

A painting of a woman with dark hair leaning over a baby. The woman's hair is dark and voluminous, and she is wearing a light-colored garment with red and white patterns. The baby is looking towards the viewer with a neutral expression. The background is a mix of blue and red tones.

MUSCA- RELLE MUSEUM OF ART

at The College of William & Mary

THE MUSCARELLE MUSEUM OF ART

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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.

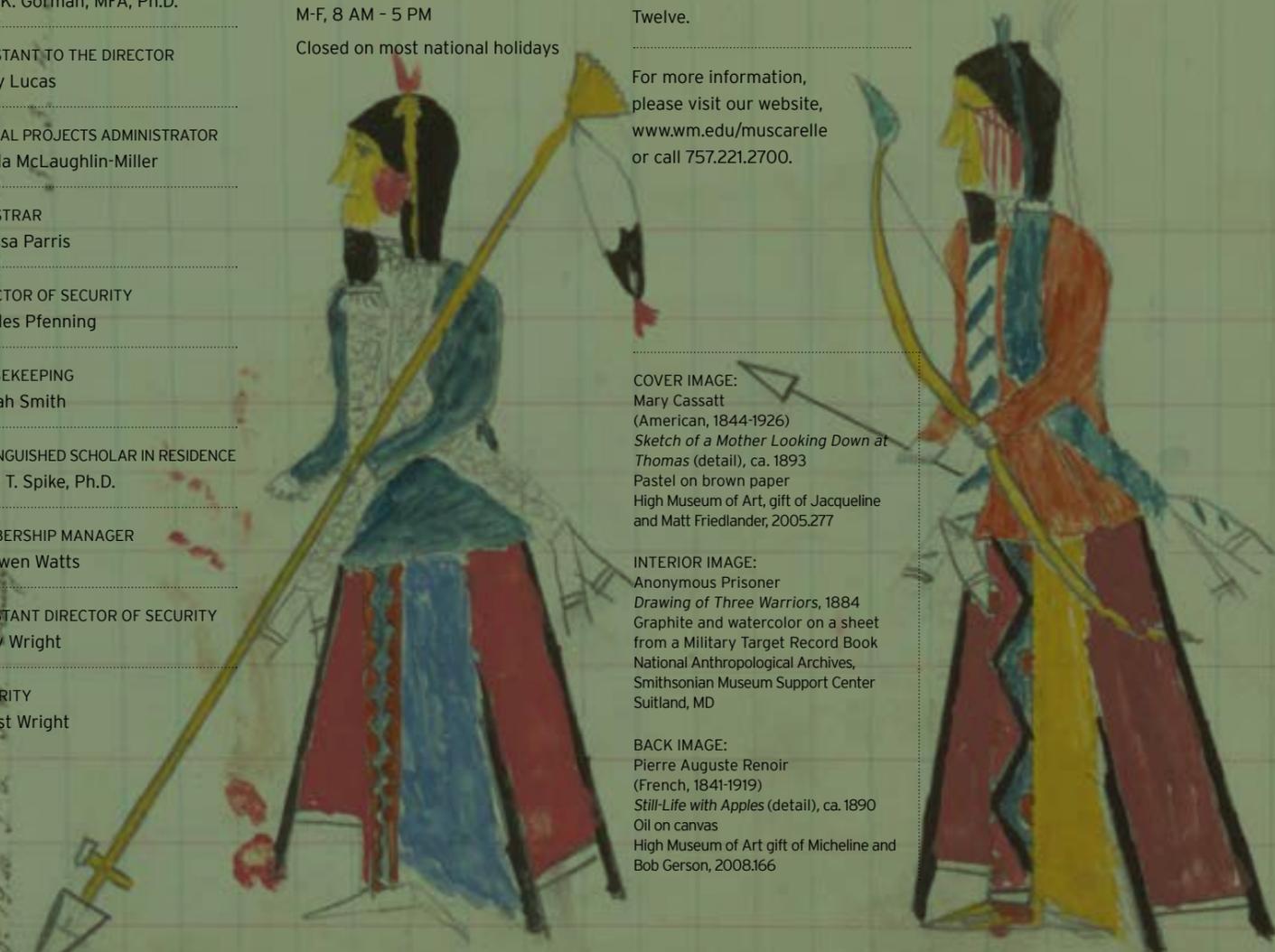
Free to Members, W&M Students, Faculty and Staff, Children under Twelve.

