POPULAR RELIGION

Art of Private Devotion
in Colonial Mexico &
Peru
Coming in April

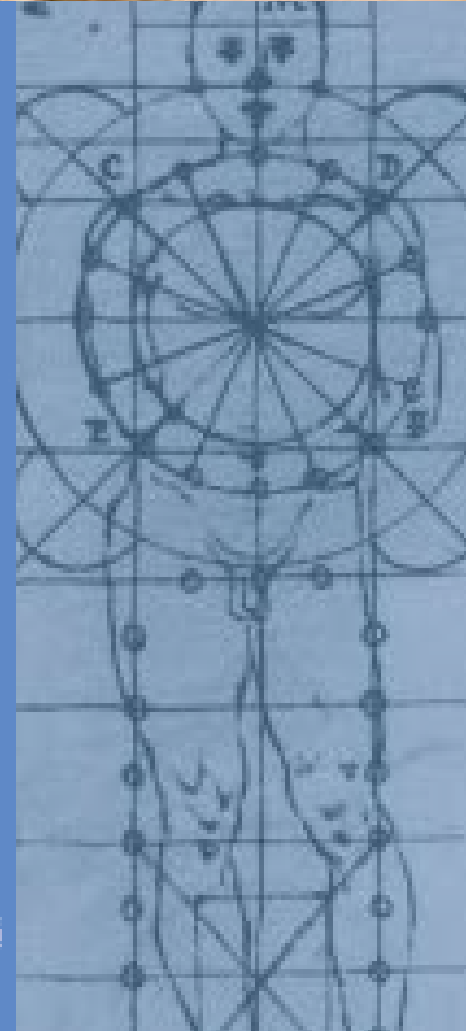
UNBEARABLE BEAUTY

Photographs by
Eugene Smith
*April 24, 2010 through
June 20, 2010*

Vertical text on the left edge of the page, partially obscured and difficult to read.



Michelangelo's full name is Michelangelo di Lodovico Buonarroti Simoni. He was born in Caprese, Italy on March 6, 1475 to Ludovico di Leonardo di Buonarrotto Simoni and Francesca Neri, he was one of five brothers.



Cha forza huere apicha socto lm
L abarba . al cielo . et la memoria sem
T sullo s. crigno el pecto fo darpra
el pmet sopr aluiso tuetania
me lfa gocciano n rido pammeto
E lobi entrati miso nella peccia
e fo del cul p cho trapeso groppa
e passì seza gliochi muouo tuano
D i nazi misalluga la chorteccia
e p pregarsi adietro sragroppa
e cedomi comarcho soriano



Best known for his artistic achievements in painting, sculpture and architecture, Michelangelo was also a poet. There are more than 300 of his poems still in existence.



LETTER
FROM THE
CHAIRMAN

Dear Members and Supporters of the Museum,

Ten years ago I was asked to be an inaugural member of the Board of Directors of the Muscarelle Museum of Art. Ten years later I can hardly believe the success the Museum has achieved. Poised for greatness, the Museum now has a steady influx of willing docents, Friends, and student volunteers; an unmatched exhibition schedule; and a talented professional staff

led by a director that literally brought the Museum out of the trenches. With these tools I know the Museum is only going to continue to improve over the upcoming years.

Over the past year the Museum engaged in a self-study for its re-accreditation with the American Association of Museums. The self-study period provided an opportunity for the Museum staff to evaluate the core values and practices of the Muscarelle. During the summer of 2010, a peer group of museum

professionals will visit the Museum to conclude the re-accreditation process. We anxiously look forward to showing our guests what the Muscarelle has achieved in the last ten years.

For those of you unfamiliar with the accreditation history of the Museum, the Muscarelle Museum of Art was accredited by the American Association of Museums (AAM) in 1988, and received subsequent accreditation in 2000. The Museum was the first university museum in the Commonwealth of Virginia to

be accredited by the AAM. Fewer than five percent of museums in the U.S. are accredited. I have no doubt the Muscarelle will receive its third accreditation award this year. As an extension of our continuing self-study and evaluation, the 2008/09 Progress Report of the Museum is provided at the back of this bulletin. Despite a troubled economy, membership, attendance, and financial support all remained steady.

On behalf of the entire Board of Directors, thank you for continued support that made 2009 another great year for the Museum. We look forward to working with you all to make 2010 an even better year for the Muscarelle Museum of Art.

