

A black and white photograph of a man standing in a stone archway. The man is wearing a light-colored, long-sleeved shirt and dark trousers. He is looking towards the camera. The archway is made of rough-hewn stone and frames a view of a landscape with trees and a fence. The overall scene is outdoors and appears to be a historical or institutional setting.

# MUSCA- RELLE MUSEUM OF ART

at The College of William & Mary

# THE MUSCARELLE MUSEUM OF ART

## 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

Admission may change during  
special exhibitions.

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

For more information,  
please visit our website,  
[www.wm.edu/muscarelle](http://www.wm.edu/muscarelle)  
or call 757.221.2700.

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## COVER/BACK IMAGES:

Bettina Flitner

From the series, *Report from No Man's  
Land*, 1990/1991

Silver gelatin photograph

Image courtesy of the Artist

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## LETTER FROM THE DIRECTOR

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### Dear Muscarelle Friends,

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I realize it has become a trend for me to say every year is the best yet for the Muscarelle Museum of Art. Not wanting to deviate from tradition, I can confidentially tell you 2010 was the best year yet for the Museum.

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We ended 2010 increasing attendance by more than 35,000 people over last year. Our Michelangelo, Warhol, experimental architecture, and new acquisitions exhibitions resulted in more than 267,000,000 media impressions including recognition in the *Wall Street Journal*, *NY Times*, *Washington Post*, *USAToday*, and *Chicago Tribune*. Financials and membership remained strong while the Exhibition Endowment grew. Due to continued demand, the Museum printed a second edition of the Michelangelo exhibition catalogue and published the papers from the Caravaggio symposium held several years ago, bringing us to six book publications in four years.

I expect 2011 to be even better. Acclaimed art historian, scholar, and author Dr. John T. Spike will join us as a Distinguished Scholar in Residence, teaching two William & Mary courses; providing a six-part lecture series; and curating an exhibition from one of the finest private collection of Old Master paintings in Italy. Our exhibition schedule begins with forty-six black and white photographs taken immediately after the fall of the Berlin Wall. The photographer asked her subjects, "How do you feel now?" and captured both their verbal and visual reactions to life without the Berlin Wall. In the age of Twitter and other social media sources, the verbal responses mirror Twitter tweets –

brief snippets of what people are thinking or doing. We conclude the spring semester with a retrospective of ceramic works by retiring William & Mary Art professor Marlene Jack. The exhibition will highlight Jack's functional works designed for the domestic environment as well as figurative sculptures.

We will begin the fall semester with an exhibition of works by the Kiowa Five – Native American artists who played an instrumental role in both the history of Native American art and influenced all modern and contemporary Native American art – and conclude the year with an exhibition of Old Master paintings from the Lauro Collection. The collection includes works by Diego Velázquez, Annibale Carracci, Giordano, Salvator Rosa, and Anthony van Dyck, to name a few.

Thank you for your endless support of the Muscarelle Museum of Art. I hope you are as anxious as I am for another great year at the Muscarelle. I look forward to seeing you at the first Distinguished Scholar in Residence lecture on February 17.

Best,

Aaron H. De Groft, Ph.D., '88  
Director

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SPRING/SUMMER

# 11

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### BERLIN WALL

Report From No Man's Land, Photographs by Bettina Flitner  
*February 5, 2011 through April 3, 2011*

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### MUSEUM COLLECTION

Reinstallation of the Permanent Collection  
*On View Now*

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### MARLENE JACK:

Retrospective  
*April 16, 2011 through June 19, 2011*

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### KIOWA 5

Origins of Native American Contemporary Art  
*September 10, 2011 through November 13, 2011*

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### LOVE AND WAR

Masterpieces of Renaissance and Baroque Painting from the Lauro Collection  
*December 3, 2011 through February 26, 2012*

The Muscarelle Museum of Art Board of Directors invites you to a new tradition in Williamsburg

# WINE AUCTION ON DERBY DAY



**SAVE THE DATE | MAY 7, 2011 3:00 PM**

*Wine & Run for the Roses* will begin with a reception featuring the finest Virginia wines and conclude with the running of the 137th Kentucky Derby. The live auction and silent auctions will feature unique and exclusive lots available only through this event, including an African safari; bottles of Petrus 1970, Screaming Eagle 2003, and La Mission Haut Brion 1966; and a dinner with the best chefs in Williamsburg.

Proceeds of the auction will benefit the Muscarelle Museum of Art. For more information please contact Bronwen Watts at [bmwatt@wm.edu](mailto:bmwatt@wm.edu) or 757.221.2709.

Visit [www.wm.edu/muscarelle/wineauction](http://www.wm.edu/muscarelle/wineauction)



## Dear Supporters of the Muscarelle Museum,

2011 promises to be a busy year for the Board of Directors. Our most important initiative is to conclude raising \$1 million for the Exhibition Endowment. More than half way to our goal, we ask all members, friends, and supporters of the Museum to contribute. This important endowment ensures the Museum will have sufficient funds to host world class exhibitions such Michelangelo, Tiffany glass, the Medici Collections, and Andy Warhol.

Please consider a gift this spring. Any contribution, regardless of the size, helps.

In May, the Board will host *Wine & Run for the Roses*, a wine auction on Derby Day, to benefit the Museum. The first of its kind in Williamsburg, *Wine & Run for the Roses* begins with a silent auction and reception of the finest Virginia wines. A live auction will immediately follow the silent auction featuring high-end wine and non-wine lots available only through the Museum. Live auction lots include: a bottle of Petrus 1970; a bottle of Screaming Eagle 2003; a bottle of La Mission Haut Brion 1966; a custom designed jewelry piece from The Precious Gem; a dinner prepared by the finest chefs in Williamsburg; and an African safari.

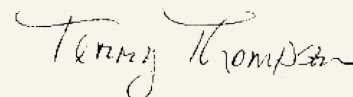
The afternoon will conclude with the 137th running of the Kentucky Derby. I hope to see you there.

