

An impressionistic painting of a building with a bridge. The style is characterized by visible brushstrokes and a muted color palette of browns, greys, and greens. The building has a prominent gabled roof and a bridge structure extending across the middle ground. The foreground is a textured, grassy area.

**MUSCA-  
RELLE  
MUSEUM  
OF ART**

at The College of William & Mary

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WINTER/SPRING

**19**

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FOND FAREWELL TO  
AARON DE GROFT

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MUSCARELLE  
ON THE MOVE

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WELCOME TO  
STEVE PRINCE

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100 YEARS  
OF WOMEN

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VIRTUAL  
MUSCARELLE



# THE MUSCARELLE MUSEUM OF ART FOUNDATION

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David Brashear

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Adriano Marinazzo

### ASSISTANT CURATOR & COORDINATOR

Lauren Greene

## MUSEUM EDUCATION & OUTREACH

### DIRECTOR OF ENGAGEMENT &

### DISTINGUISHED ARTIST IN RESIDENCE

Steve Prince

## COLLECTIONS & EXHIBITIONS MANAGEMENT

### HEAD OF COLLECTIONS & EXHIBITIONS

Melissa Parris

### ASSOCIATE REGISTRAR

Laura Fogarty

### FACILITIES & EXHIBITIONS MANAGER

Kevin Gilliam

#### FRONT COVER:

GUSTAVE LOISEAU

French, 1865 - 1935

*La Neige, Pontoise*, detail, 1914

Oil on canvas

Acquired with funds from the Board of Visitors Muscarelle

Museum of Art Endowment

2018.002

#### THIS PAGE:

*Apollo*, 2004 in *Fred Eversley, 50 Years an Artist:*

*Light & Space & Energy* exhibition

#### BACK COVER:

LOUIS VALTAT

French, 1869 - 1952

*Landscape (Paysage)*, detail, c. 1898

Oil on canvas

Acquired with funds from the Board of Visitors

Muscarelle Museum of Art Endowment

2018.004

#### NEXT PAGE:

#### LEFT COLUMN:

Photos by Andrew Uhrig (W&M '20)

#### BOTTOM RIGHT:

DANTE GABRIEL ROSSETTI

English, 1828 - 1882

*Mnemosyne*, c. 1878 - 1881

Graphite on paper

Gift of Sheila (W&M '78) and

Terry Meyers (Chancellor Professor of English, Emeritus)

2018.014

#### JULIA MARGARET CAMERON

English, 1815 - 1879

*A Study of the Cenci*, 1870

Albumen print (adhered to a laid and chain paper support)

Gift of Joseph C. French, Jr.

2017.120

#### CAROLE A. FEUERMAN

American, b. 1945

Right: *Miniature Diver*, 2013

Bronze and gold leaf with marble base

Left: *Miniature Diver* maquette, 2013

Plaster with marble base

© Carole Feuerman

Acquired with funds from the Board of Visitors

Muscarelle Museum of Art Endowment

2013.043, 2013.044

## APRIL 5 - MAY 31, 2019 MUSEUM HOURS

Saturday - Monday | Closed

Tuesday - Friday | 10:00 AM - 5:00 PM

### SPECIAL ADDITIONAL HOURS

Saturday, May 4 | 12:00 - 4:00 PM

Sunday, May 5 | 12:00 - 4:00 PM

Saturday, May 11 | 12:00 - 4:00 PM

Sunday, May 12 | 12:00 - 4:00 PM

Monday, May 13 | 10:00 AM - 5:00 PM

### MEMBERS ONLY EXHIBITION HOURS

Thursday | 5:00 - 7:00 PM

Closed on most national holidays

## ADMISSION

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

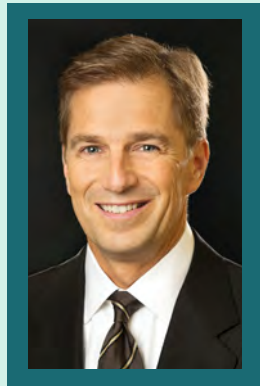
Admission: \$5

For more information, including changes to hours, please  
visit our website, [muscarelle.org](http://muscarelle.org), or call 757.221.2700.

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## LETTER FROM THE INTERIM DIRECTOR

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### Dear Friends of the Muscarelle,

As we enter the new year, there is, as always, the hope that spring is just around the corner. And, as is often the case with spring, change is in the air.