Sincerely,



Ray C. Stoner, Esq., W&M J.D. '71
Interim Chairman, Board of Directors
Muscarelle Museum of Art

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Ho detto per questo



Michelangelo: Anatomy as Architecture, Drawings by the Master

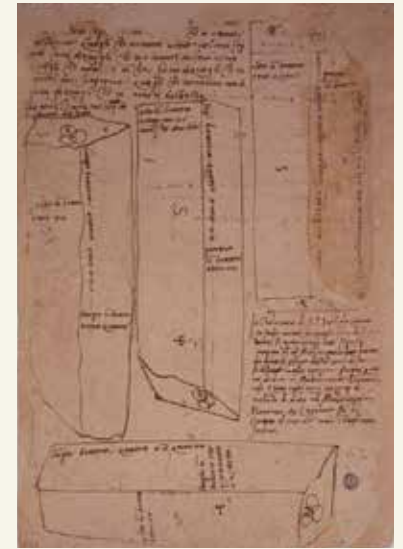
by Aaron De Groft, Director

ON VIEW AT MUSCARELLE

OPENS
FEB 6
2010

CLOSES
APR 11
2010

One of the most famous artists in the history of the world, Michelangelo Buonarroti is known for his iconic works such as the Sistine Chapel and the sculpture *David*. Without a doubt, however, the rare and infrequently seen drawings of this Renaissance artist are among the most treasured in the world.



THIS PAGE:
Michelangelo Buonarroti
*Schizzi di blocchi di marmo con
annotazioni autografe, 1517*
Ink and red pencil on paper
Courtesy of Casa Buonarroti
© 2010 Fondazione Casa Buonarroti,
Florence, Italy

LEFT PAGE:
Michelangelo Buonarroti
Colmn Base
© 2010 Fondazione Casa Buonarroti,
Florence, Italy

Michelangelo Buonarroti
Head of a Shouting Man
Ashmolean Museum, Oxford, England

Michelangelo: Anatomy as Architecture consists of drawings, archival pages, and engravings on loan from the finest collection of Michelangelo drawings and ancestral home, the Casa Buonarroti in Florence, Italy. Combined with Old Master drawings from the collection of the Museum, the exhibition depicts and illustrates in a way never done before Michelangelo's concept and philosophy that architecture was anatomical. The exhibition explores new research in Michelangelo architectural studies, includes digital reconstructions of buildings never before believed to be influenced by Michelangelo, and features lectures by world-renowned scholars on Michelangelo.

The Muscarelle Museum of Art will be the only U.S. venue for Michelangelo's treasured drawings on view from February 6, 2010 to April 11, 2010.

Michelangelo Buonarroti (1475 - 1564) had a vision of architecture rooted in the understanding of the human body, and his theory of anatomy was articulated in the study and design of architecture. While most Renaissance architects treated the human body as analogy, Michelangelo, a supreme master of the human form, took the comparison further. He viewed anatomy—muscles, nerves, and human proportions—as metaphors for the active elements of architecture. A master draftsman, his design principles were articulated in remarkable sketches. Michelangelo's emphasis on the body in his vision and theory of architecture was unprecedented. He saw it all intertwined as life.

Scholars have always questioned whether or not Michelangelo studied anatomy. He did in several ways. He conducted studies of classical antiquities and the many human forms available to him in

ancient sculptures. More importantly, when he was sixteen years old and a guest at the convent church of Santo Spirito on the south-side of the Arno River in Florence, he dissected corpses from the convent hospital. Besides making drawings of dissections, Michelangelo also studied and drew from the human model. From a very young and influential age, Michelangelo actively developed his concept of architecture as anatomy and vice versa.

This exhibition is curated and the catalogue produced by the Muscarelle Museum of Art. The show is organized in Italy by Contemporanea Progetti from the generous loans of the works of art from the Fondazione Casa Buonarroti in Florence upon the authority of the *Soprintendenza per i Beni Artistici e Storici* in Florence, Italy, and the *Ministero per i Beni e le Attività Culturali* of

upcoming PUBLICATION

Highly Praised Author of Numerous Studies of Renaissance Artists, Dr. John T. Spike writes first comprehensive study of Michelangelo's life and art in more than a century.



John T. Spike | Palazzo Strozzi | Florence, Italy | Photograph by James O'Hara | 2017



Michelangelo Buonarroti | *Study for the 'Last Judgement'* | Casa Buonarroti | Florence, Italy

In the long-awaited, authoritative reinterpretation of the early life and career of Michelangelo, *Young Michelangelo: The Path to the Sistine*, art historian Dr. John T. Spike explores Michelangelo's early life from ages 2 to 29, probing the thinking, evolution, and yearnings of a young man convinced of his own exceptional talent, who, even from the earliest age, never lacked awareness of his superiority.

Spike explores unrevealed aspects of Michelangelo's complex personality through lively and informed examinations of the *Pietà*, the *David*, the struggle with Leonardo da Vinci for artistic mastery, and his troubled relationship with Julius II, who commissioned his ill-fated tomb from the fiery Florentine master.

Spike probes Michelangelo's involvement in the most troubling controversies of his age and re-creates Michelangelo's cities, Florence and Rome, animating their daily life with sketches of Lorenzo the Magnificent, Leonardo, Savonarola, Raphael, Julius II, and Machiavelli—for Michelangelo knew them all. Over the long arc of his artistic development, 1475 to 1505, Michelangelo was an eyewitness to the bonfires of the vanities, the Rome of the Borgias, the siege of Florence, and the Inquisition's burning of heretics at the stake.