The Board has begun preparations for the 2011 Cheek Medal ceremony to be held on September 23. Those who attended in 2009 will recall we bestowed the Cheek Medal upon two well deserving recipients, David Alan Brown, Curator of Italian and Spanish Paintings at the National Gallery of Art, and Fred Wilson, a major contemporary and conceptual artist in New York, at a dinner reception at Lake Matoaka. President Reveley still speaks highly of the event commenting it is one of the finest events he has ever attended. This fall we will recognize individuals who have made

outstanding contributions in performing and museum arts.

I encourage you to review the progress report at the end of this newsletter. The noted successes are due largely in part to generous supporters like you. Thank you for making 2010 a great year for the Muscarelle Museum of Art. I look forward to working with you to make 2011 even more successful.

Sincerely,



Terry Thompson, '67  
Chairman, Board of Directors  
Muscarelle Museum of Art

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At the bottom of the page, there is a large, stylized, overlapping text graphic that reads "At the bottom of the page".

Award winning German photographer, Bettina Flitner examines life after the fall of the Berlin Wall.

ON VIEW AT MUSCARELLE

OPENS  
**FEB 5**  
2011

CLOSES  
**APR 3**  
2011

*Report from No Man's Land* features forty-six photographs exploring the aftermath of the fall of the Berlin Wall. For many months after the fall of the Wall Flitner explored the former death strip of Berlin, an area that became no man's land. There she met people from the East and West and asked them, "What do you feel now?" *After the Fall of the Berlin Wall: Report from No Man's Land* is a photographic essay of Berliners' answers to this question.



IMAGES:  
Bettina Flitner  
From the series, *Report from No Man's Land*, 1990/1991  
Silver gelatin photograph  
Image courtesy of the Artist

Built in an attempt to stop East Berliners from migrating to West Berlin, the Berlin Wall became the symbol of Cold War politics and the ideological divide between capitalism and communism. After World War II, the Allied Powers divided Germany and Berlin into four sections. In the American, British, and French sections democracy and capitalism were promoted and thrived. In the Soviet Union section, communism and dictatorial rule were implemented. It was not long until Soviet and East Berlin officials feared the influence of capitalism and democracy. Accordingly, in the middle of the night in 1961 East Berlin officials erected a wall to stop movement between East and West Berlin. The eastern side of the wall

quickly became militarized with watch towers, anti-vehicle trenches, and additional barriers. This area became known as the "death strip".

While East Berlin was crumbling politically and economically, West Berlin flourished. The most poignant display of the different cultures in East and West Berlin was the graffitied West Berlin side of the wall symbolizing free expression and speech, and the untouched, white East Berlin side of the wall symbolizing oppression and anti-democratic principles.

The fall of the Berlin Wall began in 1989 when the East German government proclaimed citizens could travel to West Germany. Shortly thereafter, East and West German

citizens began flooding across the border to the opposite side. Eventually, Germans and tourists chipped away large parts of the wall as an act of freedom and to keep as souvenirs.

Aaron De Groft, Director of the Muscarelle Museum of Art, commented on the exhibition, "Never before has an ideological divide been more visually evident than the erection of the Berlin Wall in 1961. Many enthusiastically remember the fall of the Wall, but few remember how difficult it was for some Germans to adjust to a life without borders. Flitner's photographs provide insight into the challenges of intergenerational integration of a divided people."



***MARLENE JACK:  
RETROSPECTIVE***



## A lifetime of work from a William & Mary Professor, presented in honor of her upcoming retirement.

The Muscarelle Museum of Art presents a retrospective of ceramic works by retiring Art & Art History professor Marlene Jack. The exhibition spans her thirty-seven year teaching career at The College of William & Mary and includes functional works designed for the domestic environment as well as figurative sculptures. In addition to everyday objects found at flea markets, her work is also inspired by Japanese folk pottery, and objects from the Arts and Crafts Movement, and Modernism periods. Her ultimate goal is to create ceramic works for the contemporary table.

A salient characteristic of Jack's functional wares is her desire to awaken the routines and rhythms of our domestic environment. Indeed these works achieve her desire to bring art, beauty, and intelligence to our daily lives. Her sculptural works look more inward as she describes their ability to provoke intimate, psychological responses based on each viewer's own personal history and experience. These sculptural works address issues of fear, luck, loss, and time.

Jack began teaching ceramics at The College of William & Mary in 1974, the same year she received an MFA from the University of Minnesota, and has served as a visiting artist and teacher in both William & Mary and University of Georgia summer abroad programs in Urbino and Cortona, Italy respectively. Her work has been shown extensively throughout the United States in galleries and museums, and has won numerous awards, grants, and honors. Jack's commitment to education in the ceramic arts includes an active role with the National Council on Education in the Ceramic Arts (NCECA) who recognized her contributions in 1989 when she was made a lifetime "Fellow of the Council."

Aaron De Groft, Director of the Muscarelle Museum of Art, commented, "Marlene has been an integral member of the Studio Art faculty for the past three decades. This exhibition provides an insight into the gentle balance her works embrace between functional and sculptural ceramics, and how she has developed as an artist."



ABOVE IMAGE:  
Marlene Jack  
*Incognito* (installation view), 1993  
Terracotta and mixed media  
Image courtesy of the Artist

LEFT IMAGE:  
Marlene Jack  
*Jack the Messenger* (detail), 1995  
Red and white earthenware  
Image courtesy of the Artist

ON VIEW AT MUSCARELLE

OPENS  
**APR 18**  
2011

CLOSES  
**JUN 19**  
2011

# permanent COLLECTION



IMAGE: Gilbert Stuart | Portrait of Robert Shaw of Terenure, ca. 1790 | Oil on canvas  
Gift of Edwin C. and Helen O. Kellam and Family.

As seen with the new acquisitions exhibition, the Museum has received remarkable treasures to expand and enhance the collection. This, however, was only a sampling of the over 600 works of art that have come into the Museum collection over the past five years.