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

COVER IMAGE:
Mary Cassatt (American, 1844-1926)
Sketch of a Mother Looking Down at Thomas (detail), ca. 1893
Pastel on brown paper
High Museum of Art, gift of Jacqueline and Matt Friedlander, 2005.277

INTERIOR IMAGE:
Anonymous Prisoner
Drawing of Three Warriors, 1884
Graphite and watercolor on a sheet from a Military Target Record Book
National Anthropological Archives, Smithsonian Museum Support Center
Suitland, MD

BACK IMAGE:
Pierre Auguste Renoir (French, 1841-1919)
Still-Life with Apples (detail), ca. 1890
Oil on canvas
High Museum of Art gift of Micheline and Bob Gerson, 2008.166



LETTER FROM THE DIRECTOR



Greetings,

If you asked me last year if we would ever top the Michelangelo show, I would have told you no. Fortunately, I was wrong. This fall the Museum will host its most significant exhibition to date: *Seeing Colors: Secrets of the Impressionists*.

The exhibition showcases fifty Impressionist paintings by Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Mary Cassatt, and John Singer Sargent, including Monet's iconic masterpiece: *Houses of Parliament in the Fog* debuting for the first time in Virginia. The Museum will be the only mid-Atlantic venue for this exhibition.

Before these masterpieces arrive we host a ground-breaking exhibition of Native American art. *In Memory Still: A Kiowa Legacy in Art* traces the enduring artistic tradition of American Indian artists, known as the Kiowa Five, from their roots in Plains culture to their lasting influence upon contemporary Native artwork. The centerpiece of the exhibition, a 1929 portfolio titled *Kiowa Indian Art*, received critical acclaim in Europe and the United States.

In our Sadler Center Annex exhibition space we solemnly host *Losing Todd: A Mother's Journey*, an exhibition capturing the journey of a mother coping with the loss of her child. This exhibition is a collection of seventeen works by Jeanne Weaver, mother of W&M alum 1Lt Todd Weaver who was killed in action while serving in Afghanistan. *Losing Todd* will

be on display in the Sadler Center through Homecoming.

I cannot thank the staff of the Museum enough for their unyielding dedication, creativity, and enthusiasm. This year the Museum staff curated six exhibitions; taught two William & Mary courses; traveled to Seattle, Cuba, South Africa, and Mauritius to present at conferences; produced three publications; and coordinated our most successful fundraiser to date, *Wine & Run for the Roses*. Much praise is owed to them for the continued growth and success of the Museum.

Thank you for your support of the Museum. I look forward to seeing you all this fall for our outstanding exhibitions and programming.