Aaron De Groft, our esteemed Director, decided in late 2018 to step away from Museum activities. His leadership over the past thirteen years brought unprecedented opportunities to the Muscarelle community, and the Museum advanced in ways that were almost unimaginable. We held major exhibitions that covered Italian legends, such as *Michelangelo: Anatomy as Architecture, Drawings by the Master* in 2010, *Michelangelo: Sacred and Profane - Masterpiece Drawings from the Casa Buonarroti* in 2013, *Leonardo Da Vinci and the Idea of Beauty* in 2015, and *Botticelli and the Search for the Divine: Florentine Painting between the Medici and the Bonfires of the Vanities* in 2017. All of these exhibitions received broad critical acclaim and several traveled to other venues following their time in Williamsburg, including the Museum of Fine Arts in Boston. In addition to these major exhibitions, Dr. De Groft provided an ongoing menu of exhibitions that showcased art both from our collection and beyond, always encouraging the visitor to consider something from a different angle. Both community and student programs were staples of his tenure, and the Museum is today a highly regarded cultural institution that serves both the College and the region. We wish Dr. De Groft the best in his next adventure.

John Spike, our long-serving Chief Curator and Assistant Director, announced his retirement in early January. Dr. Spike had a remarkable impact on the Museum during his tenure, helping to define our major exhibitions and provide them with distinguished scholarship. With the eye of a connoisseur, he guided the Muscarelle in acquiring important additions to the collection, including works by Luca Forte, Dirck Van Baburen, and an early Peter Paul Rubens. We also wish Dr. Spike the best as he charts his path forward.

In addition to staff changes, the Museum is in the process of a physical transformation. We closed our doors at the beginning of the summer to prepare for our eventual move and the construction of a new facility. Much work has been done to define a next-generation museum that will serve our College and community for generations to come. As we work through refining the ultimate form and flow of our forthcoming building, we are looking to a facility that will enable a broad array of exhibitions, programming, and education.

We accomplished much during our recent closure and are now ready to reopen and present a vibrant sequence of exhibitions until we close again for the commencement of the construction of our much anticipated new museum. As we evolve over the coming months, we are redoubling our efforts to provide informative and engaging programming for our members and the community at large. Please consult this newsletter for important upcoming events and continue to check our website regularly for a complete list of our lectures, films, workshops, trips, and educational opportunities. And be sure to join us for our reopening on April 5.

I am honored to serve as the Interim Director during this time of transition. In addition to my business experience, I have a long history of involvement in the non-profit world and have served in leadership roles in a variety of organizations focused on the arts and education. My roots at the Muscarelle run deep: I was a member of the Board of Trustees at the Museum from 1999 through the end of 2018, and served as Board Chair from 2004 to 2008. I have been broadly engaged in many initiatives at the Museum and worked closely with Aaron De Groft on both the fundraising and planning for our new facility. In addition to my work, I have a deep appreciation for art and, in particular, architecture. I studied architectural history at Columbia University from 2009 through 2017 and have conducted a number of major research projects. And many of you have attended our Selected Topics in Architecture lecture series at the Muscarelle, a program that I founded in 2011.

Although the Museum is stronger than it has ever been, your support is critical during this time of transition. We urge you to continue to engage with the Muscarelle and take advantage of everything that we offer. And we hope you will continue to support us financially in any way that you can.

I know many of you in the Museum community, and I look forward to meeting many more of you. I hope all of you will seek me out and share with me your suggestions for an even better Muscarelle Museum of Art.