To showcase our ever-expanding collection we will once again reinstall the permanent collection. Some of the new classics displayed in the exhibition last fall will remain on view while we will also bring out some of the classic favorites.

The cornerstone of the collection, *White Flower* by Georgia O'Keeffe, will be displayed as a reminder of how the Museum was founded. The newly acquired Gilbert Stuart will remain on view to be complemented by two renowned works in the collection by Rembrandt Peale and John Singleton Copley. This trio of painters are said to be the foremost American portrait painters of their time, and have had a significant influence on the course of American painting. Beloved loans from The Owens Foundation and the Collection of Francesco and Oletta Lauro, among others, will also be on display.

With over 4,500 works of art to choose from, it is an interesting challenge to determine which works from the collection are exhibited. As many know, the collection is filled with an encyclopedic look at art history, with objects dating from antiquity to 2009, in every medium. During this installation we are taking the opportunity to revisit the entire collection and display some rarely, or never-before seen works, all of which are sure to become new favorites.

# INSIDE MUSCARELLE RELLE

## BECOME PART OF THE MUSCARELLE LEGACY

### Contribute to the Exhibition Endowment

The Exhibition Endowment is essential to ensuring the Museum has funds necessary to host major exhibitions. The principal 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 will be used to pay costs associated with future exhibitions and will guarantee we continue to attract world-class exhibitions and collections such as Medici, the Uffizi, *The Dutch Italianates*, Andy Warhol, and Michelangelo. Your support today will guarantee the legacy of the Museum into the future.

Please consider making a contribution to the Exhibition Endowment.

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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 Bronwen Watts in the Membership Office at 757.221.2709 or [bmwatt@wm.edu](mailto:bmwatt@wm.edu).

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CARAVAGGIO: *STILL LIFE WITH FRUIT ON A STONE LEDGE*  
PAPERS FROM THE SYMPOSIUM HELD AT THE MUSCARELLE MUSEUM OF ART, NOVEMBER 2006



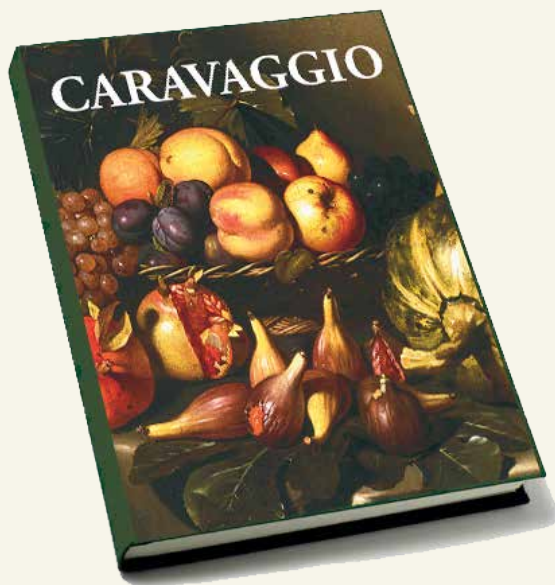
In 2006, I was delighted to host the first scholarly symposium ever devoted to Caravaggio's *Still Life with Fruit on a Stone Ledge*. The symposium was organized by the Muscarelle Museum of Art in conjunction with the opening of one of the most important exhibitions ever held at our museum, *Natura Morta: Still Life Paintings and the Medici Collections*. The speakers comprised an international roster of distinguished scholars—Miles Chappell, Marco Chiarini, Allen Grieco, Isabelle Hyman, Jules Janick, Adrienne von Lates, Catherine Levesque, Chiara Nepi, John Spike, David Stone, and John Varriano.

This resulted in a major publication for the Muscarelle, *Caravaggio: Still Life with Fruit on a Stone Ledge; Papers, Volume 1*, offering new scholarship on an important work from Caravaggio, which has only recently been rediscovered.

The book contains the scholarly papers presented on the second day of a cross-disciplinary symposium that took place on November 9 and 10, 2006, in the Phi Beta Kappa Auditorium of The College of William & Mary. This 400th anniversary of Caravaggio's (born 1571)

death in 1610 made possible the sponsorship needed to edit and publish these papers. As you will read in this publication, the *Still Life with Fruit on a Stone Ledge* had an enormous influence on Caravaggio's prolific followers, artists like Bartolomeo and Agostino Verrocchi, Michelangelo Cerquozzi, and the latest and most famous, Michelangelo Pace del Campidoglio. Its success and then its disappearance sometime in the seventeenth century made it like the missing link or Holy Grail of Roman still lifes.

The many visitors to Williamsburg during the exhibition will long remember the upper floor galleries of the Museum transformed into a flourishing botanical garden in the baroque style. The Medici *Natura Morta* show provided the very first opportunity to view Caravaggio's still life within an overview of Italian still life painting as a whole. The Caravaggio excelled, as I knew it would, for its ambitiousness, spiritual and intellectual depth, breathtaking vivacity, and, simply put, its incomparable command of pictorial technique. The *Still Life with Fruit on a Stone Ledge* has frequently been exhibited at major museums. From my first experience with the painting a decade ago, I have followed the picture in the studies and opinions published by scholars. Not all books on Caravaggio have discussed it, perhaps because still lifes are a specialized field in which very few scholars have experience, or the authors have not been able to view it



in person. Having viewed the painting at length and in different installations, I have made some observations in front of the painting that have never been published until this volume.

The contributing authors explore the painting from a variety of insights, from a historical overview of the origins of Roman still lifes, to a horticultural examination of the fruits and vegetables depicted in the painting. This publication, now on sale at the Museum, offers great insights from several voices on the symbolism and deeper meaning found in *Still Life with Fruit on a Stone Ledge*, an exemplary example of seventeenth-century painting. While this is a significant scholarly publication, general readers will agree it is approachable and provides a rare opportunity to examine an individual painting from several unique perspectives. The printing of this book would not have been possible without support from The Friends of the Muscarelle Museum of Art.