Best,

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

FALL/WINTER

11

IN MEMORY STILL

A Kiowa Legacy in Art
September 10, 2011 through
November 13, 2011

SADLER CENTER EXHIBITION

LOSING TODD

A Mother's Journey
September 1, 2011 through
October 23, 2011

SEEING COLORS

Secrets of the Impressionists
October 22, 2011 through
January 22, 2012

SADLER CENTER EXHIBITION

ART & CULTURE

Along the US/Mexico Border
On view beginning in November

WILLIAM D. BARNES

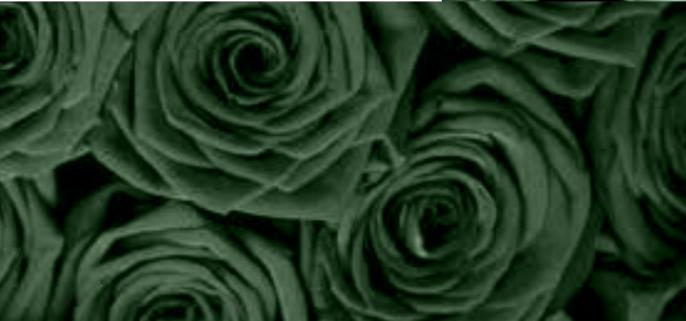
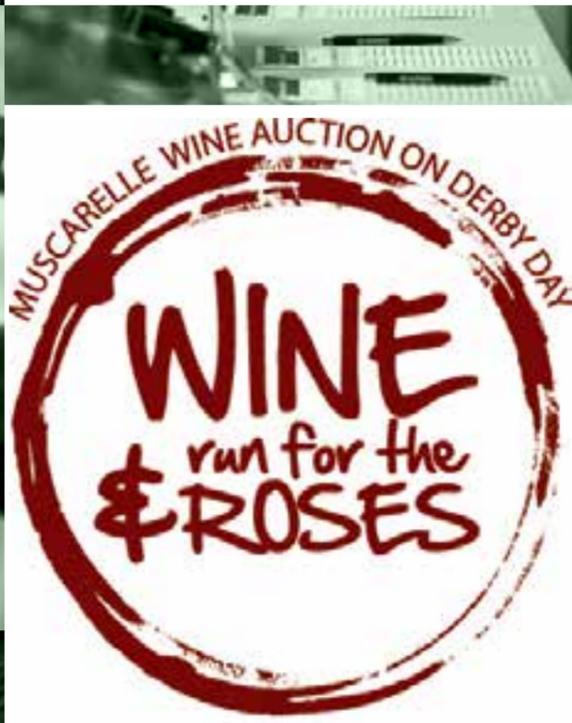
Three Decades of Still Life & Landscape
April 14, 2012 through
June 24, 2012



W&M President Taylor Reveley with MMA Director Aaron De Groft grab a moment amongst the silent auction items.



MMA Board member Chris Rowland celebrates her victorious bid on an African Safari.



Master of Ceremonies Butch Barr with Wine Committee Chair Patrick Duffeler II, President & COO of The Williamsburg Winery and wife Kristen Duffeler enjoying the wine tasting before the auction.

LETTER FROM THE CHAIRMAN

Dear Supporters of the Muscarelle Museum,

This spring the Museum achieved a number of exciting milestones. In May, the staff of the Museum, together with the Board, Friends, and community members, hosted our most successful fundraiser to date. Raising over \$160,000 for the Museum, Wine & Run for the Roses has quickly become the talk of the town. We look forward to an even more successful wine auction in 2012.

Media coverage quadrupled this year to over 850,000 impressions. Daily Press arts reporter (and William & Mary alumnus) Mark St. John Erickson literally covered every event that took place at the Muscarelle, and named one of our exhibitions one of the "top 10 art events of 2010." The Muscarelle continues to have an ever-increasing presence on the web, with Museum exhibitions and events being mentioned around the world, including in India, Germany, and the United Kingdom.

We continue to forge new relationships with the greater Williamsburg and Hampton Roads communities. In April the Museum

hosted 900 elementary students for three days of field trips. The students learned about the art of science through several tactile activities. Virginia Company Bank continues to host our Distinguished Scholar in Residence Lecture Series and this fall we are collaborating with the Greater Williamsburg Tourism and Cultural Alliance on a month dedicated to the arts in Williamsburg.

This fall we welcome four new Board members to the Museum: Deborah Hewitt, Jennifer Johnson, Todd Mooradian, and Jean Steele. Please join me in welcoming them to the Muscarelle family at our exhibitions and programming this fall.

Thank you as always for your continued support of the Muscarelle. I hope to see you at the Cheek Medal dinner on September 23. We will honor Emmy award winning art director and production designer David Crank, W&M '82, and Everett Fahy, one of the most well-known museum directors and curators in the United States.

Sincerely,

Terry Thompson

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

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In Memory Still:



A Kiowa Legacy in Art

In Memory Still: A Kiowa Legacy in Art traces the enduring artistic tradition of American Indian artists, known as the Kiowa Five, from their roots in Plains culture to their lasting influence upon contemporary Native artwork. The exhibition features the renowned 1929 portfolio titled *Kiowa Indian Art*, that received critical acclaim in Europe and the United States.