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

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

MUSCARELLE  
MUSEUM  
OF ART

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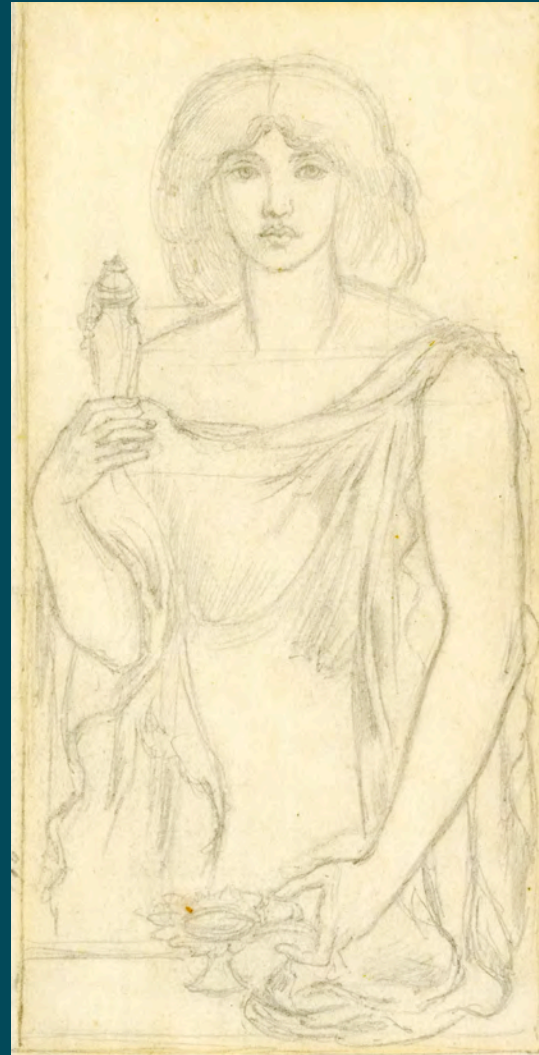
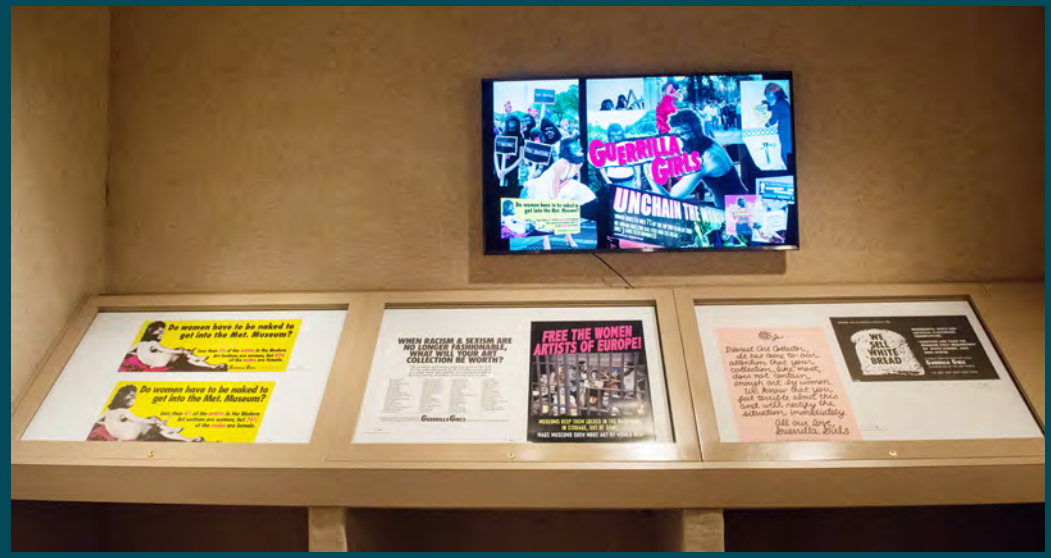
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100 YEARS  
OF WOMEN

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VIRTUAL  
MUSCARELLE

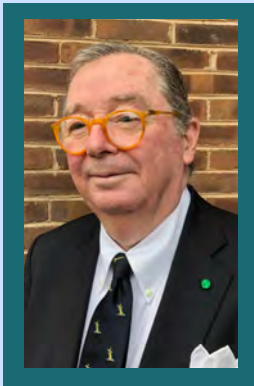




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## LETTER FROM THE CHAIRMAN

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### Greetings to all,

First, I am honored to write to you as the new Chairman of the Muscarelle Museum's Board of Trustees. Through all the years of its existence, our Museum has demonstrated its resilience, perseverance and ultimate excellence and it is poised to continue in that tradition—all due to its committed friends, donors, volunteers, and staff. The Muscarelle is dedicated to the purpose that is at its core—education.