Aaron H. De Groft, Ph.D.  
Director

## ALSO AVAILABLE: SECOND EDITION OF MICHELANGELO

After quickly selling out of the Michelangelo exhibition catalogue, the Museum has printed a second edition. Because there is no better name to associate with the Muscarelle than Michelangelo we felt this was a necessary initiative to further our mission of serving as a model for curatorial excellence. The catalog received rave reviews some of which are below.

*The ambition of the show's premise—to demonstrate a connection between Michelangelo's approach to the body and his understanding of architecture—is illustrated in the catalog if not fully by the drawings on view...But the advantage of seeing a show of Michelangelo's drawings in Williamsburg, as opposed to Rome or London, is clear—even on a "crowded" day, it is actually possible to have the drawings to yourself. This doubles the intimacy of the experience—you can see the artist at work, as if peering over his shoulder.*  
- Wall Street Journal, March 17, 2010

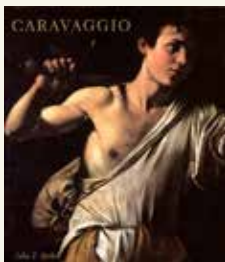
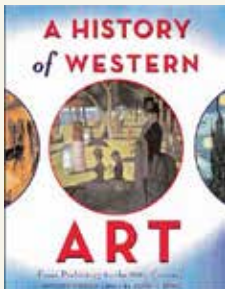
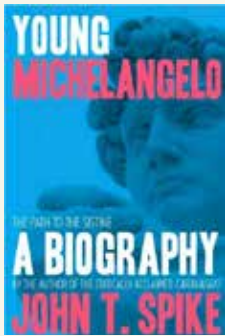
*Combined with Old Master drawings from the collection of the Museum, the exhibition depicts and illustrates Michelangelo's concept and philosophy that architecture was anatomical in a way that has never been done before.*  
- CNBC, February 3, 2010

*You are extraordinarily fortunate not just in having a review in such a prestigious newspaper, but also in the author, who is an expert in the subject... a rare occurrence, I find.*  
- David Alan Brown, Ph.D., Curator of Italian and Spanish Paintings, National Gallery of Art, March 22, 2010

*Even at a first glance it is an innovative contribution to the subject and I very much look forward to reading it.*  
- Paul Joannides, Ph.D., Michelangelo Scholar and Professor of Art History, University of Cambridge, March 30, 2010



# distinguished SCHOLAR



The Museum is pleased to welcome Dr. John T. Spike as a Distinguished Scholar in Residence for 2011. Author of important books on Michelangelo and Caravaggio, Spike is internationally recognized as one of the most influential art historians working in museums and academia today.

Currently on the graduate faculty of the European University in Rome in conjunction with the Regina Apostolorum, and designated Expert on Cultural Patrimony for the Council of Europe in Strasbourg, France, Spike has lived and worked in Florence, Italy, since 1989.

“A dynamic curator and teacher, John’s fresh insights and profound scholarship have opened new vistas in art history, removing the barriers between Renaissance and contemporary studies and underscoring their shared foundations,” said Aaron De Groft, Director of the Muscarelle Museum of Art. “As Distinguished Scholar in Residence, John is deepening his friendship with our

College, which began with his appointment to the Muscarelle Museum Board of Directors in 2006. Our students and docents already know and love him.”

Spike’s residence will cover the spring and fall semesters of 2011, working closely with the Director and Museum staff on the final stages of preparation and research for a major exhibition of Renaissance and Baroque paintings that will open at the end of the year. “John’s knowledge was instrumental to the huge success of our Michelangelo drawings show, which was reviewed in the *Wall Street Journal*,” said De Groft.

During each semester, Spike will lead an undergraduate seminar on museums, including exhibition research and connoisseurship. Commenting on the appointment, Charles Palermo, Art History Chair at The College of William & Mary, said, “Guided by a world expert, our students will come into the Museum to see behind the scenes how an important exhibition is organized, catalogued and brought to fruition.”

De Groft also announced that the Museum, again in conjunction with the Department of Art & Art History, has invited Dr. Spike to present a series of six Distinguished Scholar in Residence Lectures in 2011, presented by Virginia Company Bank. The subject of the first Lecture will be, *Live and in Color: The Sixties Turn Up the Heat*, which will take place on February 17, 2011. The series will continue with lectures scheduled on the third Thursday of March, April, September, October, and November.

Please visit [www.wm.edu/muscarelle/scholar](http://www.wm.edu/muscarelle/scholar) to read about the current Distinguished Scholar in Residence.

# members' TRIPS

The Muscarelle Museum of Art is planning several exciting trips in the upcoming months. Museum Members are invited to experience our twenty-six-year tradition of arts-oriented travel opportunities to museums and historical sites. Detailed information about each trip will be e-mailed to you four to six weeks prior to the departure date. If you prefer to receive a registration letter in the mail contact Ursula McLaughlin at [ummcla@wm.edu](mailto:ummcla@wm.edu) or call 757.221.2707.

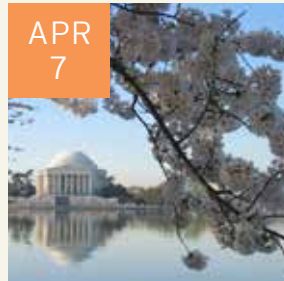
FEB  
24



## Richmond, Virginia | February 24

The first trip of 2011 is a visit to the Virginia Museum of Fine Arts to tour the landmark exhibition, *Picasso: Masterpieces from the Musée National Picasso, Paris*. The exhibition will include paintings, drawings, sculptures, and etchings by the artist from his extensive personal collection, which reflect the full breadth of the artist's styles as they emerged over the course of his lengthy career.