Curated by Dr. Danielle Moretti-Langholtz, Director of the W&M Native American Resource Center



ON VIEW AT MUSCARELLE

OPENS
SEP 10
2011

CLOSES
NOV 13
2011

LEFT PAGE:
Stephen Mopoe
Squaw Dance, 1929
#24 from the portfolio *Kiowa Indian Art*
Pochoir
Private Collection

THIS PAGE:
Oscar Jacobson and the Kiowa Five
Photograph Courtesy of the National Cowboy & Western Heritage Museum
Oklahoma City, OK

Under the mentorship of University of Oklahoma Professor Oscar Jacobson, the Kiowa Five were among the first Native artists to be artistically trained in a university setting. Countering pressures to assimilate into mainstream society, these artists chose to depict aspects of traditional Kiowa culture in their paintings. Although the Kiowa Five remained together for less than a decade, their work continues to influence contemporary American Indian artists. *In Memory Still* will be on view at the Museum September 10 – November 13, 2011.

Increased interaction with frontiersman and homesteaders during the second half of the nineteenth century led to indigenous innovations in areas, such as beadwork and silverwork. This period also marked a transformation and extension of earlier pictorial traditions, which memorialized individual deeds as well as commemorated community events. The introduction of new media of pencils and ledger books as a paper source offered a new way to memorialize key events marking the rise and development of ledger art.

The 1875 detainment of seventy-two Plains Indian prisoners of war at Fort Marion in St. Augustine, Florida, twenty-seven of whom were Kiowa, ushered in a lasting transformation in two dimensional works on paper. The thematic content of the Fort Marion ledgers was varied. Prisoners expressed nostalgia for distant homelands,

illustrated violent encounters with the U.S. Army, and documented the cultural transformations that came about due to the forces of pacification and assimilation. The sale of ledger works by Army officers at Fort Marion and by the Native POWs, marked the start of a new entrepreneurial era for Plains Indian art.

The Kiowa Five – Spencer Asah, James Auchiah, Jack Hokeah, Stephen Mopoe, Monroe Tsatoke, and Lois (Louise) Smoky – inherited the ledger art tradition. Several received their earliest art instruction from former Fort Marion ledger artists, who were elders in the tribe. All six studied in a special art class at the University of Oklahoma, although only five worked together at any given time. Professor Jacobson released a portfolio of the artists' combined work entitled *Kiowa Indian Art*, at the end of their art instruction garnering the Kiowa Five international attention.

Contemporary Native artists have adopted many stylistic elements of Kiowa Five art, while also incorporating modern themes and techniques. The exhibit will feature a number of contemporary Native American artists such as Acee Blue Eagle (Creek-Pawnee-Wichita), T.C. Cannon (Kiowa-Caddo-Choctaw), Dolores Purdy (Caddo), and Thomas Poolaw (Kiowa, Delaware), who continue to draw on the Kiowa Five legacy of expressing culture through art.

“The impressionist eye is in short the most advanced eye in human evolution, the one that has succeeded in grasping and rendering the most complicated combination of nuances known.”

Jules Laforge, 1883

ON VIEW AT MUSCARELLE

OPENS
OCT 22
2011

CLOSES
JAN 22
2012

The Muscarelle Museum of Art will be the only mid-Atlantic venue for *Seeing Colors: Secrets of the Impressionists*, an exhibition organized by the High Museum of Art, Atlanta. The exhibition showcases fifty paintings, drawings, and prints by renowned artists Claude Monet, Camille Pissarro, Pierre-Auguste Renoir, Mary Cassatt, and John Singer Sargent to illustrate the emergence of Impressionism in the 1870s France, the evolution to Post-Impressionism, and later influence on American artists.



OPPOSITE PAGE:
Claude Monet
(French, 1840-1926)
Houses of Parliament in the Fog (detail), 1903
Oil on canvas
High Museum of Art, Purchase with Great Painting Fund in honor of Sarah Belle Broadnax Hansell, 60.5

THIS PAGE:
Childe Hassam
(American, 1859-1935)
Tuileries Gardens, ca. 1897,
Oil on canvas
High Museum of Art, gift of Miss Mary E. Haverty for the J. J. Haverty Collection, 61.66

Included in the exhibition is Monet's iconic masterpiece, *House of Parliament in the Fog*, debuting for first time in Virginia. *Seeing Colors* will be on view October 22, 2011–January 22, 2012.