Young Michelangelo explores Michelangelo's apprenticeship, at the age of twelve, to Ghirlandaio, one of the leading Florentine painters; the sculpture school in the Medici garden of San Marco; and the humanist court of Lorenzo the Magnificent. He made his first mark with a freestanding marble of *Bacchus* (1496–98, Bargello, Florence) that was mistaken by his contemporaries as a work of classical statuary.

The *Pietà* (1498–1500, still in its original place in Saint Peter's Basilica) would have assured the young man's fame had he made nothing else. With the *David* (1504), symbol of his beloved city's independence, Michelangelo surpassed himself. Spike's biography covers the full range of Michelangelo's younger years, surveys the overwhelming influence that his career had upon contemporaries and followers, and offers an absorbing account of his charismatic influence on painting, sculpture, architecture, sex, and psyche in the centuries after his death.

Drawing from extensive contemporary records, including the two Lives of Condivi and Vasari and Michelangelo's 480 autographed letters and poems, Spike sifts the truth from the sentimental, self-serving, and spurious accretions that have distorted our understanding of Michelangelo in the past. Spike set the biography against the rich background of Renaissance Italy and deftly interweaves into his narrative accounts of everyday life at the end of the 15th century, including the brutal violence of Italian warfare, the scandalous lives of the Borgias, and the surprising origins of international banking. The book, published by Vendome Press, is scheduled for publication in October 2010.

INSIDE MUSCARELLE RELLE

BECOME PART OF THE MUSCARELLE LEGACY

Contribute to the Exhibition Endowment Fund

The Exhibition Endowment Fund is essential to ensuring the Museum has funds necessary to host major exhibitions. An endowment is a reserve the Museum manages and invests. The capital of the endowment fund is not spent; rather a percentage of the yield is used each year, so a gift to the endowment will last forever.

Your generous support of the Museum as a member is important; however, a contribution to the Exhibition Endowment Fund will be used to pay costs associated with future exhibitions and will ensure that we continue to attract world-class exhibitions and collections such as *Medici*, *the Uffizi*, *The Dutch Italianates*, *Deeply Superficial*, and *Michelangelo*. Your support today will guarantee the legacy of the Museum into the future.

Please consider making a contribution to the Endowment.

Make your check payable to: The College of W&M Foundation.
Note in the memo line, "Muscarelle Museum Exhibition Endowment."

Mail to: **Muscarelle Museum of Art**
Lamberson Hall
The College of William & Mary
P.O. Box 8795
Williamsburg, Virginia 23187-8795

If you have questions or prefer to contribute by credit card, please contact the Membership Office at (757) 221-2709 or bmwatt@wm.edu.



members' TRIPS

GOING GREEN: UPCOMING CHANGE TO THE MEMBERS' TRIP PROGRAM REGISTRATION PROCESS

For more than twenty years the Members' Trip Program has been one of the many benefits of being a Member of the Muscarelle Museum of Art. In the past, the Museum has mailed Members' Trip registration forms to all Museum Members, but we have now changed this policy to provide the best traveling experience at an even more reasonable price. This change will also comply with the ongoing effort of The College to be environmentally sustainable.

As the cost of printing and postage has risen, in the past three years there has been an approximate thirty-three percent increase in the Museum Membership. Large mailings to all members add significantly to the per-person price of trips when only a smaller percentage take advantage of trip offerings are the reason for the change. To help keep the trip costs down and prevent a lot of wasted paper in mailboxes, we are asking you to contact Ursula McLaughlin-Miller, Special Projects Administrator, at ummla@wm.edu, to be added to the Travelers List or return the card enclosed in the mailing for the April trip. By doing so, you will receive registration letters with detailed information about our travel opportunities. Information on current trips is also always available on our website.

MAR
16

National Geographic Museum and President Lincoln's Cottage, Washington, D.C.

We advertised this trip in the Fall/Winter Bulletin and the response was so great we decided to repeat it! Some fine tuning has been done to the itinerary and it will be an even better trip the second time around. People who were on the waiting list for the November trip were offered first refusal, but there are still seats available.

APR
8

Corcoran Gallery of Art and Newseum, Washington, D.C.

The exhibition *Turner to Cézanne* presents an outstanding group of nineteenth-and twentieth-century paintings and works on paper from the National Museum Wales. An internationally acclaimed collection of Impressionist and Post-Impressionist art, the exhibition features masterpieces by Paul Cézanne, Edouard Manet, Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, J.M.W. Turner, and Vincent van Gogh. The exhibition traces the evolution of early modern art, beginning with examples of dramatic Romanticism exemplified by Turner through the expressionist Post-impressionism of Van Gogh. Spanning the late nineteenth and twentieth centuries, the exhibition contains masterworks of Realism, Naturalism, and Impressionism, by their greatest exponents. After lunch we will spend the afternoon at the Newseum, a 250,000 square foot interactive museum of news and journalism. Highlights include the largest display of sections of the Berlin Wall, the largest collection of Pulitzer Prize-winning photography ever assembled and the newest temporary exhibition of "Meet the Press" moderator Tim Russert's old NBC office that has been reassembled and will remain on display throughout 2010.