APR  
7



## Washington, D.C. | April 7

What better time to head to Washington than when the cherry blossoms are in bloom and The National Gallery of Art has two spectacular exhibitions on display? We will begin the day with a specially arranged tour of *Venice: Canaletto and His Rivals*, which includes twenty works by Canaletto and some forty works by his rivals, including Francesco Guardi, Bernardo Bellotto, and Michele Marieschi. Also on display at that time is *Gauguin: Maker of Myth*. Over 100 works by Gauguin are included in the exhibition, which is the first major look at the artist's oeuvre in the United States since the blockbuster National Gallery of Art retrospective of 1988–1989, *The Art of Paul Gauguin*.

MAY  
12



## Mount Vernon, Virginia | May 12

Saved from a state of neglect and disrepair by thirty women in 1860, Mount Vernon was the plantation home of President George Washington. The Mansion has been restored to its appearance in 1799, the year of Washington's death, and is now designated a National Historic Landmark, and listed on the National Register of Historic Places. In addition to the tour of the Mansion and gardens we will have the opportunity to enjoy a cruise on the Potomac and visit the Donald W. Reynolds Museum for the exhibition, *Bringing Them Home: 150 years of Restoring the Washington Collection*. This exhibition celebrates the remarkable 150-year pursuit of original Washington artifacts organized by the Mount Vernon Ladies' Association.

# lecture SERIES

## REWINDING THE HISTORY OF WESTERN ART PRESENTED BY VIRGINIA COMPANY BANK

Third Thursdays | 5:30 PM | Andrews Hall Room 101

**Dr. John T. Spike, Distinguished Scholar in Residence**

### **FEB 17** *Live and in Color: The Sixties Turn Up the Heat*

For modern painters, color was the last frontier. "I tried to express the terrible passions of humanity by contrasts of red and green," wrote Van Gogh. As the twentieth century dawned, the Fauves luxuriated in kaleidoscopic colors. The exuberance was short-lived as world wars turned the mood somber and dark. But a brave new world dawned as Americans watched the first commercially televised Olympics in 1960. Young American painters like Ellsworth Kelly, Andy Warhol, Robert Indiana, and Roy Lichtenstein responded to the hot colors and hard edges of the new mass media.

### **MAR 17** *The Hand of Rodin*

Auguste Rodin (1840-1917) renewed the ancient art of sculpture, boldly bringing it into the twentieth century. The poet Rainer Maria Rilke described awestruck his impressions following a visit to Rodin's studio in 1902, ". . . You see, even before you have entered, that all these hundreds of lives are one life, vibrations of one force and one will... Acres of fragments lie there, one beside the other. Nudes the size of my hand and bigger, but only bits, scarcely one of them whole. . ." Drawing deeply upon classical art, as well as from his Renaissance muse Michelangelo, Rodin discovered that the power of sculpture is not diminished by being only fragmentary.

### **APR 21** *Caravaggio's Late Paintings*

Michelangelo Merisi da Caravaggio (1571-1610) shocked his contemporaries by endowing the saints and virgins of Christianity with the faces of his companions from the streets of Rome. Yet, more than merely provocative, Caravaggio's paintings, beginning with *The Calling of Saint Matthew*, reflect his consideration of the controversial theological questions of his time: Who will receive God's grace, Who will be saved? In the paintings of his last decade, Caravaggio continually injected these questions into his biblical stories, exposing his longing for the light of Grace.

## SELECTED TOPICS IN ARCHITECTURE

First Tuesdays | 6:00 PM | Muscarelle Museum of Art

**Dr. Isabelle Hyman, Professor Emerita, Department of Art History, New York University**

### *The Architecture of Marcel Breuer and Mid-Century Modernism*

**MAR 1** The illustrious career of Hungarian-born architect Marcel Breuer (1902-1981) began at the famed Bauhaus in Weimar, Germany soon after World War I and reached its apogee in the United States in the decades after World War II. Named in 1956 as one of the "Formgivers of the Twentieth Century," he was described as a "monumental figure among modern architects." This lecture will account for the immense range and scope of his contribution to architectural modernism, and the current perspective on that productive but beleaguered period.

**David Brashear, Architectural Historian & Architectural Photographer**

### *The Laboratory Buildings of Louis Kahn: Representation and Function*

**APR 5** Louis Kahn designed two major scientific laboratory buildings, both of which were completed in the 1960's: the Richards Medical Research Laboratories (1957-1961) at the University of Pennsylvania and the Salk Institute for Biological Studies (1959-1965) in La Jolla, California. Each project represents a breakthrough in Kahn's career. With the Richards Labs, he established himself as a world-class architect worthy of prestigious and sophisticated commissions. And with the Salk Institute, he collaborated with the founder of the Institute, Jonas Salk, to create an icon of American architecture. The visual tectonics of both buildings will be explored.

**Dr. Jill Lord, Architectural Historian**

### *The New York Public Library: Architecture in the Gilded Age*

**MAY 3** The Stephen Schwarzman building of the New York Public Library, one of New York City's most beloved landmarks, celebrates the centennial of its opening in May 2011. It was created through the merger of two existing public libraries, the Astor Library and the Lenox Library, and the Tilden Trust. This lecture will present the incorporation of the library, its design competition, the selection of Carrère and Hastings as architects, and the critical reception of the library after its opening.



# upcoming EVENTS

## "The Desert of Forbidden Art"

7:00 PM | Muscarelle Museum of Art



In collaboration with the Russian & Post Soviet Studies Program, the Museum presents a lecture and film screening of "The Desert of Forbidden Art." The film explores how art survives in a time of oppression. During the Soviet rule artists who stayed true to their vision were executed, sent to mental hospitals, or Gulags.

Their plight inspires young Igor Savitsky. He pretends to buy state-approved art, but instead daringly rescues 40,000 forbidden fellow artist's works and creates a museum in the desert of Uzbekistan, far from the watchful eyes of the KGB. Though a penniless artist himself, he cajoles the cash to pay for the art from the same authorities who are banning it. Savitsky amasses an eclectic mix of Russian Avant-Garde art. But his greatest discovery is an unknown school of artists who settle in Uzbekistan after the Russian revolution of 1917, encountering a unique Islamic culture, as exotic to them as Tahiti was for Gauguin. They develop a startlingly original style, fusing European modernism with centuries-old Eastern traditions.