The exhibition begins with works by pre-Impressionist artists, such as Eugène Boudin, to mark the initial transition from the traditional, academic paintings of the Paris Salon to the loose brushwork and airy landscapes that defined the Impressionist movement. Paintings by Monet, Renoir, Pissarro, and Frédéric Bazille, the founders of Impressionism, illustrate this radical departure and further convey the fascination with light filled color and broken brushwork.

Despite its initial unpopularity with the public, Impressionism spread among artistic circles in France. By the late 1880s,

Impressionism produced various off-shoots that emerged in France that have been called Post-Impressionist. This latter phase of Impressionism is represented by such artists as Paul Cézanne, Henri de Toulouse-Lautrec, Pierre Bonnard, and Edouard Vuillard.

Artists living abroad, such as John Singer Sargent and Mary Cassatt, were among the first American painters to adopt Impressionism. By the end of the nineteenth century, Impressionism and Post Impressionism became popular in continental America. Paintings in the High Museum of Art collection by John Henry Twachtman, Childe Hassam, and Theodore Robinson reveal these artists' indebtedness to the Impressionists and show the international appeal of Impressionism, a phenomenon that is still with us today.

SEEING COLORS

Secrets of the Impressionists

SADLER CENTER EXHIBITIONS

LOSING TODD: A MOTHER'S JOURNEY PAINTINGS BY JEANNE WEAVER

SEPTEMBER 1 - OCTOBER 23, 2011



A solemn exhibition capturing the journey of a mother coping with the loss of her child opens this fall. On September 9, 2010, Jeanne Weaver's son, 1Lt. Todd W. Weaver, WM '08, was killed in action in Afghanistan. After the

initial shock and sadness, when for four months she could not paint, she decided in January 2011, to pick up her brushes in honor and memory of Todd. The small things from his life became important and needed to be captured. As she painted, now seventeen oils, about what she recalled in those weeks after his death, she gained strength and resolve. She ventured to capture the light and emotions of the moment. Through this visual form of expression, she shares her loss, her love and her pride in Todd as she continues her journey since that September morning. She believes by sharing the paintings, it honors all fallen heroes and recognizes the impact on all their Gold Star families and their ultimate sacrifice.

EL ARTE Y LA CULTURA DE LA FRONTERA ART & CULTURE ALONG THE BORDER

OPENING IN NOVEMBER



In the 1980s, US – Mexican border art became more political; a lot of Chicano influence representing oppression and the pride of the Mexican race with Aztec and Mayan symbols

began appearing. In 1984, Taller de Arte Fronterizo (Border Arts Workshop) was founded in San Diego by Mexican and American artists and scholars. Their art included a mixture between Mexican and American culture and their organization still creates works of art today. With the more globalized economy and the rise of North American Free Trade Agreement (NAFTA), in 1994 border wall activists, artists, and organizations have increased. There has been a rise in public art as well as films about the issue of migration. This exhibition in the Sadler Center Annex explores border culture through art created as a discussion addressing the increasing political and social problems created by the border between Mexico and America. Curated by W&M student Deborah Van Roy, the exhibition features artists who live along the border presented in English and Spanish.

INSIDE MUSCARELLE

\$25,000 MEMBERS' CHALLENGE

Contribute to the Exhibition Endowment

Recently the Muscarelle Museum of Art was offered a \$25,000 challenge grant to the Exhibition Endowment. This would be a tremendous benefit to the Museum and its programming, but in order to secure the grant, we need our members' help to match it. We hope you will consider adding your support. Every gift goes a long way to ensuring quality exhibitions for the Museum, The College, and our community.