MAY

Winston-Salem, North Carolina

Plans are underway for a three-day tip to the Winston-Salem area of North Carolina. Highlights of this excursion include visits to the Museum of Early Southern Decorative Arts and the Southeastern Center for Contemporary Art. The group will also tour the Reynolda House, built in 1917, by R. J. Reynolds that offers a superb collection of furnishings and American art.

upcoming EXHIBITIONS

ON VIEW AT MUSCARELLE

OPENS
APR 24
2010

CLOSES
JUN 20
2010

Unbearable Beauty: Triumph of the Human Spirit

“I’ve never made any picture good or bad without paying for it in emotional turmoil.”

-W. Eugene Smith (1918-1978)

Eugene Smith immersed himself in the lives of his subjects in order to capture intimacy and raise awareness of social injustice and affect change. Smith’s work remains one of the foremost links between photojournalism and photography as a fine art. His photographs are exquisitely composed. What makes the viewer initially look at the images is their formal beauty. Therein lies a tension, as the images are at times horrific; yet the viewer is drawn to them because their composition is astute and their execution pristine.

Unbearable Beauty: Triumph of the Human Spirit, includes many images from the *Minamata* series. Taken in the early 1970’s, by Smith and his wife Aileen, many of these pictures brought global attention to the horrors of mercury poisoning. In 1932 the Chisso Corporation spilled mercury into the Minamata Harbor in Japan, where it entered the marine food chain and the human diet. Forty years later the world witnessed the effects

of mercury pollution were witnessed in the famous image, *Tomoka outside Bath*, of a healthy Japanese mother bathing the body of her blind and disfigured daughter. In addition to the exceptionally compelling social content, Smith’s work possesses extraordinary aesthetic sensibilities coupled with a meticulous technical facility. These stunning black-and-white photographs offer the chance to engage in a dialogue about environmental issues.

Unbearable Beauty, curated by W&M Professor Elizabeth Mead, is part of the larger campus-wide project, *Mercury: A Hazard without Borders*. This project crosses several academic boundaries with faculty from Biology, Sociology, Art, Film Studies, and History departments. At its heart, the project creates an interdisciplinary portal to explore environmental hazards that transcend international boundaries and instill stewardship and appreciation for the

environment. The topic of mercury, often associated with chemistry classes, provides an opportunity to reveal the social, cultural, economic, and policy implications of science; science is not just contained within a laboratory, nor are laboratories separate from society and politics. The focus on mercury pollution provides a way to promote research projects, courses, and public events that emphasize the global nature of mercury hazards and how they touch all disciplines and everyday life.

The Museum is pleased to host the W. Eugene and Aileen M. Smith exhibition and contribute to this College project. The show opens during an international symposium hosted by The College, April 24 and 25, 2010. There will be numerous activities and lectures open to the public including hourly docent tours of the exhibition. Please refer to <http://mercury.wm.edu/> for events as they are posted.

THE MEDIATED IMAGE

Techniques of Printmaking, Curated by Students from The College of William & Mary, under the guidance of Professor Catherine Levesque

On View February 6 - April 11, 2010



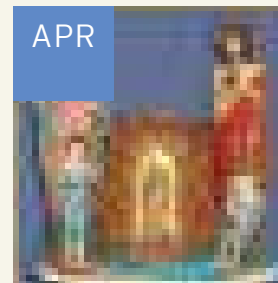
Since its ancient invention printmaking has remained one of the most popular and recognizable forms of producing art. From basic relief printmaking to modern screenprinting, artists have used numerous techniques all based on the simple idea of creating multiple

impressions or prints. *The Mediated Image: Techniques of Printmaking* explores the grand history of the medium by examining examples drawn from the permanent collection of the Museum. The exhibition allows a group of W&M students, under the guidance of Associate Professor of Art & Art History Catherine Levesque, the opportunity to explore the collection of the Museum, learn from our knowledgeable staff, and curate the exhibition, all while furthering the objective of the Museum to serve as a place for experiential learning and development.