## Boy Scout Family Art Day

1 PM - 4 PM | Muscarelle Museum of Art



In collaboration with the local Boy Scouts, the Museum will host a family day dedicated to exploring art, with hands-on activities, interactive tours, and other family activities. Especially geared towards children ages six to twelve, this event is open and free to the public. Boy Scouts will have the opportunity to fulfill all of the requirements to earn an arts badge.

## FACULTY LECTURES

5:30 PM | Muscarelle Museum of Art

MAR  
31

Alan Wallach, Ralph H. Wark Professor of Art & Art History  
*The Wall, the Photograph, and the Horrors of History*

APR  
27

Marlene Jack, Professor  
*Artist Gallery Talk & Tour*

## MUSIC IN THE GALLERY | Sunday Afternoons

Hosted by The Friends of the Muscarelle Museum of Art

2:30 PM | Muscarelle Museum of Art

MAR  
20

### Jazz Combo

The William & Mary student jazz combo will perform for the first time for Music in the Gallery. Members of the jazz combo performed for Governor McDonnell and the Virginia General Assembly last year. The combo is under the direction of Woody Beckner.

APR  
10

### An A Cappella Affair: The Intonations & The Stairwells

The Intonations were formed in 1990 as the first all-female *cappella* group at The College of William & Mary. Their repertoire includes R&B, pop, oldies, and country music. They perform throughout the year for Parent's Weekend, community and charity events, and W&M pep rallies. They have produced four studio albums.

The Stairwells are a small men's *cappella* cross harmony singing group. The group was formed in 1990 and has become a staple of the W&M entertainment scene. They have produced multiple studio albums and performed for various college and community events.

## DOCENT-LED TOURS | 1:00 PM | Saturdays & Sundays

Join specially trained docents each weekend for a guided tour of current exhibitions.

All tours are complimentary with Museum admission. To schedule a group tour please call 757.221.2703.

**FY**

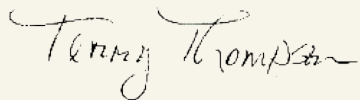
**09 -**

**PROGRESS  
REPORT**

**10**

## our STORY

What a year it has been for the Muscarelle Museum of Art! Community outreach efforts resulted in a substantial increase in attendance at community events. Attendance spiked during our blockbuster exhibitions of modern master artist Andy Warhol and Old Master artist Michelangelo. Sustained levels of membership and incoming revenue allowed the Museum to have a balanced budget - a feat during this unsure economy. Acquisitions of works by Dürer, Rembrandt, Picasso, Gilbert Stuart, Gerhard Richter, David Hockney, and many fine Japanese prints enhanced the Museum collection. Last, but certainly not least, the Museum benefitted from the ongoing loans of several key supporters, including works by Titian, Diego Velázquez, Thomas Cole, Robert Henri, John Sloan, Thomas Sully, Richard Anuszkiewicz, and Henri Lebasque. Such accomplishments for a museum our size is astonishing. Thank you for your continued support of the Museum that has made these successes possible.



Terry Thompson, '67  
Chairman, Board of Directors  
Muscarelle Museum of Art

## EXHIBITION ENDOWMENT

A critical part of the mission of the Museum is to bring major exhibitions to The College of William & Mary. Started in 2005 after the Museum had 90% of its budget cut several years earlier, the purpose of Exhibition Endowment is to ensure the Museum has funding to provide world-class international and national exhibitions.

The Board of Directors established a goal of raising \$1,000,000 for the endowment. At the end of FY 10, the Museum has received approximately \$608,000 in pledges and gifts. Gifts in FY 10 were received from the following individuals. For a list of all contributors to the Exhibition Endowment please see: [www.wm.edu/muscarelle/endowment](http://www.wm.edu/muscarelle/endowment)

Mr. Stephen Byrd and Dr. Jill Lord  
Mr. Marcel Desaulniers and Mrs. Constance Warren Desaulniers  
Mrs. Merry Eisinger  
President and Mrs. Thomas A. Graves  
Ms. Sarah O. Gunn  
Ms. Susan Hillard  
Mr. and Mrs. George E. Howell  
Mr. Michael W. Koch & Pablo Solanet  
Mr. and Mrs. Frederick Malvin  
Norfolk Southern Corporation  
Ms. Janet Osborn  
Mr. and Mrs. Carroll Owens, Jr.  
Mr. and Mrs. Fred W. Palmore III  
Professor and Mrs. Lawrence J. Ring  
Mr. George W. Roper II  
Mr. and Mrs. Richard Dudley Spurling  
Mr. Ray C. Stoner, Esq.  
Mr. and Mrs. Harold C. Thaxton, Jr.  
Ms. Theresa Thompson  
Mr. and Mrs. Henry C. Wolf, Esq.

# FINANCIALS

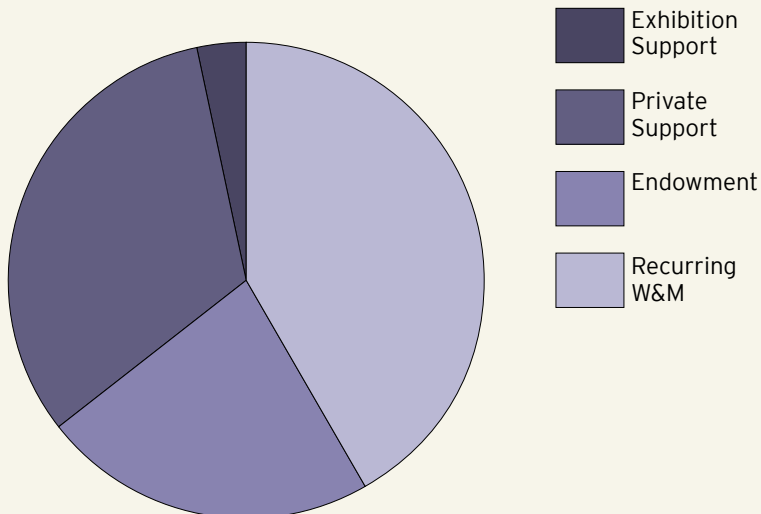
Other than The College, members are the most loyal supporters of the Museum. Revenue remained steady in FY 10 allowing for a balanced budget. The number of donors at the Patron level and above increased by almost 30%. Significant gifts were received for the Exhibition Endowment putting the Museum much closer to its goal of a \$1 million endowment. Continued efforts were made to streamline operations, maximize efficiency, and utilize available “green” options.