The Muscarelle is committed to bringing major exhibitions to The College of William & Mary. In recent years, the Museum hosted works from the Medici Collections and an exhibition of five centuries of landscape painting from the Uffizi Gallery in Florence. The Muscarelle was home to a major George Wyeth show, Dutch landscapes from the Dulwich Picture Gallery in London and rare drawings by the great master Michelangelo from the Casa Buonarroti in Florence. In the 2009-2010 season, the Muscarelle put on an exhibition of Tiffany glass, as well as *Deeply Superficial*, an exploration of Andy Warhol's "Voyeurism" in silkscreens and Polaroids. Not only does the Museum provide The College of William & Mary and the community with at least four major exhibitions a year, but it also provides students with valuable opportunities for involvement and education.

The cost of an exhibition at the Museum is one of the largest expenses the Museum has each year with the cost of installation, shipping, and insurance. Since 2002, when the Museum budget was cut from The College of William & Mary, our Exhibition Endowment has ensured the funding we need to provide world-class international and national exhibitions.

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

NORFOLK



SEP
22

Travelers taking part on this trip will be treated to three very distinctive art experiences. The day begins at the Chrysler Museum of Art where we will have a Highlights Tour of their permanent collection. At the Baron and Ellin Gordon Art Galleries at Old Dominion University, Curator of Collections, Ramona Austin will welcome our group with an introduction to the galleries and discuss

the Gordon's interest in collecting the folk art that is now housed in the state-of-the-art 15,000-square-foot facility named in their honor. Our last stop is The Hermitage Foundation Museum, a Tudor-style country home situated on twelve acres of beautifully landscaped grounds on the north shore of the Lafayette River. The once five-room vacation home over time grew to be a forty-two room mansion that displays the former owner's art collection of paintings, sculpture, and decorative arts from Western and Asian cultures.

WASHINGTON, D.C.



NOV
2

Upon arrival at the Department of State in Washington, we will begin the day with a guided tour of the Diplomatic Reception Rooms. The exquisitely detailed architectural and decorative highlights of the many rooms serve as the main stage of United States international diplomacy. Contents of the room include premier collections of American paintings, furniture, and decorative arts dating

from 1740 until the late nineteenth century. That afternoon we visit the Renwick Gallery where *Something of Splendor: Decorative Arts from the White House* is on display. This exhibition includes more than 120 objects including furniture, ceramics, metals, glass, and textiles. Many of these objects have never been seen outside of the White House. A film with members of first families sharing their personal recollections and memories about living in the White House will be shown continuously in the galleries.

GOING GREEN: 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 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 wasted paper, we are asking you if you have not already, to return the card enclosed in the mailing. By doing so, you will receive registration letters with detailed information about our travel opportunities.

For more information on members' trips, or to reserve your seat today, please contact Ursula McLaughlin-Miller, Special Projects Administrator, at ummcla@wm.edu or call 757.221.2707.

Cheek Medal Awards



Please join us in September for a reception to honor the recipients of the 2011 Cheek Medal Award:



Theatre Arts **DAVID CRANK**

Emmy award winning Art Director & Production Designer, W&M '82



Museum Arts **EVERETT FAHY**

Former Director of the Frick Collection, & Chairman of European Paintings, Metropolitan Museum of Art

SEPTEMBER 23, 2011 | 7 PM
LAKE MATOAKA AMPHITHEATER

ABOUT THE CEREMONY

Alongside the beauty of Lake Matoaka, entertainment, recognition, and a black-tie dinner will accompany the presentation of the medals. In celebration, contributions are welcome and will be tax-deductable. Sponsorship opportunities of the Cheek Medal are also available. Please contact Christina M. Carroll, cmcarroll@wm.edu, or visit the Museum website for reception information and purchase your tickets today.

ABOUT THE CHEEK MEDAL

In 1986, Leslie Cheek, Jr. created an endowment at William & Mary to establish a national award for outstanding presentation of the arts. President Reveley biannually bestows the Medal to a person who has substantially contributed to the field of museum, performing, or visual arts. The recipients are selected by a jury of three William & Mary faculty: the Director of the Muscarelle Museum of Art, and the Heads of the Fine Arts and Theatre Departments. Famed Florentine medalist Mario Pachioli designed and cast the medal.

WHO WAS LESLIE CHEEK, JR.?