So, with that goal as its primary focus, the Muscarelle will continue to strive to be an important junction between the world of visual arts and its community. For the Museum, “community” is defined not only as students, faculty, staff, and alumni of the College, but also those in the city, region and beyond who consider art and culture to be vital components of civilization and a well-lived life. To that end, the Muscarelle will continue to extend a welcome to all and invites participation in its programming and other events.

As most of you are undoubtedly aware, our Museum has entered a period of profound change and opportunity. It is at this time that our well-founded confidence and developed resourcefulness, gained through past challenges, will enable us to reach our goals. Dr. Aaron De Groft, our Director for over thirteen years, decided to step down at the end of 2018 and assisted with the transition. His successes were many, including a number of very important and internationally acclaimed exhibitions, featuring artists such as Michelangelo, Leonardo Da Vinci, Sandro Botticelli and Caravaggio. Aaron's vision for a new and more appropriate home for the Muscarelle has been contagious and his efforts through the Foundation have resulted in raising significant funds for that initiative. Dr. John Spike, our esteemed and most accomplished Assistant Director and Chief Curator for many years, has finally succumbed to his thoughts of retiring. John's broad knowledge and thoughtful scholarship have been transformational and have helped garner for our Museum a gravitas not enjoyed by many others. Actually, due to these two individuals and their professional staff, our brand has achieved an enviable level of recognition and respect from some of the most prestigious museums in the world. We, therefore, have Aaron and John departing with our extreme gratitude and best wishes.

Until a successor to Aaron is found, it is our good fortune to have David Brashear agree to serve the Muscarelle as the Interim Director.

Since the New Year, David hasn't missed a beat. By education, experience, interest and his own artistic talent, David is uniquely qualified. He has a long history of volunteerism with the Museum, including former service on its Board of Directors and its successor Board of Trustees, which has allowed him to acquire a deep understanding of its operations and staff. I am confident that David will steer our beloved institution deftly as he continues to build on his predecessors' vision.

As already mentioned, in addition to our staff changes, we are focused on the physical transformation of the Museum. Accordingly, we continue to work diligently to define the next generation of our facility, one that will enable us to expand both our exhibition and support spaces along with suitable general programming areas. We are certain that our new building, designed by the world-renowned architects Pelli Clarke Pelli will provide an exciting space for the Museum's activities and continue to elevate its brand.

In short, we only see opportunity on the horizon and we encourage you to be a part of making our high-priority building project become a reality by becoming a donor as well as a beneficiary of all that it will have to offer. At the Muscarelle, we enjoy an incredible past—a legacy of excellence that is the very foundation of our future success.

Finally, I hope you will come along on our journey by joining or renewing and reap the rewards of membership at the Muscarelle Museum of Art.

Cheers,

A handwritten signature in dark ink, appearing to read 'B. Roberson'.

Robert S. Roberson, W&M '73 MBA  
Chairman  
Muscarelle Museum of Art  
Muscarelle Museum of Art Foundation

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Joseph Steele III



# A Fond Farewell

Museum staff and the William & Mary community bids a fond farewell to Director Aaron De Groft (W&M '88), who boldly served the Muscarelle from his arrival in April 2005 until his resignation in December 2018. Under his early leadership, the Museum accomplished an important self-study, which led to the 2010 reaccreditation by the American Alliance of Museums. As an alumnus, De Groft was especially invested in the idea of the Museum as a “Laboratory of Learning” and center for engagement for students. This enthusiasm was shared with his friend and Museum benefactor, Martha Wren Briggs (W&M '55), with whom he worked closely to establish an endowment for the creation of The Martha Wren Briggs Center for the Visual Arts. The new Briggs Center will be the next home for the Muscarelle Museum of Art.

Through a robust program of internationally renowned exhibitions and events, attendance and membership increased considerably. Exhibitions during De Groft’s tenure included works from the Medici Collections, landscape paintings from the Uffizi, Golden Age Dutch landscapes from Dulwich Picture Gallery, Michelangelo drawings from the Casa Buonarroti and Caravaggio paintings from Italian collections. De Groft also organized major loan exhibitions, including *Leonardo: The Idea of Beauty* in 2015 and *Botticelli and the Search for the Divine: Florentine Painting Between the Medici to the Bonfires of the Vanities* in 2017. Many of these widely attended exhibitions were accompanied by scholarly publications.