## DONORS

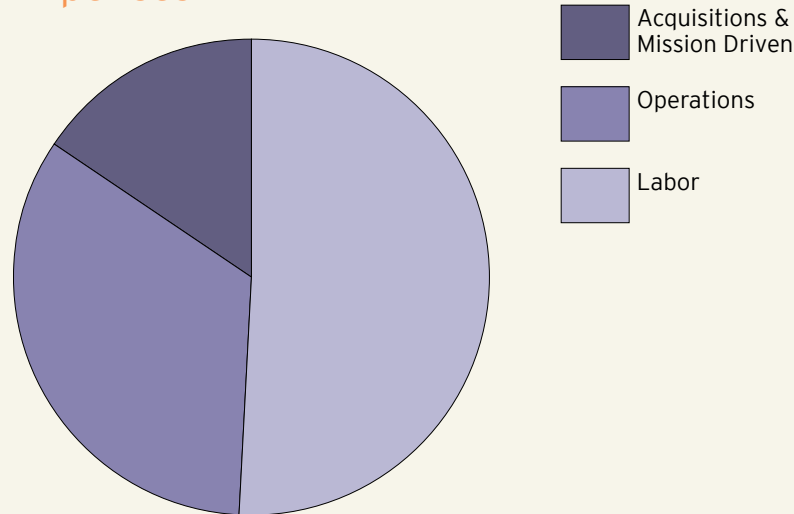
- 2 Major Benefactor**
- 2 Muscarelle Circle**
- 12 Lamberson Circle**
- 7 Benefactor**
- 13 Sustainer**
- 37 Patron**
- 23 Supporter**
- 56 Contributor**
- 251 Subscriber**
- 465 Affiliate**
- 93 University**

## DISTRIBUTION

### Revenue



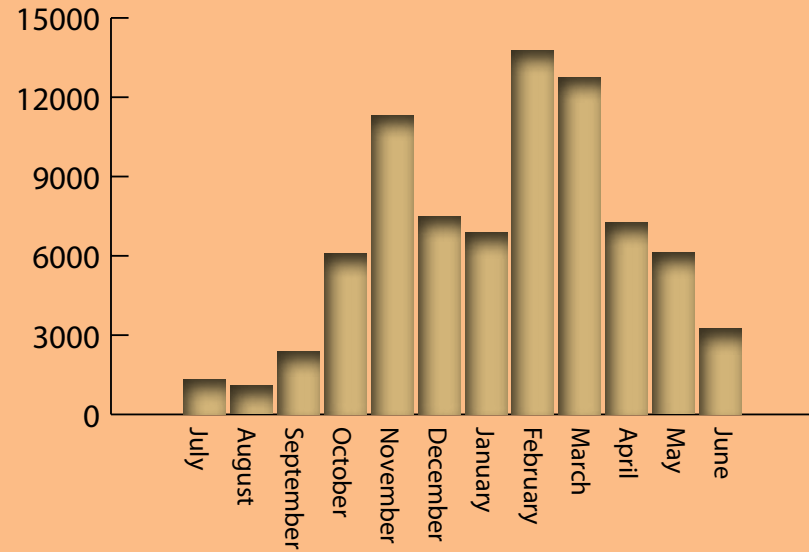
### Expenses



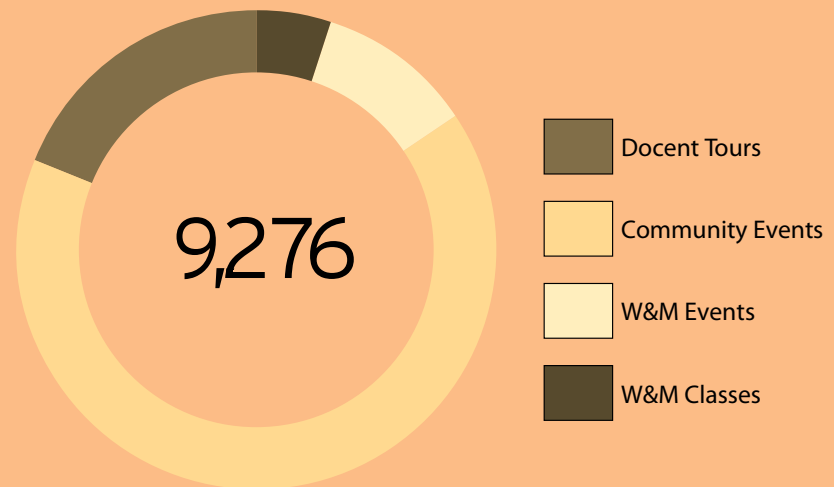
# ATTENDANCE

A major initiative of the Museum in FY 10 was to engage the Williamsburg and Hampton Roads communities in a more substantial manner. As evidenced by the bottom graph, seventy-five percent of people attending an event in FY 10 at the Museum attended a community event - a considerable increase from FY 09. Our goal of increased collaboration with The College is evident - William & Mary students and faculty are in the Museum daily for classes and events. Attendance spiked, not surprisingly, in November 2009 after the opening of the Andy Warhol exhibition and then in February and March 2010 after the opening of the Michelangelo exhibition. Overall attendance in FY 10 increased by over 35,000 people from the previous year.

