

# MUSCARELLE MUSEUM OF ART

at The College of William & Mary

# THE MUSCARELLE MUSEUM OF ART

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Closed on most national holidays

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## 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)  
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### COVER IMAGE:

William Walmsley

American, 1923 - 2003

*Ding Dong Daddy Grande Y Jugosa*, 1982

Fluorescent lithograph, 9/14

Gift of Mary Sacco

### BACK IMAGE:

William B. Barnes

*Still life with Turkish Pitcher* (detail), 2010

Oil on canvas

Courtesy of the Artist

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## LETTER FROM THE DIRECTOR

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Dear Muscarelle  
Friends,

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It always brings me great cheer to share the achievements of the Muscarelle Museum. This year the Museum quadrupled its media impressions to over 850,000,000 in all traditional print, electronic, and social media...this is astounding.

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We also raised \$160,000 in our inaugural *Wine & Run for the Roses* fundraiser; and served as the only East Coast venue for our most significant exhibition to date, *Seeing Colors: Secrets of the Impressionists*, an exhibition of fifty Impressionist works including Monet's iconic masterpiece, *Houses of Parliament in the Fog*, shown for the first time in Virginia.

Our staff traveled to Cuba, Mauritius, South Africa, Canada, Seattle, and Oklahoma to present at national and international conferences; curated eight exhibitions; completed our third accreditation self-study and site visit; awarded the Cheek Medal to two well-deserving recipients, Dr. Everett Fahy from the Metropolitan Museum of Art and David Crank, an Emmy award-winning art director for film and television; and won a First Prize gold award from the American Association of Museum design competition for our Spring 2010 newsletter, beating out the Metropolitan Museum of Art and the Museum of Modern of Art, amongst hundreds of others. These modest accomplishments could not have been achieved without the dedicated Museum staff whose unyielding enthusiasm, creativity, and hard work continuously catapult the Museum forward; the support, fundraising and advocacy of our determined Board of Directors; and the great support of our

College leadership, colleagues, and Board of Visitors.

We look forward to 2012 as another year of spectacular exhibitions; an even more successful wine auction; and expanding our outreach initiatives in the William & Mary and Hampton Roads communities. The Museum galleries will be filled with old and new masters including twentieth-century African-American works from the Smithsonian; the finest newly-formed, private collection of Baroque and Renaissance art in Italy; stunning black and red-figure Greek vases from Antiquity; and drawings by the renowned Old Master Michelangelo that will form the most momentous Michelangelo exhibition ever from the Casa Buonarroti in Florence and one of the most important Michelangelo shows ever in America.

As always, thank you for your continued support of this beloved institution. I look forward to seeing you at one of our exciting exhibitions or programs this spring.

Best,

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

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SPRING/SUMMER

12

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### GRAND HALLUCINATION

Psychedelic Prints  
February 4, 2012 through  
March 25, 2012

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### FRAMES

The Forgotten Art  
February 4, 2012 through  
March 25, 2012

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### SADLER CENTER EXHIBITION 2ND TIME AROUND

Students Engaged at ENvoy  
March 2, 2012 through  
March 31, 2012

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### SADLER CENTER EXHIBITION 5TH ANNUAL

Developing World Gallery  
April 3, 2012 through  
April 31, 2012

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### WILLIAM D. BARNES

Still Life & Landscape  
April 14, 2012 through  
June 24, 2012

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### CURATORS AT WORK

Highlights from the  
Museum Collection  
On view beginning  
April 14, 2012



PRESENTED BY  
 RIVERSIDE

**MAY 5, 2012 3 PM | \$75 PER TICKET**

**BUY YOUR TICKET NOW**

**<http://web.wm.edu/muscarelle/wineauction>**

## Dear Supporters of the Muscarelle Museum,

## BOARD OF DIRECTORS

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What an exciting fall! We at the Muscarelle were thrilled to welcome two highly acclaimed exhibitions through our doors: *In Memory Still: A Kiowa Legacy in Art* and *Seeing Colors: Secrets of the Impressionists*. These two exhibitions were the culmination of another excellent year of programming and education.

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Last fall was also a period of impressive administrative success. I am very excited to announce the Muscarelle met its \$25,000 challenge grant to benefit the Exhibition Endowment! This additional \$50,000 closes our \$1,000,000 Exhibition Endowment, a fund that will support our nationally and internationally renowned artistic calendar for years to come.

The Museum is hard at work planning our second *Wine & Run for the Roses* presented by Riverside Health System, set for Saturday, May 5, 2012. Last year, this wine auction and

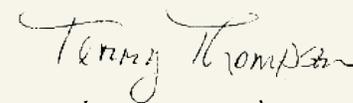
Derby party was an unprecedented success—a chance for patrons and friends of the museum to mingle, taste a variety of regional wines, and bid on lots ranging from private dinners to African safaris to rare wines. We hope you will join us this year for what is sure to be the event of the season.

All of these exciting fundraising initiatives, and the renewed support of corporate sponsors go a long way to ensuring the quality exhibitions and programming of the Museum you have come to expect. I want to extend special thanks to the Virginia

Company Bank for their continued sponsorship of the Dr. John T. Spike's Third Thursday Lecture Series. I hope you will join us for one of these engaging talks.

Thank you again for your support of the Muscarelle Museum. I look forward to seeing you in the Museum soon.

Sincerely,



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



# GrandHallucination

# Psychedelic Prints by William Walmsley and Friedensreich Hundertwasser

ON VIEW AT MUSCARELLE

OPENS  
**FEB 4**  
2012

CLOSES  
**MAR 25**  
2012

Imagine *Ding Dong Daddy*, *Messy Jesse* and the *Gulf of Sexico gone Day-Glo*, side-by-side with fluorescent lithographs printed and embossed like gleaming jewels – the result is an unforgettable Sixties' show... or, as Jerry Garcia might say, "What a long strange trip" this will be.



The Museum is warming up the chilly months with a wild ride of color, humor, and irrepressible creativity in the works of two artists newly added to the Muscarelle collection, William Walmsley (1923-2003) and Friedensreich Hundertwasser (1923-2000). Although they took different paths to artistic eminence in the Sixties, they were both trailblazers in their use of blazing colors.

The American Pop artist, Wamsley, was born in Tuscumbia, Alabama, in 1923. After serving in World War II, Wamsley studied in the *Académie Julian* in Paris where the Alabamian rubbed shoulders with the ghosts of the modern greats who had passed through, like Matisse, Picasso, and Marcel Duchamp.

As a professor at Florida State University, Wamsley soon made a name for his blatant irony, raucous humor, and shameless punning. He also became known as a sage of advanced

printmaking and the inventor of fluorescent lithography. Wamsley holds the record of the longest continued series of prints in the history of art in his alter-ego titled, "Ding Dong Daddy," creating the character in the 1960s and exploring himself until his death in 2003. Bill Wamsley said to make any art at all, is a "self-portrait."

This new donation to the Muscarelle includes works that span the career of a genius of parody and amazing technique, with his lithographs including sometimes over ten colors. Each color is a separate pull off of the litho stone and very difficult to get right. Also shown in this exhibition is a rare set of the separation drawings done in preparation for each separate color.

Sharing center-stage are also new acquisitions of virtuosic prints by Friedensreich Hundertwasser (1923-2000), an artist once as famous as Picasso.

Born half a world away from Walmsley, but at almost the same time, Hundertwasser was the most important Viennese contemporary artist of his time. His work is playful, absolutely colorful and shimmering, and based on the works of fellow Austrian Egon Schiele, Surrealism, and Hundertwasser's concept of "transautomatism." As the founder of the movement, he embraced the visualization of his fantasies to immerse the viewer in the experience of the painting, rather than focusing on the interpretation of reality. He also loved spirals and was very much like Gustav Klimt in his use of symbols, gold and metallic inks as he parlayed his ideas on philosophy, environmentalism, design and architecture into an unmistakable visual language. He also hated straight lines.

These two artists together are sure to blow your mind - to use a favorite expression from the period.

OPPOSITE PAGE:

Friedensreich Hundertwasser  
Austrian, 1928 - 2000  
*691A Irinaland over the Balkans*  
Silk screen, 1971/72  
© 2012 NAMIDA AG, Glarus/  
Switzerland

THIS PAGE:

William Walmsley  
American, 1923 - 2003  
*Ding Dong Daddy Art Overdose*, 1995  
Color lithograph, 9/9  
Gift of Mary Sacco



# Frames

The Forgotten Art

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## Eight Endangered Species

by Kay Jackson

Two exhibitions celebrate the lost art of framemaking. One traces the changing historic development of frames, while the other spotlights an environmental issue.

ON VIEW AT MUSCARELLE

OPENS  
**FEB 4**  
2012

CLOSES  
**MAR 25**  
2012

Guest curated by renowned master framer and gilder, William B. Adair, *Frames: The Forgotten Art* presents a globe-trotting selection of American and European hand-carved frames covering a span of more than five hundred years.

Contemporary artist Kay Jackson portrays *Eight Endangered Species* using ancient techniques and creative variations on traditional frames.