POPULAR RELIGION

And the Art of Private Devotion in Colonial Mexico and Peru, Curated by Professor Susan Webster

On View in April



This exhibition focuses on the iconography and ritual context of objects created for public and private ritual and devotional practices in Mexico and Peru. Most of the featured objects date from the nineteenth and twentieth centuries; however, they represent forms and

practices developed during the colonial period. Organized and co-curated by W&M students in a class taught by Jane Williams Mahoney Professor of Art & Art History, Susan Webster, this exhibition is another great example of the collaboration between academic departments and the Museum, and illustrates how students can use the Museum as part of their studies. The objects represented in the exhibition primarily come from the private collections of John Austin, Curator Emeritus of Ceramics & Glass at Colonial Williamsburg Foundation.

ongoing PROJECTS

FROM THE DOCENTS: by Shirley Confino-Rehder

BEYOND SIGHT

While paintings are not meant to be touched, the Museum has created tactile reproductions of works so that visitors can have an engaging aesthetic experience. This unique experience while geared towards those who are blind and persons with low vision can still be experienced by the entire museum audience. This tactile tour is the first of its kind in the Tidewater area, and is in partnership with the Bayside Library Special Services, and a number of other community partners joining in the program to create this unique service to the area, including the Chrysler Museum, The Contemporary Center of Virginia, The African Art Gallery at the Harrison B. Wilson Archives, The Baron & Ellen Gordon Art Galleries at Old Dominion University, The Norfolk Senior Center, and the Virginia Zoo.

The tactile tour program at the Muscarelle Museum of Art, is a special project for its creator Ms. Shirley Confino-Rehder. Confino-Rehder started her campaign at the request of her friend, the late Marion Saunders, a blind advocate and tireless worker for the enrichment of all people. Confino-Rehder is the Chair of the Norfolk Mayor's Commission of Persons with Disabilities, representative on the South Hampton Roads Disability Service Board, a docent at the Museum, and an award winning professional interior designer and artist. With the encouragement of the Museum education department and the Bayside Library Special Services this amazing project was soon underway. Confino-Rehder worked with Dr. Amy Gorman to develop the graphics needed to create tactile images. In addition many docents of the Museum and students of The College were involved with the production of images at the Museum. The Bayside library is providing support with the production of Braille descriptions and audio tours to compliment the tactile images. The Friends of the Museum have also pledged support for future production of tactile images. To schedule a tactile tour of the Museum collection, please contact the education department at museum@wm.edu or 757.221.2703.

FROM THE FRIENDS: by Martha Jean Howell

MUSIC IN THE GALLERY

The aim of Music in the Gallery is to unite the beauty of art and music in the gallery setting, using the current Museum exhibition as inspiration to find diverse musical talents from the community. In 2008, Judith Bowers and Martha Jean Howell approached Director DeGroft to propose Friends sponsor musical programs in the Sheridan Gallery. The performances would feature Music Department faculty members and student musicians. The first Music in the Gallery concert was presented on Sunday, February 15, 2009, during the exhibition of *The Dutch Italianates*. The Early Music Ensemble under the leadership of Professor Ruth Griffioen played on baroque instruments: baroque violin, recorder, and viola da gamba.

Throughout the Spring of 2009, the Friends of the Muscarelle Museum of Art have hosted several performances highlighting a great variety of musical groups, such as; the Christopher Wren Singers, the Stairwells, the W & M Brass Quintet directed by junior Miriam Foltz. These artists brought their vibrancy of music, which blended well with the rich colors and designs of the Tiffany glass exhibition. In the Fall, during the Faculty exhibition, Professor Tim Olbrych played a selection of classical guitar music. The popular program drew a standing room only audience. At the November "Holiday Boutique," Sam Meckle, a senior music major, played a classical and holiday program and accompanied Ian Arthur, a junior music major, who sang a selection of Ralph Vaughn-Williams songs. A baby grand piano was loaned to the Museum by the Piano and Organ Outlet of Williamsburg.

On Sunday, March 21, 2:30 – 3:30 the Early Music Ensemble will again perform. Professor Griffioen will feature Italian compositions from the renaissance period to highlight the Michelangelo drawings on exhibition.

Music in the Gallery is achieving a harmony of performance and fine arts!

THE VINYARD COLLECTION



VINYARD COLLECTION GIFTS
FROM LEFT TO RIGHT

Samuel Chamberlain
(American, 1895-1975)
Essex Village
n.d.
Drypoint
Gift of Christian Vinyard

Rockwell Kent
(American, 1882-1971)
Starry Night
1933
Wood engraving
Gift of Christian Vinyard

Asa Cheffetz
(American, 1896-1965)
Down Montgomery Way, Vermont
1940
Wood engraving
Gift of Christian Vinyard

The Museum is delighted to announce the establishment of The Vinyard Collection -- named to honor the extraordinary, continued support of Christian Vinyard. Over the years, Chris has thoughtfully assembled a collection of renowned prints that he has generously donated to the Museum. Through learning about and researching the Museum, Chris has determinedly acquired art that would fill significant gaps in the permanent collection.

The expansion of our print collection continues our contributions to faculty and students, giving access to authentic artifacts for first-hand research. In addition, to help with our collecting and preservation mission, Chris has created the Vinyard Acquisitions and Conservation Endowment. It is the kindness and interest of donors like Chris that greatly enriches the Museum's permanent collection and enhances our mission.