## TOTAL ATTENDANCE



## EVENT ATTENDANCE



# EXHIBITIONS & LOANS

## Exhibitions

*Pursuing Perfection: Highlights & Select Loans from the Museum Collection*

November 15, 2008 - July 30, 2010

*Merging Souls: Arts of Devotion in Latin America*

April 24 - July 18, 2010

*Unbearable Beauty: Triumph of the Human Spirit, Photographs by  
W. Eugene Smith and Aileen M. Smith*

April 24 - June 20, 2010

*3rd Annual Developing World Gallery (Sadler Center/Muscarella Museum Annex)*

April 1 - May 7, 2010

*Michelangelo: Anatomy as Architecture, Drawings by the Master*

February 4 - April 11, 2010

*Deeply Superficial: Andy Warhol's "Voyeurism"*

November 7, 2009 - January 17, 2010

*Nat Finkelstein: Factory Photography (Sadler Center/Muscarella Museum Annex)*

October 14, 2009 – March 30, 2010

*Spanish Baroque in the New World: Sibyls from Zurbarán's Studio*

August 4 - November 1, 2009

*Faculty Show Eleven*

September 5 - October 25, 2009

## Traveling Exhibitions

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

- Earth and Mineral Sciences Museum & Art Gallery, The Pennsylvania State University | February 28, 2010 - September 24, 2010

*America the Beautiful: The Monumental Landscapes of Clyde Butcher*

- Sioux City Art Center, Sioux City, Iowa | October 15, 2009 - January 10, 2010

- James J. Hill Reference Library & St. Paul Central Library, St. Paul, Minnesota  
January 28 - April 15, 2010

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It will be difficult for the Museum to surpass the FY 10 exhibition schedule. The year began with the eleventh William & Mary faculty show - a tradition now for over twenty years. Immediately after we opened *Deeply Superficial: Andy Warhol's "Voyeurism"* a multi-media exhibition illustrating Warhol's use of many media such as video, silkscreen, painting, and photography. Following this modern master, the Museum was the only U.S. host of rarely seen drawings by the greatest Old Master artist in history, Michelangelo. To accompany the exhibition, the Museum published its fifth book in four years, a catalogue of the works in the show and new scholarly research on Michelangelo's drawings. We finished the fiscal year with photographs by W. Eugene Smith and Aileen M. Smith illustrating the effects of mercury poisoning. William & Mary professor Elizabeth Mead curated the exhibition as part of a College-wide, global-inquiry group on the effects of mercury poisoning culminating in an international symposium at The College.

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## Incoming Loans for Exhibitions

*Merging Souls: Arts of Devotion in Latin America*

April 24 - July 18, 2010

Lenders: Scottie and John Austin; William & Mary Department of Anthropology; and a Private Collection

*Unbearable Beauty: Triumph of the Human Spirit, Photographs by W. Eugene Smith and Aileen M. Smith*

April 24 - June 20, 2010

Lender: The Center for Creative Photography, University of Arizona

*Michelangelo: Anatomy as Architecture, Drawings by the Master*

February 4 - April 11, 2010

Lender: Fondazione Casa Buonarroti in Florence, Italy

*Deeply Superficial: Andy Warhol's "Voyeurism"*

November 7, 2009 - January 17, 2010

Lenders: Chrysler Museum of Art, Norfolk; The Museum of Modern Art, New York; Susan and Dixon Butler; The Andy Warhol Museum, Pittsburgh; Collection of Sydney and Frances Lewis; and Ram Ganeshan and Tonya Boone

*Nat Finkelstein: Factory Photography (Sadler Center/Muscarella Museum Annex)*

October 14, 2009 – March 30, 2010

Lender: Nat Finkelstein

*Spanish Baroque in the New World: Sibyls from Zurbarán's Studio*

August 4 - November 1, 2009

Lender: Anonymous

*Faculty Show Eleven*

September 5 - October 25, 2009

Lenders: William Barnes; Linda Carey; Lewis Cohen, Suzanne W. Demeo; Naomi Falk; Marlene Jack; Brian Kreydatus; John Lee; Jayson Lowery; Brad McLemore; Elizabeth Mead; Ed Pease; and Nicole McCormick Santiago

## Ongoing Lenders to the Museum

Anonymous Parent of William & Mary 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

## ACQUISITIONS

Works by Dürer, Rembrandt, Cigoli, Picasso, and many Japanese prints are just a few of the Museum acquisitions in FY 10. Through strategic purchases and generous donations, the Museum collection grew by over seventy works. These acquisitions represent several new key genres and masters artists that diversify and enhance the depth of the collection.

A full list of new acquisitions is available in our electronic progress report at [www.wm.edu/muscarella/annualreport](http://www.wm.edu/muscarella/annualreport); however, here we thank our donors for their generous gifts.

Manfred Brockhaus

Carol Evans

Julian Fore Endowment

Rene A. Henry

Ralph and Doris Piper Lamberson Memorial Endowment Fund

David Libertson

Mr. & Mrs. Herbert Libertson

Robert and Margaret Ruffner

Enid W. & Bernard B. Spigel Fund

Christian Vinyard

Vinyard Acquisitions and Conservation Funds

Bequest of Vernon Phillips Weaver

Nicholas A. and Bonnie L. Vrettos

Patricia R. Van Zandt

## PUBLICATIONS

*Michelangelo: Anatomy as Architecture, Drawings by the Master*

Contributing authors: Aaron H. De Groft; Pina Ragionieri; Miles Chappell; Adriano Marinazzo; and Gabrielle Morolli

*Unbearable Beauty: Triumph of the Human Spirit, Photographs by W. Eugene Smith and Aileen M. Smith*

Contributing authors: Elizabeth Mead; Charles Palermo; and Michael Newman



**MUSCA-  
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OF ART**  
at The College of William & Mary

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at The College of William & Mary**

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