OPPOSITE PAGE:

William Adair,  
Gold Leaf Studios,  
Washington, DC

THIS PAGE:

Kay Jackson  
*Endangered Species*  
Grévy's Zebra, 2000  
Gold leaf and tempera on gessoed wood

*Frames: The Forgotten Art*

The seventeenth-century framers of the Dutch Old Masters preferred dark woods and strong geometric patterns. The grand paintings made for English country houses and Italian baroque churches required magnificent examples of the carver's and gilder's art.

One of the masterpieces in the exhibition is a towering baroque mirror frame with sculpted figures of gamboling putti on all four sides. This work, which once adorned the entrance hall of an Italian palazzo, has been lent to the show by the famous author and Virginia resident, Mark Helprin.

Before the plain white molding was

invented, modern artists delighted in designing their own frames for their own paintings. *Frames: The Forgotten Art* contains three original frames designed especially for distinctive work of famous artists: the German Franz Stuck, Diego Rivera, and Thomas Hart Benton.

*Eight Endangered Species*

Since the 1990s, Kay Jackson has been quietly paying her respects to disappearing flora and fauna by making icons, one for every species. Their meticulously worked surfaces and gilt carved frames recall the sacred relics of early art. Her works evoke the irony of our readiness to lament environmental damage and our inaction to prevent.

Each of the *Endangered Species* panels, now more than twenty in all, requires months to produce. Their delicately incised and gilt surfaces are layered and worked with techniques long out of common use. Jackson deliberately employs craftsmanship skills that have practically disappeared in order to pay homage to living creatures that are disappearing. The eight threatened species in the Muscarelle installation are the Figian Banded Iguana, American Buffalo, Crayfish, Grévy's Zebra (illustrated), Salmon, Sea Horse, Sea Turtle, and Spotted Owl. The works will be installed in a darkened gallery in order to display the reflective luminosity of the gilt surfaces.



***WILLIAM D. BARNES***  
***THREE DECADES OF STILL LIFE AND LANDSCAPE***

## Professor William Barnes' paintings and monotypes span more than thirty years.

ON VIEW AT MUSCARELLE

OPENS  
**APR 14**  
2012

CLOSES  
**JUN 24**  
2012

Barnes is retiring from the Department of Art and Art History at The College of William & Mary after thirty-seven years of dedicated teaching and mentoring students in the field of painting.



THIS PAGE:  
William D. Barnes  
*Still Life with Black Maillol 1/2*, 2006  
on Rives BFK  
Courtesy of the Artist

LEFT PAGE:  
William D. Barnes  
*Table Top Frying Pan* (detail), 2002  
Oil on canvas  
Courtesy of the Artist

The seemingly random arrangement of William Barnes' lushly painted still lifes belies their careful construction and their lively dialogue with the Old Masters of the still life tradition. A loaf of bread from Chardin, an apple from Cézanne, the glint of light from a window on a shiny vase, his nod to Heda, a tablecloth casually strewn as if to fall over the edge of the table, a wink to Caravaggio and many others, Barnes brings these references to the past into the unmistakable present through his seductive use of color and the closely cropped intimacy of his perspective, or as Barnes terms, finding the painting's "poetic order."

Barnes' paintings and monotypes have been exhibited in over 150 national, juried and invitational exhibitions across the U.S.

His recent exhibitions include solo shows at Millersville University, The College of Southern Maryland, and Washington and Lee University; as well as group shows at Southern Virginia University, the Muscarelle Museum of Art, Charles Taylor Art Center, Blue Mountain Gallery, Denise Bibro and Kouros Galleries in New York City, and Pennsylvania Academy and Rittenhouse Fine Arts in Philadelphia.

Barnes is the recipient of numerous awards and grants, including an N.E.A. and two residencies at *La Cité Internationale des Arts*, Paris. In New York he was affiliated with the Bowery Gallery, where he has had three one-person exhibitions, and since 1997 he has been a member of Zeuxis, a national association of still life painters based in

New York. His works have been acquired by public collections in New York, Virginia, Pennsylvania, Georgia, Florida, and Alabama. Barnes received his B.F.A. from Drake University, and his M.F.A. from the University of Arizona in Tucson. He has taught at The College of William & Mary since 1975.

A color catalogue with essays by painters and critics Scott Noel and John Goodrich will accompany the exhibition. In conjunction with his retirement exhibition, an invitational exhibition of works organized by William Barnes entitled *37 Years of Teaching Painting At William & Mary: An Invitational Alumni Exhibition* will also be on view in Andrews Gallery, Andrews Hall, Department of Art and Art History from April 1 – April 22, 2012.

## CURATORS AT WORK II: MEMORANDA FOR THE CURATORIAL FILES

APRIL 14 - JUNE 24, 2012  
MUSCARELLE MUSEUM OF ART



Last spring, *Curators at Work*, 16 Memoranda for the Curatorial Files was a small show that became very popular in The College community. Many visitors were delighted by the opportunity to discover

that the Muscarelle owns original works of art by modern art luminaries like Jasper Johns, Claes Oldenburg, Jim Dine, Man Ray, and Marino Marini.

The idea so caught on – and the research was so useful to the Museum files – that this spring the Museum presents a new and enlarged version, *Curators at Work II*. The show will combine some thirty research memos from two museum seminars, ARTH 330-01 of this past fall, and ARTH 330-06 in the spring of 2012. On view in the groundfloor galleries, a whole trove of treasures on loan or in the permanent collection will include original prints by yet another constellation of art world stars: Daumier, Rembrandt, Corot, Hockney, Franz Marc, and Robert Motherwell. Once again, the students will act as curators in the show, contributing to the wall labels and assisting with the installation.

## WRIT IN GOLD: MEDIEVAL TREASURES

APRIL 14 - JUNE 24, 2012  
MUSCARELLE MUSEUM OF ART



*Writ in Gold: Medieval Treasures* celebrates the extraordinary variety and artistic excellence of liturgical art of the Middle Ages. “Imagine how the gold on the pages of an illuminated manuscript or the Gospels, or the prayers in a Book of Hours shimmered and danced in the candlelight of a pre-electric Age, helping worshippers feel the presence of the divine,” said Dr. Aaron de Groft, Director of the Muscarelle Museum of Art. These twenty superb examples of the art of the Middle Ages honor the tremendous contributions that Dr. Barbara Watkinson, distinguished professor of Medieval Art, has made to The College of William & Mary, as head of the Art History Department and Professor, over the past decades. Consistently rated among the most popular teachers on campus, Professor Watkinson proved over and over that the Middle Ages were anything but Dark.

## SECOND TIME AROUND: PHOTOGRAPHS BY STUDENTS ENGAGED AT ENVOY

MARCH 2 - MARCH 31, 2012  
SADLER CENTER



Student Engaged at ENvoy, SEEN is a student-run organization in which volunteers from William & Mary visit the Envoy Nursing Care facility. The goal of the organization is for students to bond with the elderly and

special needs patients and to provide emotional support as well as to raise awareness for the issues faced by this segment of the population.

The title of the exhibition was inspired by one woman who, upon having her photo taken for the project, commented this was only the second time in her life that she had had her picture taken—the first time was many years ago by her husband. *Second Time Around* also speaks to the stage of life in which people are once again dependent on others for their basic needs, just as we all once were as children. Despite this transition, these photographs capture the true sentiments of these people—they are full of life, laughter, and stories, and their stories deserve to be told.

## 5TH ANNUAL DEVELOPING WORLD GALLERY

APRIL 2 - MAY 2, 2012  
SADLER CENTER



The 5th Annual Developing World Gallery is an exhibition co-curated by IRC CARES and the Muscarelle Museum of Art. Featured in the show are photographs taken by students while traveling or studying in developing

countries. Approximately fifty photos will be on display. A silent auction is held during the opening days of the show. Proceeds from the auction will benefit Clean Water, a non-profit that brings clean and safe drinking water to people in developing nations.

IMAGES FROM LEFT TO RIGHT

Honoré Daumier

(French, 1808 – 1872)

*Here is a good one! The guard who has a drink...*, ca. 1839-1842 from *The Bathers* series

Rare proof lithograph with artist handwriting in ink

Museum purchase, Julian W. Fore Muscarelle Endowment, Vinyard Acquisitions and Conservation Endowment and the Enid W. and Bernard B. Spigel Endowment Fund

Limoges, French

*Chasse*, mid-thirteenth Century, mid nineteenth Century

Champlevé enamel on copper, fixed to oak core, with glass panel, 7 1/2 x 6 1/4 inches,

SN7070, Bequest of John Ringling, 1936

Collection of The John and Mable Ringling Museum of Art, Florida State University

Portrait from *Second Time Around*

Shannon Beydler, W&M Class of 2012

*Losho*, Kenya

Preschoolers at Losho Primary School (in a small Maasai village) line up to wash their hands and bowls in preparation for their daily lunch of corn meal provided by USAID. Hand washing was emphasized as a national movement to eradicate the spread of preventable diseases.

summer PREVIEW

## ATHENIAN POTTERS AND PAINTERS: GREEK VASES FROM VIRGINIA COLLECTIONS



ON VIEW AT MUSCARELLE

OPENS  
**AUG 24**  
2012

CLOSES  
**SEP 30**  
2012

A special exhibit of Greek vases in Virginia collections will be displayed at the Muscarelle Museum from August 24 to September 30, 2012. The exhibit is being organized by Professor John Oakley of the

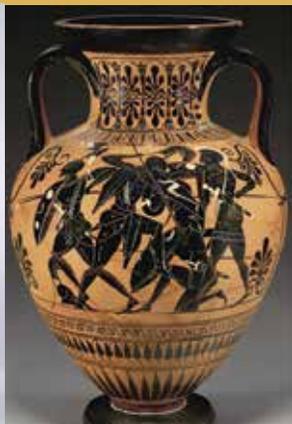
Department of Classical Studies in concert with Dr. Aaron De Groft and Dr. John Spike of the Muscarelle Museum. Undergraduate students from Professor Oakley's class on Greek Vase-Painting and others doing research in Classical Studies will help plan, organize, and arrange the exhibit, as well as writing most of the labels and the educational texts.