FY

08

PROGRESS
REPORT

09

our STORY



Last year the Board of Directors reported to you unprecedented success of the Muscarelle Museum of Art from 2005 to 2008. This year I am pleased to announce the Museum has once again outdone itself. In fiscal year 2009, membership levels remained high, attendance has maintained high, and despite a regressing economy, financials were strong. Importantly, this past year the Museum expanded its exhibition space into the William & Mary Sadler Center, a space that according to traffic studies has over 9,000 visitors per day. In fiscal year 2009, we hosted the first of many exhibitions in that space broadening our ability to reach students, faculty, staff, and visitors of The College.

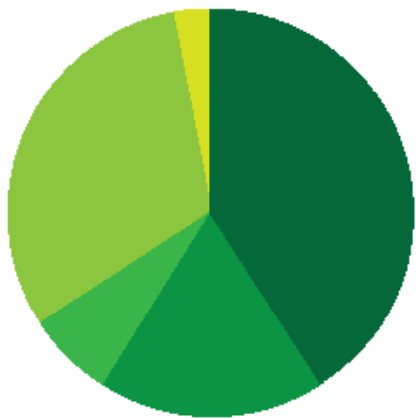
As you read the Progress Report note the significant works the Museum acquired into the collection, world-class exhibitions hosted, and unique programs, events, and trips. Each year we grow stronger due to the relentless efforts of our professional staff, supporters, and Board of Directors. Thank you once again for your generous contributions to the growth of the Muscarelle Museum of Art. We could not do it without you.

A handwritten signature in black ink that reads "Ray C. Stoner". The signature is written in a cursive, flowing style.

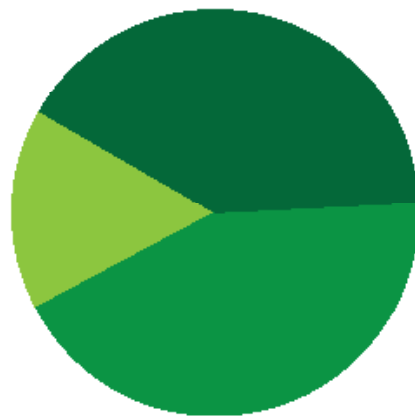
Ray C. Stoner, Interim Chair
Board of Directors

FINANCIAL DISTRIBUTION

Financial support remained strong this year. The College remained the largest supporter of the Museum, and private support including membership remained steady. To maintain a steady level of contributions in these difficult times is a testament to the belief our members and donors have in supporting our mission through their financial commitment. In collaboration with the College effort, the Museum, instituted a number of “green” initiatives, including reducing printing and mailing costs.