Leslie Cheek, Jr. was the founder of the Fine Arts Department at William & Mary in 1936, and a noted architect, designer, and innovative leader in the arts. During his career, Mr. Cheek served as director of the Baltimore Museum of Art and as the director of the Virginia Museum of Fine Arts (VMFA). Cheek combined the elements of drama, costume, lighting, music, and props with the fine arts to revolutionize the museum experience and bring the VMFA to national prominence. Another innovation at the VMFA was the Artmobile, a self-contained art gallery on wheels, which took to the roads in 1953 to bring art and art education to students and citizens throughout Virginia. The Artmobile was part of Leslie Cheek, Jr.'s commitment to fulfilling the mandate of museums to "promote throughout the Commonwealth of Virginia education in the realm of art."

Tickets are on sale through the Museum website or by calling 757.221.2709. For more information about the event please call 757.221.2709.



INSIDE
MUSCARELLE

monthly LECTURE SERIES

REWINDING THE HISTORY OF WESTERN ART HOSTED BY VIRGINIA COMPANY BANK

Third Thursdays | 6:00 PM | Muscarelle Museum of Art

Dr. John T. Spike, Distinguished Scholar in Residence

SEP 15 *Caravaggio's Ambiguities*

The brilliant seventeenth-century Italian painter, Michelangelo Merisi da Caravaggio (1571-1610), depicted religious themes in contemporary settings with a style based in visible reality. Habitually transgressing the boundary between the sacred and the profane, Caravaggio is renowned as one of the greatest religious painters of all time. His early successes, however, were also based on his genius for treating themes of deception, trickery, and disguise. Like his contemporary, Shakespeare, Caravaggio combined realism with artifice in ways that have resulted in a puzzling diversity of interpretations. In this lecture, Caravaggio's delight in calculated ambiguities is viewed in its cultural context.

OCT 13 *Young Michelangelo: The Path to the Sistine*

From the apprentice who at the age of thirteen draws copies that are indistinguishable from his master's originals; to the miracle of the Pietà; to the completion of the David, a task considered impossible; to the young man's return to Rome at the age of thirty-three to undertake the vast ceiling of the Sistine Chapel, recently published *Young Michelangelo* probes the formative years of a genius, underscoring his personal rivalries and fascination with the eternal contrasts of pagan/sacred, perfect/imperfect, colossal and impossible.

NOV 17 *Secret Messages of Faith: Fra Angelico's Frescoes at San Marco*

Called Angelico for his exquisite depictions of paradise, the paintings of the fifteenth century Dominican friar, Fra Angelico, have been beloved for centuries. The more than forty frescoes Fra Angelico painted to decorate the walls of the monastery of San Marco remain one of the highlights for any visitor to Florence. Arranged out of sequence in comparison to the Biblical narrative, the fresco program has long frustrated scholarly interpretation. In this lecture, Dr. Spike unravels their secret messages, showing that Fra Angelico drew upon the mystical writings of the early church fathers to describe a non-linear journey towards union with God.

Virginia Company Bank will host a reception following each lecture presented by Dr. Spike starting at 7 PM.

THREE WOMEN OF FLORENCE

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

Michèle K. Spike, Author & Lawyer

SEP 6 *Matilda, Countess of Tuscany (1046 – 1115)*

Matilda, Countess of Tuscany is best known to history for a single day in January 1077, when outside her castle of Canossa, the German emperor Henry IV knelt in the snow and pleaded for pardon from the pope who was Matilda's ally and mentor. She was the sole heir of her family's vast domains, including Tuscany. Florence gained its freedom as an independent commune under her protective wing. This lecture will review Matilda's accomplishments with an emphasis on her devotion to the city of Florence, including architecture that still stands today.

OCT 4 *Anna Maria Luisa dei Medici, the Elettrice Palatina (1667 – 1743)*

"The Wise Princess," is the affectionate Florentine name for the last member of the Medici family, Anna Maria Luisa dei Medici, the Elettrice Palatina. Little known to history, Anna Maria Luisa's legacy to her beloved native city of Florence is largely the reason we visit Florence today. The sole heir to the priceless Medici treasures of paintings, sculptures, libraries, Jewels, and other precious objects, Princess Anna Maria Luisa dei Medici refused to allow any portion of this astonishing patrimony to leave Florence. Instead, she compelled the next duke to preserve the collection in Florence in perpetuity for the use and enjoyment of its citizens. This lecture will examine the life of this great Florentine woman.