Athenian pottery was the most important fine ware in the ancient Mediterranean during the Archaic and Classical periods, and the images on these vessels are our single most important source for scenes of mythology and daily life in ancient Greece. This pottery is also a crucial dating tool for archaeologists.

# Athenian Potters and Painters III: International Conference

The international conference "Athenian Potters and Painters III" will be held at The College of William & Mary September 11-14, 2012, in Williamsburg, Virginia. This conference is the follow-up to the highly successful international conferences, Athenian Potters and Painters I and II, held in Athens, Greece, at the American School of Classical Studies in 1994 and 2007. Once again the proceedings will be published by Oxbow Books.

Areas to be investigated at the conference will include excavation pottery, ancient pottery workshops, iconography, painters and potters, export and trade, shapes, theory, chronology, and the influence of Athenian pottery on vases from other regions and vice versa. Twenty-five speakers varying in age, interests, and nationality have agreed to speak. There will be an exhibit of Greek vases at the Muscarelle Museum in coordination with the conference.



# monthly LECTURE SERIES

## DISSIMILAR REVELATIONS: THIRD THURSDAY LECTURES RETURN

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

By popular demand the Third Thursday lectures are back. This series will begin this spring in February, March, and April, once again sponsored with receptions by Virginia Company Bank. The Third Thursdays have evolved into monthly fixtures on the calendars of the art historically curious. The series of six lectures last year, *Rewinding the History of Art* attracting listeners as far away as the National Gallery in D.C. and the University of Georgia, in Athens.

These lectures have been given the provocative heading, *Dissimilar Revelations*, which Dr. John T. Spike has promised to explain. Instead of a sweeping view of art and artists, each lecture will provide a close-up look of a finely focused test case.

FEB 16 Goya's 'Disasters of War: A Visual Suite'

MAR 15 'This is how I once dreamed of painting!' Paul Cézanne's Homage to Mattia Preti

APR 19 Velázquez and Caravaggio's Influence on Spanish Painting



VIRGINIA COMPANY BANK  
OPPORTUNITY LIES AHEAD

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

## SELECTED TOPICS IN ARCHITECTURE

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

*The Invention of the Museum as Public Institution in the 18th & 19th Centuries*  
David Brashear, Architectural Historian & Architectural Photographer

MAR 6 The concept of the modern museum was born in the Enlightenment that swept across Europe in the 18th century. The idea of a public museum gained traction in France in the 1770's, and designs by Etienne-Louis Boullée and Jean-Nicholas-Louis Durand paved the way for the remaking of the Louvre as a public monument, under the auspices of Pierre-Francois-Leonard Fontaine and Charles Percier. A short time later, Karl Friedrich Schinkel designed the Altes Museum in Berlin, and together the Louvre and the Altes Museum served as the conceptual and architectural models for many national museums to follow. The development of the idea of the museum will be traced through these two critical works.

*Florence and its Unfinished Facades: A Problem of Renaissance Urbanism*  
Dr. Isabelle Hyman, Professor Emerita, Department of Art New York University

APR 3 Florence has many Medieval and Renaissance buildings of great historical significance that nevertheless exemplify a particular architectural "disorder": their facades were never completed. A distinguished architectural historian has defined it as "a facade complex." This lecture will explore the enigma of the unfinished facade and the failure of the city to come to terms with its own architectural history.

*Monumentality—Architecture for America's Great Collections*  
Dr. Jill Lord, Architectural Historian

MAY 1 Many wealthy Americans, such as James Lenox, Catherine Lorillard Wolfe, and Pierpont Morgan, collected books, art, maps, engraving, furniture and other treasures. These collections subsequently became the foundation for some of the greatest institutions of America: the New York Public Library, the Metropolitan Museum of Art, and the Morgan Library. This lecture will examine these collectors, their collections, and the buildings that were designed for them.

# INSIDE MUSCARELLE

## JOIN THE MUSCARELLE MUSEUM COMMUNITY

If you are not currently a Member please consider joining today.

With world-class exhibitions, a rich program of gallery talks, illuminating tours, and many other activities, the Muscarelle has an impact that reaches far beyond its walls. When you become a member you help to strengthen that impact. As a member, you will enjoy a variety of benefits including: free admission to all exhibitions; invitations to all exhibition openings and events; and the ability to participate in exclusive Museum travel opportunities. Perhaps the most gratifying benefit is knowing you are helping the Muscarelle continue to be a force for cultural enrichment.

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To join by mail make your check payable to ***The College of William & Mary***, with ***Muscarelle Membership*** in the memo field, and mailed to:

**Office of University Development**

Gift Accounting  
P. O. Box 1693  
Williamsburg, VA 23187-8779

To join online visit [www.wm.edu/muscarelle/membership](http://www.wm.edu/muscarelle/membership)

Or stop by and see us anytime.

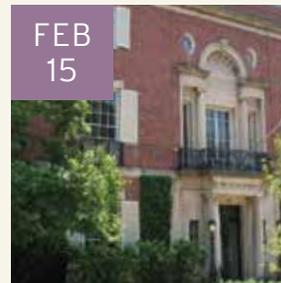
If you have questions or prefer to contribute over the phone, please contact the Membership Office at 757.221.2709 or [bmwatt@wm.edu](mailto:bmwatt@wm.edu).



## members' TRIPS

The Museum cannot always anticipate the popularity of any planned trip, and museums often limit the size of tour groups; therefore, members who wish to take advantage of trip offerings should return their reservation forms as soon as possible to avoid disappointment. Trip information can be found on the Museum website, in the *Monthly@Muscarelle* email, and it will be mailed to those who have submitted the MEMBERS' TRIP PROGRAM information card.

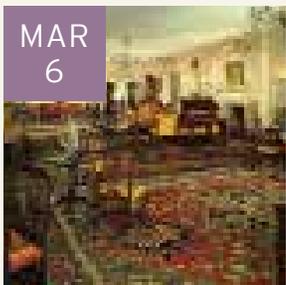
### THE TEXTILE MUSEUM & THE PHILLIPS COLLECTION WASHINGTON, D.C.



In 1925, George Hewitt Myers founded the Textile Museum with a collection of 275 rugs and sixty related textiles. Myers collected actively for the museum until his death in 1957, at which time the collection had grown to encompass the textile arts of Africa, Asia, and Latin America. Today, the Textile Museum is one of the foremost specialized art museums in the world. On February 15 we will be treated to a highlights tour of their extensive collection. That afternoon we will also travel to The Phillips Collection to tour *Snapshot: Painters and Photography, Bonnard to Vuillard*. This exhibition presents insight into the role the 1888 invention of the Kodak camera had on the Post-Impressionist artists. With this new source of inspiration the artists captured their private lives, as well as their public domains, in surprising ways. The exhibition debuts many previously unpublished photographs taken by seven European artists, renowned for their paintings and prints. Approximately 200 photographs and eighty paintings and works on paper by artists including Pierre Bonnard, Félix Vallotton, and Edouard Vuillard will be on display.

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

## THE RENWICK GALLERY & THE DEPARTMENT OF STATE WASHINGTON, D.C.



The November 2, 2011, trip to the Department of State and the Renwick Gallery filled within days after sending out the registration information. The waiting list was long and the people on the list were promised we would offer a repeat of that trip in **March**. The itinerary has been rearranged, but the venues

remain the same. In the morning we will visit the Renwick Gallery for a guided tour of *Something of Splendor: Decorative Arts from the White House*. On display will be over 120 objects including furniture, ceramics, metals, glass, and textiles. Many of these objects have never been seen outside the White House. After a group luncheon at Old Ebbitt Grill, we will travel to the Department of State for a guided tour of the Diplomatic Reception Rooms. These rooms are the greatest mirrors of remarkable, American cultural accomplishments in fine and decorative arts of the eighteenth and nineteenth centuries. Here, visiting Chiefs of State, Heads of Government, Foreign Ministers, as well as other distinguished foreign and American guests are entertained.