During his tenure, the Museum also saw its permanent collection double in size with important gifts and purchases. De Groft actively pursued the addition of major artists and paintings to the collection, including works by Benjamin West, Luca Giordano, Peter Paul Rubens, and Annibale Carracci, among others. Additionally, De Groft made significant acquisitions of works on paper, including two large watercolors by Andrew Wyeth, an original drawing by the Old Master Raphael, and an iconic photograph by Alfred Stieglitz.

“This has been a tremendous opportunity to serve my alma mater and to give back just a bit of what it has given me,” said Aaron De Groft in his announcement.

“We thank Aaron De Groft for his thirteen years as director of the Muscarelle — a period that saw our Museum grow substantially in national and international relevance — and wish Aaron well as he considers the next phase of his career,” said Provost Michael R. Halleran.

Added Robert Roberson, chairman of the Museum Foundation’s Board of Trustees, “The Museum made great strides during Aaron’s tenure, and he will be missed. We will maintain the momentum on so many initiatives, most importantly realizing his vision for an appropriate, new museum space.”

## THE AARON DE GROFT ENDOWMENT FOR MUSEUM EXCELLENCE

During his thirteen years at the helm of the Muscarelle Museum of Art, Dr. Aaron De Groft was a visionary leader. He worked tirelessly to elevate the impact of the Museum — on the College, on the community, on the region, and beyond. Through the exploration of art, he was certain in his belief that people, young and old, could be lifted and challenged. He was focused on delivering, time and again, a Museum experience that was carefully crafted and expertly delivered.

In honor of his efforts, the Museum is establishing The Aaron De Groft Endowment for Museum Excellence to provide operational support, for all time coming, that enables the Museum to continue its very important mission. Please consider making a donation to this permanent fund, directly by check or through our website. If you have any questions regarding this important initiative, please contact David Brashear, Interim Director, at 757.221.2701 or [dmbashear@wm.edu](mailto:dmbashear@wm.edu).





# MUSCARELLE ON THE MOVE

The Muscarelle Museum of Art is entering the next phase of its future as we prepare to expand significantly in our forthcoming move to the Martha Wren Briggs Center for the Visual Arts. The Museum galleries closed temporarily in May 2018 so that that staff could prepare for the move of close to 6,000 objects. Relocating a museum collection is complicated, and requires a well-defined cataloging of all works as they are inspected, packed, and moved by the collections management team. The temporary closing provided needed workspace for the arduous physical preparation demanded by this comprehensive relocation.

While the lower galleries will re-open this April, Museum staff will continue to forge ahead in processing the parts of the collection that have not yet been moved. Each remaining object must be examined to ensure its stability and some undergo a light cleaning and measurement. Baseline or historic condition reports of the objects are used to re-examine and determine if there are any special handling needs or instability. Photographs are taken to document both the condition of the object and how it was packed. In some cases, especially in regard to newer acquisitions, high-resolution digital images are required for our growing online database. Digital accessibility is especially important during this time of transition as we plan exhibitions for the new Museum.

Packing must be carefully and methodically undertaken. The process differs depending on the type of object and its material make-up. Special braces and custom enclosures

are created for objects with unique needs. Some three-dimensional objects, particularly those with appendages and fragile components, may be cavity packed or sunk into a non-abrasive lined foam enclosure sculpted to their silhouette to prevent shifting in transit. Paintings with ornate frames must be braced within their containers to ensure their weight does not overburden fragile elements at the frame edges. Modern paintings with shallow frames are shadow-boxed to ensure that the enclosure does not make contact with the surface of the canvas or panel. Works on paper are being reorganized and repackaged into our expanding collection of protective, archival Solander boxes, while continuing the process of inspection and photographing as described above. All of these special requirements are vital to ensure that the objects do not undergo any undue stress, such as vibration or dramatic shifts in climate.

Finally, beyond the time-consuming tasks of tagging and organizing objects and containers, this project allows the staff to check and refine its inventory system and ensure that registration records are up-to-date. This exercise has served to underline the fundamental need for an expanded facility so that we may safely continue to steward the Museum collection with state-of-the-art precision. The newly designed building will also offer additional gallery space, which will allow more objects to be on view, as well as increase the footprint of storage to allow for continued growth of the collection and accessibility to the public.

# NEW DIRECTOR OF ENGAGEMENT JOINS MUSCARELLE

by Jennifer L. Williams (W&M Communications Specialist, University Communications)

Steve Prince's past projects have already left an imprint on William & Mary.