- Recurring W&M
- Endowment
- Rollover
- Private Support
- Exhibition Support



- Labor
- Operation
- Acquisitions & Mission Driven

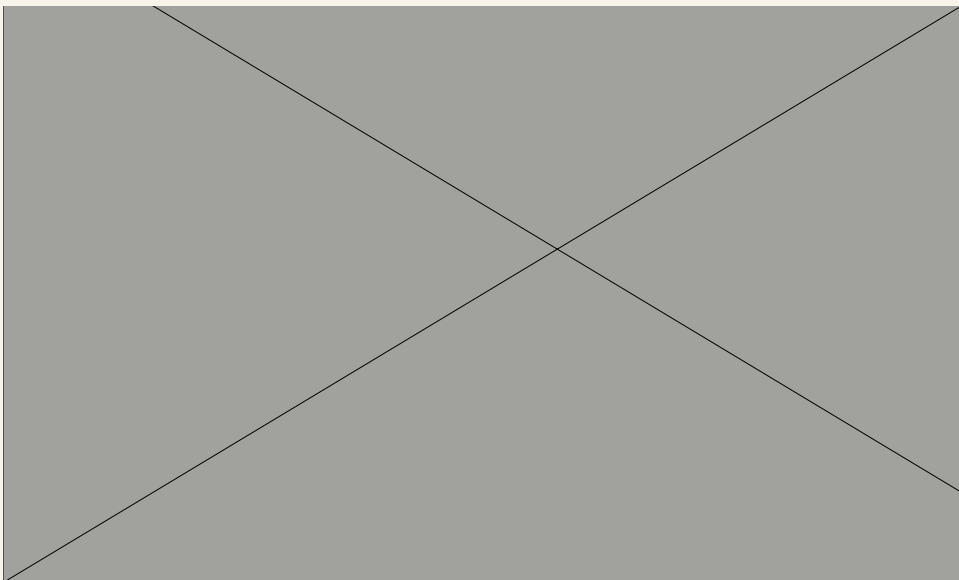
DONORS



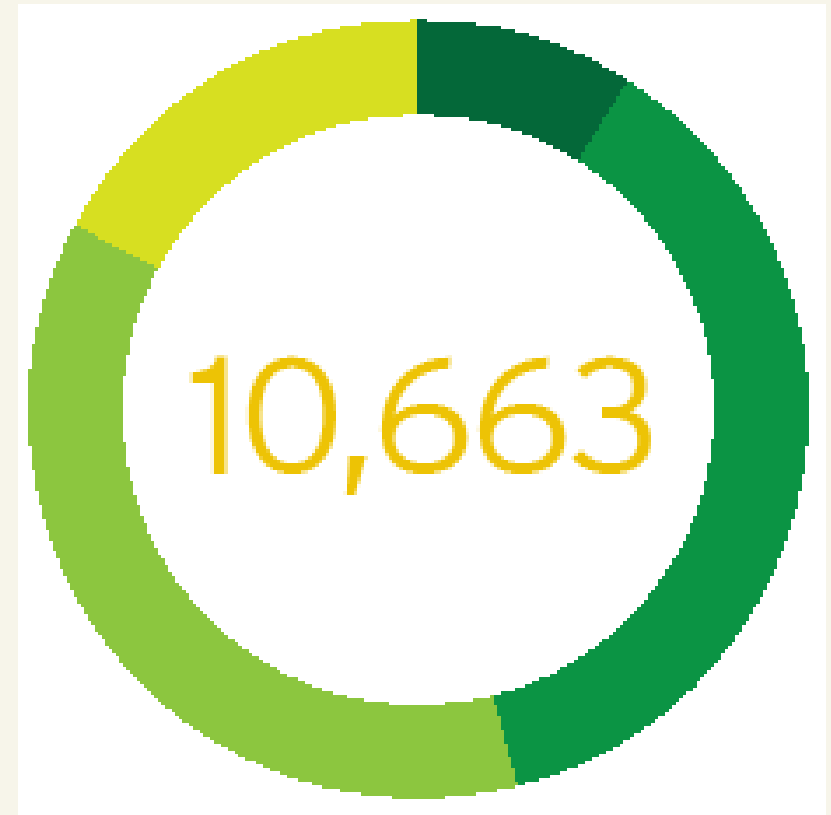
ATTENDANCE

Our exhibitions have been well received as is evident with our attendance. We also opened our door to quite a few events in the community and The College, including a few stellar events of our own, like *Dancing with the Starfish*, an appropriately themed homecoming party in conjunction with the exhibitions *Celestial Images* and *Beyond the Edge*. The Music in the Galleries program hosted by the friends of the Museum has been gaining in popularity. As always our dedicated docents, continue to draw crowds for in-depth views of the exhibitions. Most importantly, our service to the students has risen this year. We were able to serve students from many disciplines, by inviting faculty to incorporate our collections and current exhibitions into their classes.

TOTAL ATTENDANCE



EVENT ATTENDANCE



- W&M Classes
- W&M Events
- Community Event
- Docent Tours

EXHIBITIONS

The exhibitions at the Muscarelle continue to surpass the amazing shows we have staged in past years and this year was no exception. We began the 2008 academic year with a ground breaking exhibition, *Beyond the Edge of the Sea: Diversity of Life in the Deep Ocean Wilderness*, which showed captivating illustrations from miles below the surface of the ocean. This was followed ambitiously by *The Dutch Italianates: Seventeenth-Century Masterpieces from Dulwich Picture Gallery*, an impressive exhibition of master works rarely seen outside of Europe. The Museum also participated in *The Art of Glass 2*, a program organized by the Chrysler Museum of Art and the Contemporary Art Center of Virginia in conjunction with the Virginia Arts Festival, through the examination of works of the legend Louis Comfort Tiffany in the exhibition *Tiffany Glass: "A Riot of Color."*

Tiffany Glass: "A Riot of Color"
April 18 – July 12, 2009

Picturing Paradise Cuadros
by the Peruvian Women of Pamplona - Alta as Visions of Hope
April 6 – May 17, 2009

Developing World Gallery: International Relations Club
Photography Exhibition
April 8 – April 19, 2009

The New Outcasts / Los Nuevos Olvidados:
Photographs by Octavio Kano-Galván
March 2 - April 1, 2009

The Century Project
March 16 – March 20, 2009

Assignment Middle East and Africa:
Selected Work from Photojournalist Paul Taggart
February 4 - March 1, 2009

The Dutch Italianates:
Seventeenth-Century Masterpieces from Dulwich Picture Gallery
November 13, 2008 - March 22, 2009

Highlights from the George W. Roper, II Collection
October 24, 2008 - January 31, 2009

Diving with a Camera: Photographs by Dennis Liberson
September 5 - April 8, 2008

Beyond the Edge of the Sea:
Diversity of Life in the Deep-Ocean Wilderness
September 5 - November 2, 2008

Celestial Images:
Antiquarian Astrological Prints from the Mendillo Collection
September 5 - November 2, 2008

LOANS

The impressive exhibitions list is due in part to the great relationships we have built with kind lenders and other institutions. We are fortunate to have notable works of art, from Titian to Thomas Cole, loaned to us by generous individuals, who have entrusted their works of art to the Museum, so that we may share these treasures with our visitors.