## WINTERTHUR, BRANDYWINE VALLEY & PHILADELPHIA MUSEUM WILMINGTON, DE & PHILADELPHIA, PA



A three-day, two-night trip is currently being planned to Wilmington, Delaware for a tour of Winterthur the premier museum of American decorative arts, with an unparalleled collection of nearly 90,000 objects made or used in America between about 1640 and 1860. The collection is displayed in

the magnificent 175-room house, much as it was when the du Pont family lived there. We will also spend a morning in Philadelphia, at the Philadelphia Museum of Art, which will start with a private guided tour of *Van Gogh: Up Close*. The exhibition of over forty paintings created in the last five years of the artist's life will be especially rewarding as we will be admitted to the show prior to the Museum opening to the public. Complete details will be available after February 15.

new STAFF

WE ARE PLEASED TO  
WELCOME SEVERAL  
NEW MEMBERS TO  
OUR STAFF:



**Steve Mount**  
**Major Gifts Officer**

Steve Mount joined The College of William & Mary in May 2010 and holds primary responsibility for the development of a major gifts program at the Museum and identifying potential leadership support of new arts facilities at The College. Mount attended Gettysburg College and the University of Georgia, earning a B.A. in History. He held an archival and collections management internship at the Coastal Georgia Historical Society and served as Assistant Director of the Catawba County Historical Association before becoming a full-time development professional. Prior to joining W&M, Mount was Senior Individual Giving Associate-Principal Gifts at Cornell University and Director of Major Gifts for SUNY Tompkins Cortland Community College. Mount has served on the boards of the Cancer Resource Center of the Finger Lakes, the Alcohol and Drug Council of Tompkins County, and the Trumansburg Central School District Foundation. He is a founding board member and first president of the Association of Fundraising Professionals-Finger Lakes Chapter and served two terms on the Institutional Review Board of Cornell University.



## Jody M. Green

### Registrar's Assistant

Jody Green received her B.A. in Art History from The College of William & Mary in May 2011. During her time at The College, she actively pursued both art historical research and museum work. In the summer of 2010, Jody conducted archival research in Quito, Ecuador, through a QEP/Andrew W. Mellon Foundation grant from The College. Upon her return, she sought further experience in this area by volunteering as the Registrar's intern at the Museum. During this time she also served as a student curator working on many research projects and exhibitions. Upon her graduation from The College, Green served as a Junior Fellow for the Library of Congress in the Motion Picture, Broadcasting and Recorded Sound Division in Culpeper, Virginia, where she worked on a pilot project to migrate content from over 1,000 DVD-R discs submitted to the U.S. Copyright Office to a digital format for preservation purposes. Joining the staff of the Muscarelle in August 2011, Jody works as the Registrar's Assistant organizing and cataloging the photography of the collections in preparation for the online database of the Museum.



## Jaclyn Kuizon

### Education & Media Specialist

Jaclyn Kuizon, from Staten Island, New York, received her B.A. from Purchase College with a major in Socio-Cultural Anthropology and a minor in Visual Arts. In May 2011, she received her Masters in Historical Anthropology from The College of William & Mary. Her thesis focused on the works of five American Indian visual artists, their identity formation, agency, and reinforcement of social hierarchies within the fine/high art market. Since then she has conducted research through the Smithsonian Summer Internship Program focusing on links between nineteenth century plains ledger art and contemporary artists who employ elements of the ledger style. Pursing her Ph.D. at W&M, her dissertation research focuses on historical transformations of clown and trickster figures among Northern Plains and Southwest tribes. Kuizon is also a talented artist focusing mostly on portraits. Her ability of capturing the raw emotion of her subjects is clearly expressed in each mark on canvas and paper. Her skills as an illustrator will certainly be utilized as she joins the Museum as an education and media specialist.

## exhibition ENDOWMENT

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Thank you to all of the donors to the Exhibition Endowment and \$25,000 challenge grant who helped us reach our \$1,000,000 goal! Started in 2005 after the Museum had 90% of its budget cut from The College of William & Mary, the purpose of the Exhibition Endowment is to ensure the Museum has funding to provide world-class international and national exhibitions. Funds from the Exhibition Endowment have been used to host some of our most memorable exhibitions including: works from the Medici Collections; landscape paintings from the Uffizi Gallery in Florence; a major Wyeth show; Old Masters from the Dulwich Picture Gallery in London; rare drawings by the great master Michelangelo from the Casa Bounarroti in Florence; Andy Warhol silkscreens and Polaroids; and the Impressionists.

**\$100,000 +**

Muscarella Museum of Art Board of Directors  
Carroll & Patty Owens

**\$50,001 - \$99,000**

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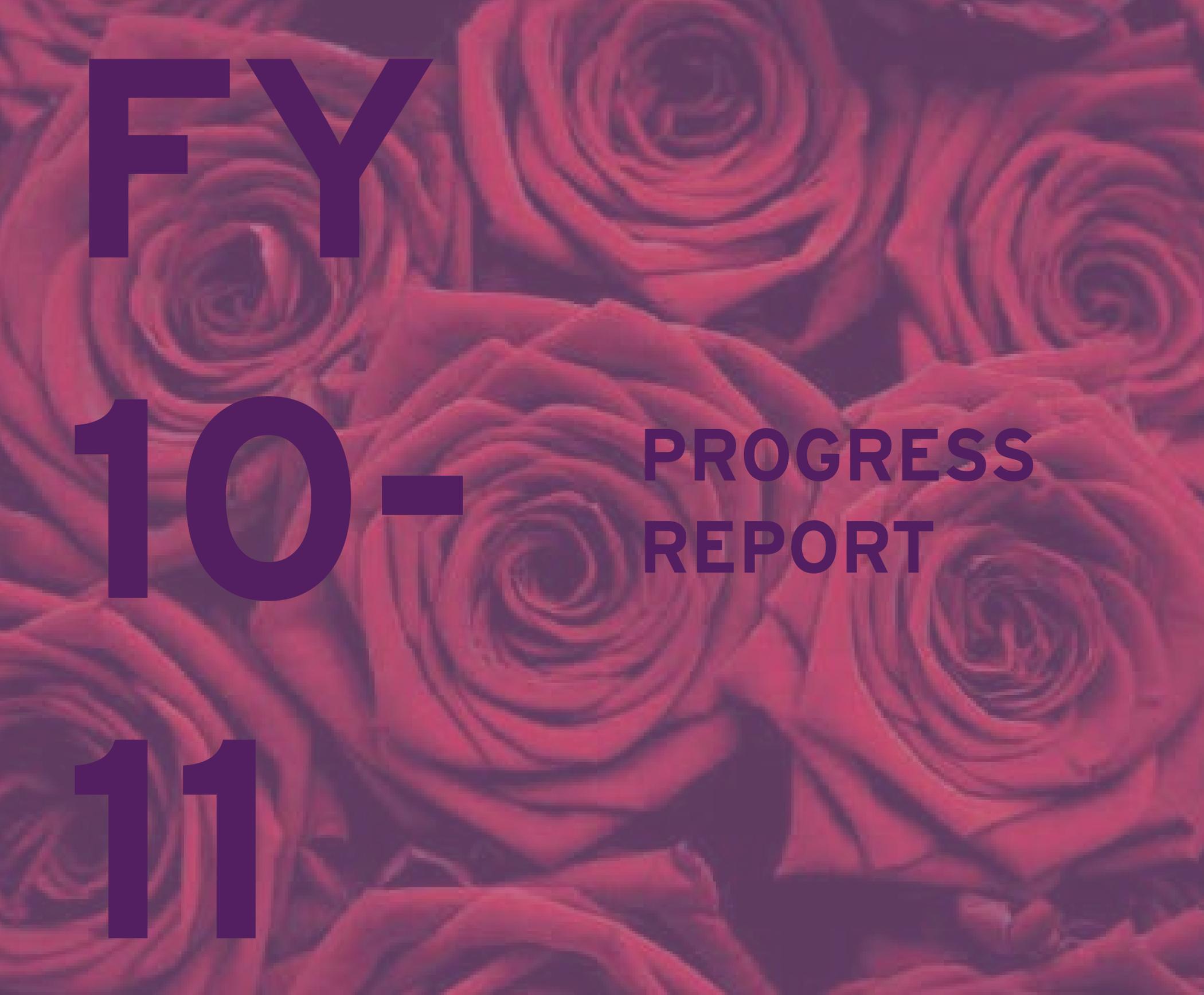
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Eleanore M. Jacobson (in memory of Bruce Boehm)  
Eleanore M. Jacobson (in memory of Ruth Pelcher)  
Ronald E. Jacobson (in memory of Bruce Boehm)  
Ronald E. Jacobson (in memory of Ruth Pelcher)  
Alison H. Jesse (in memory of Marian Lund)  
Margery B. Jones (in memory of Robert E. Sullivan)  
Harry & Jean Kane  
Janet Kosidlak  
Jeanne Sheridan Kimmamon  
(in memory of Robert E. Sullivan)  
Sophie Lee  
Elizabeth Baer Lewis  
Ken & Judi Lownes  
Ann C. Madonia (in memory of John McIntyre)  
John & Joyce McKnight  
B. Voss Neal  
Capt. James P. Nickols  
Mr. & Mrs. Terry T. O'Connor  
Samuel A. Ozeck  
Michael J. Pastovic  
Sally & Harry Pearce  
Prince George Art & Frame  
(in memory of John McIntyre)  
James & Rosemary Prosser  
Michael Reese  
John J. Robinson  
Laurie Caswell Rosenberg  
Walter & Marilyn Schmid  
Carol Wallace Sherman  
Ann Symroski (in memory of Robert E. Sullivan)  
Caroline Brackenridge Talbot  
Ruth Weimer Tillar  
Anne Walker (in memory of Robert E. Sullivan)  
Harry E. Walker (in memory of Robert E. Sullivan)  
Susan Warner  
Michael & Karen Weinberger  
Virginia Forwood Pate Wetter  
James & Marie White  
Roxie White  
Ann B. Williamson (in memory of Robert E. Sullivan)  
Ann B. Williamson (in memory of Emily Sullivan)  
Charles Williamson (in memory of Robert E. Sullivan)  
Charles Williamson (in memory of Emily Sullivan)  
Kenneth & Sally Wolfe

The background of the entire page is a dense, repeating pattern of pink roses. The roses are in various stages of bloom, with some showing more defined petals and others appearing as soft, blurred shapes. The color is a consistent, muted pink.