NOV 8 *Virgin Mary*

Florence was chief among the Italian cities that flourished culturally during the Middle Ages. The troubadour poetry that idealized women was fostered there at the same time that an identification with the Virgin Mary became a civic impulse. The *Giglio*, or Lily, symbolic of Mary, became the Florentine coat of arms. The name preferred for Mary during the Middle Ages and the Renaissance was Madonna, which has the dual significance of Mary and of the woman extolled by the poets ("My Lady"). This lecture will illustrate a very small part of the homage paid by Florentine painters and architects to Mary in her roles as Bride, Mother, Queen, and Protectress.

upcoming EVENTS

PATRICK HAYES WRITER'S SERIES

7 PM | Muscarelle Museum of Art

In 1991, The College received funds from the estate of Patrick Hayes to create an endowment supporting a festival for writers. In recent years the festival has evolved into a series, with several events held during the academic year. This year the Museum is proud to partner with the Department of English in this series and will host several poets, authors, and other literary artists throughout the academic year. More information about each speaker is available on the Museum website.

Poetry Reading by Joshua Poteat
Thursday, September 8, 2011

Reading & Talk by Robert Mezey
Thursday, October 6, 2011

Poetry Prose Reading by Thulani Davis
Wednesday, October 19, 2011

Poetry Reading by Kevin Young
Thursday, November 10, 2011

Poetry Reading & Jazz Performance by Jayne Cortez
Thursday, February 9, 2012

Reading and Talk by Cheston Knapp
Thursday, April 12, 2012

EXHIBITION LECTURES

5 PM | Muscarelle Museum of Art

SEP 9 Mark White, Ph.D., Eugene B. Adkins Curator, Fred Jones Jr. Museum of Art, Oklahoma State University
Modernity, Primitivism, & the Early Kiowa Artists

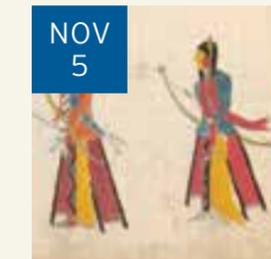
OCT 21 David Brennenman, Ph.D., Director of Collections & Exhibitions; Frances B. Bunzl Family Curator of European Art, High Museum, Atlanta
Studies in Impressionist and Post-Impressionist Paintings from the High Museum of Art

NOV 3 Contemporary Artists:
Thomas Poolaw (Kiowa, Delaware) & Dolores Purdy Corcoran (Caddo)
Artist Gallery Talk & Tour

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.

NOV 5 NATIVE AMERICAN FAMILY ART DAY 12 PM - 4 PM | Muscarelle Museum of Art



In celebration of Native American Heritage Month, the Museum celebrates Native American Arts Family Day exploring traditional and contemporary tribal art from several Native populations both regional and national, in collaboration with the exhibition

In Memory Still: A Kiowa Legacy in Art. Enjoy the fun of hands-on projects for children up to twelve, demonstrations, and more activities that will immerse you in Native American arts.

MUSEUM DONORS

The Muscarelle Museum of Art welcomes all new donors and gratefully acknowledges those who have renewed their contributions. The following is a list of donors during the time period of 7/01/10 through 6/30/11. The Museum has attempted to make this list accurate and complete; we regret any errors or omissions. Please notify the Membership Manager at 757.221.2709 of any corrections. In an effort to be more environmentally friendly, we will take advantage of electronic communications. Please contact Bronwen Watts at bmwatt@wm.edu to update your current email.

An * indicates member is deceased

DONORS TO THE ANNUAL APPEAL

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Polly & Gil Bartlett
John & Sue Donaldson
Jean & Harry Kane
Martie & Hank Myers
Mrs. Elizabeth C. Rogers
Mr. Thad W. Tate

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