In addition to great support from individuals we had many opportunities over this last year to borrow from incredible collections, both nationally and internationally renowned. To work with these institutions has been rewarding for the staff, but to bring the great diversity of artworks we have seen in the past year is a true service to our visitors. The College faculty especially has been instrumental this year, in bringing many collections and exhibitions to the Museum. We are thankful to everyone listed who continue to support the museum through their generous ongoing loans to the Museum, and the institutions who have loaned to us throughout the past year, to make our exhibitions truly stellar.

Ongoing Loans to the Museum

Anonymous Parent of W&M Student (2010)

Thomas D. Dossett and Associates

Frauken Grohs Collinson - Grohs Collinson Trust

Collection of Francesco and Oletta Lauro

The Owens Foundation

John T. and Michèle K. Spike

Incoming Loans for Exhibitions

Organized by the Muscarelle Museum of Art

Beyond the Edge of the Sea: Diversity of Life in the Deep-Ocean Wilderness

September 5 - November 2, 2008

Lenders: Karen Jacobsen and Dr. Cindy Lee Van Dover

Tiffany Glass: "A Riot of Color"

April 18 - July 12, 2009

Lenders: Chrysler Museum of Art, Julian W. Fore, Sydney and Frances Lewis Collection, The Charles Hosmer Morse Museum of American Art, The Neustadt Collection of Tiffany Glass, The John and Mable Ringling Museum of Art, Virginia Museum of Fine Arts

Highlights from the George W. Roper, II Collection

October 24, 2008 - January 31, 2009

Lender: George W. Roper, II

Incoming Loans from Exhibitions Organized by Departments at The College of William & Mary

Picturing Paradise: Cuadros by the Peruvian Women of Pamplona - Alta as Visions of Hope

April 3 - May 17, 2009

Lenders: *Compacto Humano* and *Manos Anchashinas* (women from two cooperatives located in Pamplona Alta, outside of Lima, Peru); curated by Rebecca Berru Davis, this exhibition was co-sponsored by the Muscarelle Museum of Art, Women's Studies Program, the American Studies Program, and the Department of Art and Art History

The New Outcasts/Los Nuevos Olvidados: Photographs by Octavio-Kano-Galván

March 3 - April 1, 2009

Lender: Octavio-Kano-Galván; this exhibition was co-sponsored by the Muscarelle Museum of Art, Latin American Studies (Global Studies), Hispanic Studies (Modern Languages and Literatures), the Mid-Atlantic Council of Latin American Studies and the Reves Center for International Studies

The Century Project

March 16 - March 20, 2009

Lender: Frank Cordelle; organized by the Student Assembly with the help of Grace Sherman

Assignment Middle East and Africa: Selected Work from

Photojournalist Paul Taggart

February 4 - March 1, 2009

Lender: Paul Taggart; this exhibition was co-sponsored by the Muscarelle Museum of Art and the College of William & Mary Alma Mater Productions (AMP) cultural and contemporary events program

ACQUISITIONS

Over the last year the Muscarelle has been fortunate enough to acquire over 200 works to add to the collection. These acquisitions spread across many mediums and time periods to help add depth to a world class collection of more than 4000 works. This year the Museum was able to acquire a print dated to 1677 that provides insight into the origins of the insignia of The College of William & Mary -- this has fueled study from many of our students! We also received two impressive drawings from the American artist Arthur B. Davies who was instrumental in organizing the infamous Armory Show of 1913 and is considered one of the preeminent artists of the Ash Can School. The Museum was also honored to be a recipient of original photographs from famed pop artist Andy Warhol as part of The Andy Warhol Photographic Legacy Program, which was previewed in our recent exhibition *Deeply Superficial*. A full list of new acquisitions is available in our electronic progress report at www.wm.edu/muscarelle/annualreport

Richard S. Buswell

Mr. and Mrs. Nash Castro

Andrey Fedorov

Julian Fore Endowment

Audrey and Ralph Friedner

Georgiana Kornwolf

Ralph and Doris Piper Lamberson Memorial Endowment Fund

David Libertson

Mr. & Mrs. Herbert Libertson

John T. and Michèle K. Spike

Christian Vinyard

Vinyard Acquisitions and Conservation Funds

Mr. Winfred O. Ward, W&M '54

The Andy Warhol Foundation for the Visual Arts, Inc.

William & Mary Arts Collaborative (WaMAC)

Mary Gilman Woodson in memory of her mother, Mrs. David W. Woodson (Mary "Tom" Gilman Woodson)

INSIDE
MUSCARELLE



**MUSCA-
RELLE
MUSEUM
OF ART**

at The College of William & Mary

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

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