**FY**

**10 -**

**PROGRESS  
REPORT**

**11**

# our STORY



This past year we have seen the overwhelming growth of the collection and its continuing digitization, ensuring preservation of knowledge for countless future generations. Through our strive for excellence, we have produced a steady stream of paramount exhibitions including *Envelopes*, an experimental architecture exhibition, and *IMPACT: Expression in Abstraction*, a vibrant display of expressionist work set in an abstract framework featuring the artistic strokes of Gene Davis, Nissan Engle, Michael Goldberg, Hans Hoffman, and others. Additionally, through the *New Acquisitions* exhibition, in which we showcased a few of the 600 treasures donated to the Museum over the last five years, we have captivated and educated a wide range of audience members who

raise their expectations and artistic appetites ever higher, which we proudly seek to meet, engage, and surpass. Exquisite works by Rembrandt, Picasso, Dürer, and more within the collection allow us to exhibit the wealth of fine arts like no other small college museum ever could. The expansion of the Muscarelle speaks volumes; however, one has only to look and delight in the experience, and this is the simplicity yet brilliance of art. Through our successful programs, captivating lectures, and interactive community events, we educate and continue to inspire, enchant, and showcase the creative wealth new generations bring forth.

A handwritten signature in black ink that reads "Terry Thompson". The signature is written in a cursive, flowing style.

Terry Thompson, Chair  
Board of Directors

# MEDIA IMPRESSIONS

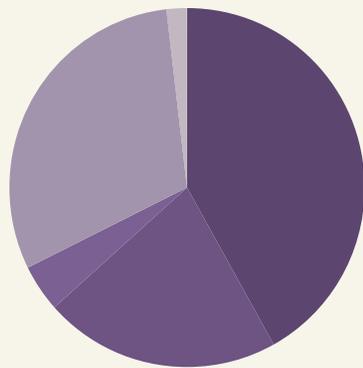


With over 850 million media impressions, the Museum earned \$5 million in publicity directly resulting from masterful exhibitions. A contributing factors was continued support from our regional media partners such as Virginia Gazette, The Daily Press, and npr.org . We've also had an explosion of social media.

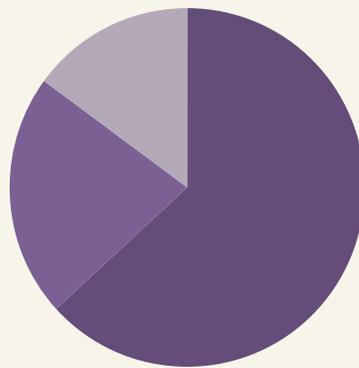
Media impressions are calculated by the number of people who potentially read an article, watch a news report, or glimpse an ad. Each time the Museum is mentioned in the media, the potential audience is calculated extending our reach to a larger population on whom we may impact. Most of these media impressions are independently earned mentions, contributing in a colossal way to the public image of the Museum. The exponential growth of the Museum in the public eye sheds a favorable light on The College of William & Mary as well, increasing a shared prestige, which both institutions may proudly carry.

# FINANCIAL DISTRIBUTION

Museum members continue to be our most loyal supporters alongside The College. Support from patrons and community outreach fundraisers exponentially increased due to our inaugural wine auction. Donors have been more generous in their gift contributions as we continue to expand collections, exhibitions and programs.



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



- Labor
- Operation
- Acquisitions & Mission Driven

## DONORS

Major Benefactors	2
Muscarelle Circle	5
Lamberson Circle	11
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Patron	35
Supporter	35
Contributor	76
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Affiliate	351
University	100

# ATTENDANCE

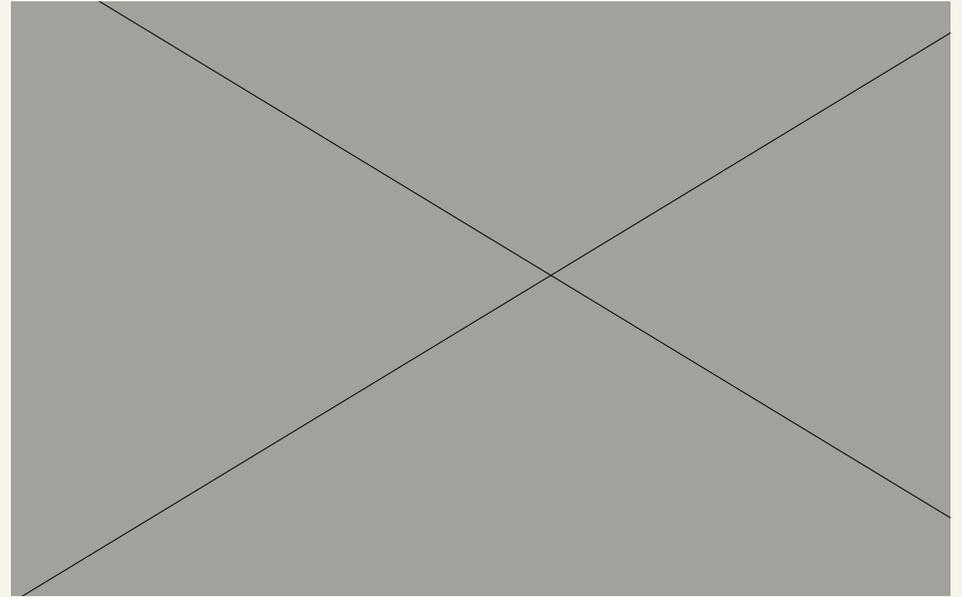
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Throughout FY11 the Museum proactively facilitated events for the Williamsburg and Hampton Roads communities. Community events made up the largest portion of attendance. Our collaboration with The College and fellow scholastic institutions generated significant attendance.

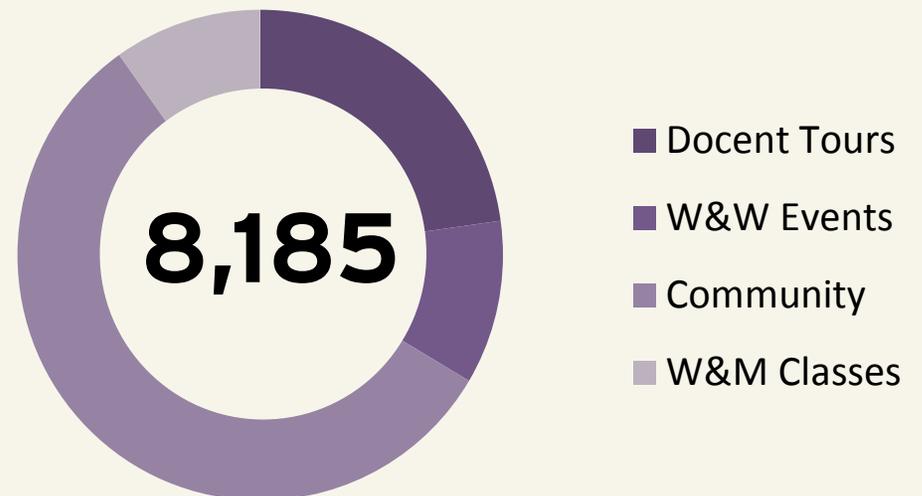
Attendance spiked during exhibition openings in October and April. Rising attendance levels reflects the increasingly educational and qualitative programming that we continue to aspire to and produce.

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## TOTAL ATTENDANCE



## EVENT ATTENDANCE



# EXHIBITIONS

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While we welcomed two internationally acclaimed exhibitions, most of our exhibitions this past year were focused inward, celebrating the Museum collection and College colleagues. Several exhibitions allowed student curators to work diligently on the permanent collection of the Museum, contributing to the scholarly work in the Museum, and illustrating how the museum is a laboratory. *About Face* brought a fresh perspective to the Museum collection with the insights of our new curator Dr. John T. Spike. Finally, we closed the year with a retrospective of one of our esteemed colleagues Marlene Jack, a ceramics professor at William & Mary for over thirty years.

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*Marlene Jack: Retrospective and Retirement*  
April 15, 2011—June 19, 2011

*Curators at Work: 16 Memorandum on the Collection*  
April 15—June 19, 2011

4th Annual Developing World Gallery  
April 2—April 30, 2011

*The Berlin Wall: Photographs for the Twentieth-Anniversary*  
February 4—April 3, 2011

*About Face: Reinstallation of the Permanent Collection*  
February 4—August 11, 2011

*Rembrandt, Durer, Picasso and Others: New Acquisitions 2005-2010*  
November 5, 2010—January 2, 2011

*Envelopes: Architect's Unfinished Experiments with Building "Skins"*  
September 17—October 24, 2010

*Impact: Expressions in Abstraction*  
August 2, 2010—January 2, 2011

# PUBLICATIONS

*Caravaggio: Still Life With Fruit on a Stone Ledge*  
*Papers of the Muscarelle Museum of Art Vol. I*  
Contributors: Aaron H. De Groft, Allen J. Grieco, Jules Janick,  
Adrienne von Lates, John T. Spike, John L. Varriano

*The Tsar's Cabinet:*  
*Two Hundred Years of Russian Decorative Arts Under the Romanovs*  
Contributors: Aaron H. De Groft, David Furchgott, Anne Odom

*Marlene Jack: A Journey in Clay, 1974-2011*  
Contributors: Marlene Jack, Deborah McLeod, Jeff Oestreich

# LOANS

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We are thankful for the continuing generosity of our ongoing lenders. These ongoing loans significantly enrich the Museum permanent collection and allow William & Mary students and visitors to have a more meaningful experience. We look forward to over forty additional works from the Francesco and Oletta Lauro collection adorning the upstairs gallery in the future.

Numerous loans supported our eclectic exhibition schedule. Artists from around the world lent works for both the *Envelopes* and Berlin Wall photography exhibitions, while countless friends of the Museum lent works for Marlene Jack's retrospective. These generous loans enabled the Museum to explore experimental architecture, life immediately following the fall of the Berlin Wall, and how ceramics can be functional and beautiful.

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## 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

## Traveling Exhibitions

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

College of Earth and Mineral Sciences' Museum and Art Gallery, Penn State, University Park, PA | Venue dates, February 20 - September 26, 2010

National Science Foundation, Alexandria, VA | Venue dates, April 1 - August 31, 2011

## Museum Collection Outgoing Loans

Nelson Shanks, *Portrait of Margaret, The Lady Thatcher*, 1999, Oil on canvas, on loan for the exhibition *Nelson Shanks in Russia*, organized by the Foundation for International Arts and Education, held at the Russian Museum, St. Petersburg | Venue dates, June 2 - July 18, 2011

## Incoming Loans for Exhibitions Organized by the Muscarelle Museum of Art

*Envelopes: Architect's Unfinished Experiments with Building  
"Skins"*

September 17–October 24, 2010

Lenders: Pratt Manhattan Gallery (Christopher Hight), HouMinn Practice (Blair Satterfield and Marc Swackhamer), Indie Architecture (Paul Anderson), Weathers (Sean Lally), Michael U. Hensel and Defne Sunguroğlu Hensel, MEC Design (Mary Ellen Carroll), Philippe Rahm, Servo (Marcelyn Gow, Ulrika Karlsson, and Chris Perry), and Italcementi Group

*The Berlin Wall: Photographs for the Twentieth-Anniversary*

February 4–April 3, 2011

Lender: Bettina Flitner

*Marlene Jack: A Journey in Clay 1974-2011*

April 15, 2011–June 19, 2011

Lenders: Marlene Jack, Henry and Shirley Aceto, Philip Burcher, Miles and Marcial Chappell, Susan Donaldson, Douglas Glick, Clyde Haulman and Fredrika J. Teute, Tom Heacox, Martha Houle and Gene Spencer, Bob Leek and Deanna Rote, Nicole and William Santiago, Sentara Williamsburg Regional Medical Center, Mary M. Voigt, and Barbara Watkinson and Hans von Baeyer

# ACQUISITIONS

We are indebted to the individual supporters who generously donate treasures from their prized collections to be enjoyed by Museum visitors. At the Muscarelle we feel privileged to provide a venue for these works, which in turn allow us to stretch our boundaries when framing works of creative genius and tailoring spaces and events. As the ambition to diversify and expand the arts available to students, members, and guests grows within The College, the Muscarelle continues to accept gifts that enrich the collection. We remain steady in our goal of solidifying the symbiotic relationship between artistic awareness and shared knowledge in the form of brilliant exhibitions.

Susan Alyson

American Abstract Artists, New York

American Academy of Arts and Letters, New York

David Brashear

Gene A. and Mary A. Burns Bequest

Joseph C. French, Jr.

Rene A. Henry

Family of Edwin C. and Helen O. Kellam

Ralph and Doris Piper Lamberson Memorial Endowment Fund

David Libertson

Phyllis Rosenzweig

J. Barnett Shepherd

Mary Sacco

Patricia R. Van Zandt

Nicholas A. and Bonnie L. Vrettos

Christian Vinyard

Alan Wallach

Charles M. Young

A detailed listing of all acquisitions is available in our online annual report at [www.wm.edu/muscarelle/annualreport](http://www.wm.edu/muscarelle/annualreport).

2010.025  
MELLAN, CLAUDE  
*Le Sainte Face (Veronica's Veil)*, 1649  
Engraving  
Purchase, Ralph and Doris Piper Lamberson  
Memorial Endowment Fund

2010.026  
Attributed to GUÉRIN, JEAN-BAPTISTE  
PAULIN  
*L'arrestation de Charlotte Corday (The Arrest  
of Charlotte Corday)*, 1810 - 1830  
Oil on canvas  
Gift of Patricia R. Van Zandt

2010.027  
DÜRER, ALBRECHT  
*The Sudarium Displayed by Two Angels*, 1513  
Engraving, Meder (b)  
Purchase, Acquired with funds from the Gene  
A. and Mary A. Burns Bequest

2010.028  
CARRACCI, ANNIBALE  
*The Madonna of the Swallow*, 1587  
Engraving printed with tone on laid paper  
Purchase, Acquired with funds from the Gene  
A. and Mary A. Burns Bequest

2010.029  
RICHTER, GERHARD  
*Mao*, 1968  
Color colotype on light-weight, ivory wove  
paper, edition of 478  
Purchase, Acquired with funds from the Gene  
A. and Mary A. Burns Bequest

2010.030  
CHAMBERLAIN, SAMUEL  
*Harkness Memorial Tower*, 1933 - 1934  
Drypoint  
Gift of Christian Vinyard

2010.031  
CHAMBERLAIN, SAMUEL  
*The Sunlit Tower, Colmar*, 1928  
Drypoint  
Gift of Christian Vinyard

2010.032  
CHAMBERLAIN, SAMUEL  
*Davenport College*, 1934  
Drypoint  
Gift of Christian Vinyard

2010.033  
CHAMBERLAIN, SAMUEL  
*Pierson College*, 1934  
Drypoint  
Gift of Christian Vinyard

2010.034  
HOCKNEY, DAVID  
*The Atelier March 17th 2009*, 2009  
Inkjet print on paper, 13/30  
Purchase, Acquired with funds from the Gene  
A. and Mary A. Burns Bequest

2010.035  
GIORDANO, LUCA  
*The Three Maries at the Tomb*, Mid-17th Century  
Oil on canvas  
Purchase, Acquired with funds from the Gene  
A. and Mary A. Burns Bequest

2010.036  
MAJUMDAR, SANGRAM  
*Home*, 2008  
Oil on linen  
Gift of the American Academy of Arts and  
Letters, New York; Hassam, Speicher, Betts and  
Symons Funds, 2010

2010.037  
STUART, GILBERT  
*Portrait of Robert Shaw of Terenure* [1774 -  
1849], 1787 - 1792  
Gift of Edwin C. and Helen O. Kellam and Family

2010.038  
WILLIAMS, KEITH SHAW  
*Still-life*, 1938  
Gift of Edwin C. and Helen O. Kellam and Family

2010.039  
MEYER, HENRY after SIR THOMAS LAWRENCE  
[1769 - 1830]  
*Benjamin West*, 1813  
Stipple engraving on paper  
Gift of Nicholas A. and Bonnie L. Vrettos

2010.040  
MEYER, HENRY after MOSES HAUGHTON THE  
YOUNGER [1773 - 1849] after SIR JOSHUA  
REYNOLDS [1723 - 1792]  
*Sir Joshua Reynolds*, 1809  
Stipple engraving on paper  
Gift of Nicholas A. and Bonnie L. Vrettos

2010.041  
WALMSLEY, WILLIAM AUBREY  
*Print Black Ink*, 1964  
Lithograph, 7/7  
Gift of Mary Sacco

2010.042  
WALMSLEY, WILLIAM AUBREY  
*Stecker's Ol' Man*, 1963  
Lithograph, 31/35  
Gift of Mary Sacco

2010.043  
WALMSLEY, WILLIAM AUBREY  
*Ding Dong Daddy Ascending*, 1973  
Color lithograph, 1/14  
Gift of Mary Sacco

2010.044 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Fifteen Foods</i> , 1972 Color lithograph, 14/15 Gift of Mary Sacco	2010.051 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy If Eye Were a Fly</i> , 1990-1991 Color lithograph, 14/14 Gift of Mary Sacco	2010.058 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy I'll Have to Think a Day or Two</i> , 1992 Color lithograph, 5/14 Gift of Mary Sacco
2010.045 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy #13 Ever Ever</i> , 1960s Color lithograph, 13/15 Gift of Mary Sacco	2010.052 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Meat Bye Products</i> , 1976 Color lithograph, 14/14 Gift of Mary Sacco	2010.059 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Grande Y Jugosa</i> , 1982 Color lithograph, 9/14 Gift of Mary Sacco
2010.046 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy # 7-11</i> , Late-1960s Color lithograph, 9/15 Gift of Mary Sacco	2010.053 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Kiss and Tell</i> , 1988 Color lithograph, 12/14 Gift of Mary Sacco	2010.060 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Oh Me</i> , 1980 Color lithograph, 13/14 Gift of Mary Sacco
2010.047 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Death By Art</i> , 1987 Color lithograph, 6/14 Gift of Mary Sacco	2010.054 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Art for Dummies</i> , 1997 Color lithograph, 14/14 Gift of Mary Sacco	2010.061 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Death of Art Jessie #1</i> , 1991 Color lithograph, 3/14 Gift of Mary Sacco
2010.048 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy No Fault Art</i> , 1978 Color lithograph, 11/14 Gift of Mary Sacco	2010.055 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Your Mother Wears Boxer Shorts (U Cannot Escape)</i> , 1994 Color lithograph, 14/14 Gift of Mary Sacco	2010.062 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Hotlanta</i> , 1996 Color lithograph, 21/40 Gift of Mary Sacco
2010.049 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Shampoo</i> , 1979 Color lithograph, 12/14 Gift of Mary Sacco	2010.056 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy It's to be Expected</i> , 1992 Color lithograph, 15/15 Gift of Mary Sacco	2010.063 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Burned Out in the Swamp</i> , 1997 Color lithograph, 14/14 Gift of Mary Sacco
2010.050 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy In 9x2 Pox Pitstop</i> , 1992 Color lithograph, 13/14 Gift of Mary Sacco	2010.057 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy In Orbit-Also Stamps #0</i> , 1970s Color lithograph, 10/13 Gift of Mary Sacco	2010.064 WALMSLEY, WILLIAM AUBREY <i>Ding Dong Daddy Messy Jessie #2</i> , 1992 Color lithograph, 13/14 Gift of Mary Sacco

2010.065  
WALMSLEY, WILLIAM AUBREY  
*Ding Dong Daddy Art Overdose*, 1995  
Color lithograph, 9/9  
Gift of Mary Sacco

2010.066  
WALMSLEY, WILLIAM AUBREY  
*Ding Dong Daddy Ol' Crap Game and Whew*, 1974  
Color lithograph, 8/14  
Gift of Mary Sacco

2010.067  
KUNIYOSHI  
*Soga Goro Tokimune Attacking the Camp at Yoritomo*, c. 1842  
Woodblock print  
Gift of David Libertson

2010.068  
KUNIYOSHI  
*Soga Goro Tokimune Attacking the Camp at Yoritomo in Rain*, c. 1842  
Woodblock print  
Gift of David Libertson

2010.069  
KUNIYOSHI  
*Ashikaga Takauji Measuring the Battle*, 1852  
Woodblock print  
Gift of David Libertson

2010.070  
KUNIYOSHI  
*The Great Battle of Hyogo*, c. 1850  
Woodblock print  
Gift of David Libertson

2010.071  
KUNIYOSHI  
*Yoritomo Releasing 1000 Cranes at a Buddhist Ceremony*, c. 1842  
Woodblock print  
Gift of David Libertson

2010.072  
KUNIYOSHI  
*Asahina Saburo Yoshihide*, c. 1842  
Woodblock print  
Gift of David Libertson

2010.073  
PRINCE, STEVE  
*Pop, Pop, Pop*, 2004  
Linoleum print, 6/10  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.074  
PRINCE, STEVE  
*All in Due Season: Laid in the Tomb*, 2007  
Linoleum print, artist's proof  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.075  
PRINCE, STEVE  
*Communal Funeral Womb*, 2010  
Linoleum print, artist's proof  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.076  
PRINCE, STEVE  
*In the Line of Fire: Norfolk 17*, 2004  
Linoleum print, 4/10  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2010.077  
PORTER, ELIOT  
*Juniper Tree*, August 1958  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.078  
PORTER, ELIOT  
*Aspens by Lake*, September 1959  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.079  
PORTER, ELIOT  
*Birch Trees on Cliff*, September 1963  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.080  
PORTER, ELIOT  
*Red Tree Near Cades Cove*, October 1969  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.081  
PORTER, ELIOT  
*Dogwood and Oak Trees*, April 1968  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.082  
PORTER, ELIOT  
*Redbud and Tulip Poplar*, April 1968  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.083  
PORTER, ELIOT  
*Poplars With Lichens*, June 1968  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.084  
PORTER, ELIOT  
*Old Cottonwood Tree*, April 1963  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.085  
PORTER, ELIOT  
*Dry Cypress Swamp*, February 1974  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2010.086  
PORTER, ELIOT  
*White Aspens and Hillside*, May 1975  
Dye transfer print, 19/25  
Gift of Joseph C. French, Jr.

2011.001  
DINE, JAMES  
*Nancy Outside in July IV*, 1978  
Intaglio and hand-coloring, 11/15  
Gift of Susan Alyson and Charles M. Young

2011.002  
DINE, JAMES  
*Piranesi's 24 Colored Marks*, 1974 - 1976  
Etching and hand-coloring, 11/30  
Purchase, Acquired with funds from the Gene A. and Mary A. Burns Bequest

2011.003  
SULLY, THOMAS  
*Portrait of Reverend Francis Prioleau Lee (1810 - 1847)*, 1848  
Oil on canvas  
Gift of Barnett Shepherd in memory of Lelia Lee Roberts

2011.004  
SULLY, THOMAS  
*Portrait of Sarah Ann Cooper Lee*, 1848  
Oil on canvas  
Gift of Barnett Shepherd in memory of Lelia Lee Roberts

2011.005  
PICASSO, PABLO  
*Tauromachy scene bowl*, 1953  
White clay and slip with brown, black and yellow glazes, 32/150  
Gift of Rene A. Henry, W&M '54

2011.006  
BRASHEAR, DAVID  
*Alcoa FHLB Intersection*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.007  
BRASHEAR, DAVID  
*Alcoa Riverfront I*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.008  
BRASHEAR, DAVID  
*Alcoa Riverfront II*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.009  
BRASHEAR, DAVID  
*Alcoa Riverfront IV*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.010  
BRASHEAR, DAVID  
*Aluminum*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.011  
BRASHEAR, DAVID  
*Apartments 1*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.012  
BRASHEAR, DAVID  
*Beekman 1*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.013  
BRASHEAR, DAVID  
*Beekman 7*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.014  
BRASHEAR, DAVID  
*Blue Square*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.015  
BRASHEAR, DAVID  
*Columbia 2*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.016  
BRASHEAR, DAVID  
*Earth Tones I*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.017  
BRASHEAR, DAVID  
*Eleven Times*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.018  
BRASHEAR, DAVID  
*FHLB I*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.019  
BRASHEAR, DAVID  
*Gateway 1*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.020  
BRASHEAR, DAVID  
*Gateway 2*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.021  
BRASHEAR, DAVID  
*Gateway Center 4 I*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.022  
BRASHEAR, DAVID  
*Gateway Center 4 II*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.023  
BRASHEAR, DAVID  
*Gateway Sunlit 4*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.024  
BRASHEAR, DAVID  
*Gateway Sunlit 5*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.025  
BRASHEAR, DAVID  
*Glass Skin 2*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.026  
BRASHEAR, DAVID  
*Grand Central 4*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.027  
BRASHEAR, DAVID  
*Grand Central 6*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.028  
BRASHEAR, DAVID  
*Grey Shadow*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.029  
BRASHEAR, DAVID  
*Hilton I*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.030  
BRASHEAR, DAVID  
*IAC 8*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.031  
BRASHEAR, DAVID  
*IBM*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.032  
BRASHEAR, DAVID  
*Igloo*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.033  
BRASHEAR, DAVID  
*Let's Go Pens*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.034  
BRASHEAR, DAVID  
*Meat Packing 10*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.035  
BRASHEAR, DAVID  
*Mellon 1*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.036  
BRASHEAR, DAVID  
*One Oliver 3*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.037  
BRASHEAR, DAVID  
*Oxford*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.038  
BRASHEAR, DAVID  
*Park and 57th I*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.039  
BRASHEAR, DAVID  
*Park and 57th II*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.040  
BRASHEAR, DAVID  
*Park Avenue South I*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.041  
BRASHEAR, DAVID  
*Park Avenue South II*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.042  
BRASHEAR, DAVID  
*PNC I*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.043  
BRASHEAR, DAVID  
*Port Authority I*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.044  
BRASHEAR, DAVID  
*PPG I*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.045  
BRASHEAR, DAVID  
*PPG 5*, 2008  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.046  
BRASHEAR, DAVID  
*Radian 1*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.047  
BRASHEAR, DAVID  
*Radian 2*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.048  
BRASHEAR, DAVID  
*Seven 3*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.049  
BRASHEAR, DAVID  
*US Steel 9*, 2010  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.050  
BRASHEAR, DAVID  
*Westin 2*, 2009  
Digital photograph on Kodak Endura paper  
Gift of the artist

2011.051  
ADAMS, ALICE  
*Screen, 10*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.052  
ANUSZKIEWICZ, RICHARD  
*CONCENTRIC II*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.053  
BARNET, WILL  
*DuluTh*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.054  
BOOTHE, POWER  
*Gait*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.055  
BORETZ, NAOMI  
*Trifolium*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.056  
BROWN, MARVIN  
*THE WELL HOUSE*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.057  
BUSHNELL, KENNETH  
*E.D.C.: Untitled*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.058  
COHEN, JEAN  
*Up-Down, 9/22*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.059  
ECKSTEIN, RUTH  
*Slospeed XXX*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.060  
EVERTZ, GABRIELE  
*HERALDIC TINCTURES*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.061  
GILBERT, HELEN  
*Untitled, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.062  
GOODYEAR, JOHN  
*This Page, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.063  
GROSS, JAMES  
*Forms in Space, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.064  
HEALD, PAUL  
*Multilift, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.065  
HILL, CLINTON  
*Across, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.066  
JACKSON, WARD  
*Transverse, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.067  
JUSZCZYK, JAMES  
*Prime Inclusion, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.068  
KELLER, MARTHE  
*R. Slippy, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.069  
LASSAW, IBRAM  
*Maze, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.070  
LOGEMANN, JANE  
*Letter - Hebrew - 1997, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.071  
LONGO, VINCENT  
*Untitled, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.072  
MANN, KATINKA  
*Untitled, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.073  
MANter, NANCY  
*Transmission, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.074  
MEADMORE, CLEMENT  
*Two Identical Units Joined Eight Ways, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.075  
MURATA, HIROSHI  
*Behind The door, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.076  
OBERING, MARY  
*Positions, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.077  
POZZI, LUCIO  
*The Grass Maze, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.078  
PRICE, JOAN WEBSTER  
*TO MARS AND BEYOND, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.079  
RABINOVICH, RAQUEL  
*State of Gray, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.080  
RABKIN, LEO  
*WoRds ON Edge, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.081  
RIESE, BEATRICE  
*Rimac, 1997*  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.082  
ROSER, CE  
*Millennium Momen*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.083  
ROUSSEAU, IRENE  
CRESCENDO, 1997  
*Lithograph on Somerset Velvet paper*, 96/100  
Gift of the American Abstract Artists

2011.084  
SCHWERIN VON KROSIGK, WILFRIED GRAF  
*Untitled*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.085  
SEAWRIGHT, JAMES  
*Wichita*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.086  
SILVERSTEIN, LOUIS  
*Black Square Reflection*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.087  
SLOBODKINA, ESPHYR  
*Boat Building*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.088  
STROUD, PETER  
*Sans*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.089  
WELLS, MALCOLM  
*Sound PM*, 1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.090  
WESTFALL, STEPHEN  
*Untitled*, 10/1997  
Lithograph on Somerset Velvet paper, 96/100  
Gift of the American Abstract Artists

2011.091  
HOUBRAKEN, JACOBUS after SIR GODFREY  
KNELLER [1646 - 1723]  
*Duke of Gloucester*, 1745  
Engraving  
Gift of Christian Vinyard

2011.092  
CHAMBERLAIN, SAMUEL  
*The Public Gaol, Williamsburg*, 1938  
Drypoint, 49/100  
Gift of Christian Vinyard

2011.093  
CHAMBERLAIN, SAMUEL  
*Bruton Parish Church, Williamsburg*, 1938  
Drypoint on Rives BFK paper, state II  
Gift of Christian Vinyard

2011.094  
CHAMBERLAIN, SAMUEL  
*Noon in Noyers*, 1936  
Drypoint, 13/100  
Gift of Christian Vinyard

2011.095  
CHAMBERLAIN, SAMUEL  
*La Charite-Sur-Loire*, 1930  
Drypoint, 48/100  
Gift of Christian Vinyard

2011.096  
MORAN, THOMAS  
*In the Newark Meadows*, 1879  
Etching  
Gift of Christian Vinyard

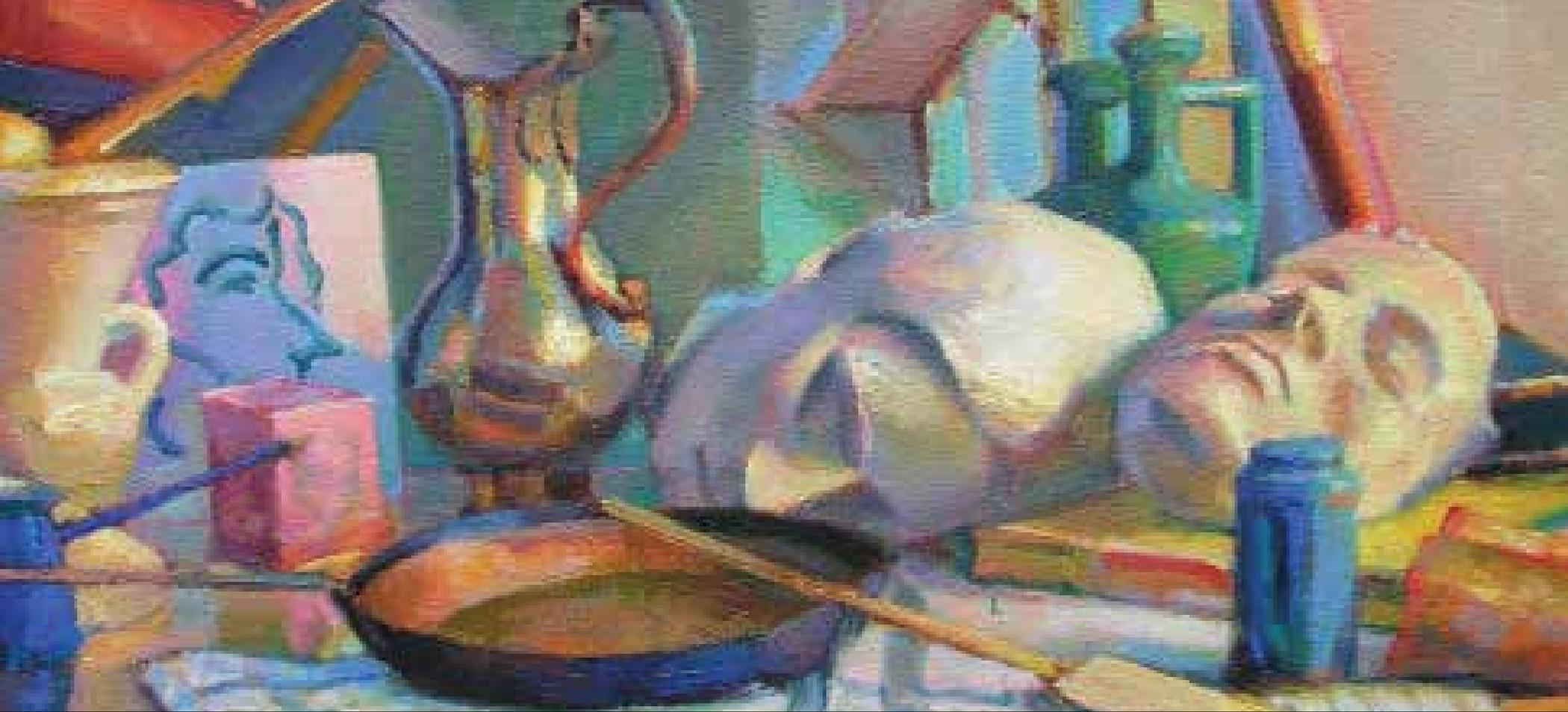
2011.097  
MORAN, MARY NIMMO  
*Solitude*, 1880  
Etching  
Gift of Christian Vinyard

2011.098  
CHEFFETZ, ASA  
*Reflection in Crystal*, 1946  
Wood engraving [inside the Woodcut Society,  
Alexandria folder]  
Gift of Christian Vinyard

2011.099  
GIBBINGS, ROBERT  
*The Lost Anchor*, 1936  
Wood engraving [inside The Woodcut Society,  
Alexandria folder]  
Gift of Christian Vinyard

2011.100  
LANDACRE, PAUL  
*Some Ingredients*, 1953 - 1954  
Wood engraving [inside The Woodcut Society,  
New York folder]  
Gift of Christian Vinyard

2011.101  
FEINSTEIN, ROCHELLE  
*White Lines*, Late 1980s-early 1990s  
Oil on canvas  
Gift of Alan Wallach and Phyllis Rosenzweig



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