But the artist and teacher will be making an even more indelible mark after joining the Muscarelle Museum of Art as its first director of engagement and distinguished artist in residence. Prince has worked in numerous roles in art and education at all levels, with a special focus on community art projects. He has worked as a university professor as well as a K-12 teacher and church youth director. In 2010, he was named Hampton City Schools Teacher of the Year.

"The main thing is about me working with the Museum as a representative of it, but going out in the community, very much like being an art evangelist and spreading the word about the Muscarelle, spreading information about the university and being an ambassador for it," Prince said.

"But by the same token, using the arts as a means of fostering healing, using it to speak about really tough topics that maybe happened here."

Prince, who works across multiple media and has numerous permanent pieces displayed in Virginia, first came to W&M in 2009 to show his work at the Andrews Gallery. Muscarelle officials purchased pieces for the Museum collection and later asked Prince



to work with their summer youth cultural arts experience program, which is run by the Greater Williamsburg Women's Association. He did so for four years.

In the summer of 2017, Prince directed a class in which a cross-section of the community helped him create a mural that kicked off the yearlong commemoration of the 50th anniversary of W&M's first African-American residential students. The piece is displayed in Swem Library. In March 2018, Prince's work was displayed in the special exhibition *Communal Resurrection* at the Andrews Gallery, and he gave a talk and directed a hands-on workshop as part of the Lemon Project Symposium.

Prince's approach of making art while interacting with and involving those around him is what makes him a self-described "art evangelist." He engages others in an entire process around what he does, often referencing his native New Orleans and themes of reconciliation and healing using the locality's jazz funeral tradition known as the dirge and second line.

Prince's new role with the Muscarelle will involve fostering its outreach and educational programs, as well as serving as an in-house artist. He plans to go out and work with community groups, collaborate across campus and manage community art projects in Williamsburg.

He is creating a series of workshops about the first enslaved people to arrive in this area in 1619.

“I’m going to be engaging the population and creating a community-based project that will openly speak about that and then give people an opportunity to create artwork about it and create this way in which we can mesh those pieces together,” Prince said.

Prince has done individual projects in various cities, universities, churches of different denominations, and with other groups, but he has done so as a visitor with no continuing mission in one place.

As the Muscarelle transitions, Prince will work with Museum docents and interns to keep its work going in the community.

Prince will work in a studio on the Museum site, and visitors will be able to talk to him about his current projects making prints, drawings, sculptures, or paintings as they progress. He likens it to inviting someone to sit at the kitchen table to share all manner of topics, as he works on his expressions of what he’s currently thinking about socially and societally.



Photo by Andrew Uhrig (W&M '20)

“It’s a space where we can be free,” Prince said. “And so as a visual artist, that’s one of the things I try to foster in my work because my work is very thematic. And it’s layered with so much history, so many symbols; and it’s a poly-narrative.”

“And so this is a perfect opportunity for me to continue to be as an artist, but allow people to enter into that world where I don’t create this kind of third wall that

separates us. I’d like to dissolve that

wall and let you come into my space, and you can see how I work and see how I’m thinking or how I’m constructing ideas.”

In addition to drawing people into the Muscarelle, Prince will be taking art out to people as well.

“I see my role as expressing and exposing people to the power and the beauty and the importance of the arts in our life, period, in everything,” he said. “But I’m also a champion of the fact that that experience is not just confined to here. That experience can just be in your own backyard, your own bedroom, your own house, at your kitchen table. But this space here is a space that is open for everybody to come and enjoy.”

# Sankofa: Looking Back, Moving Forward



STEVE PRINCE | American, b. 1968 | *Rosa Sparks*, 2017 | Linoleum cut on paper | Collection of the artist

Sankofa is an Adinkra symbol from Ghana, which translates as “to look into one’s past in order to move forward.” *Sankofa: Looking Back, Moving Forward* is composed of drawings and prints by artist Steve Prince. His work offers a candid look into America’s past and challenges us to look deeper for meaning and understanding of how we have collectively arrived at this juncture in history. The art challenges us to not only be cognitive of the history and the scars we have sustained, but also posits a message of hope for communal renewal if we dare work together to solve the deep-set communal issues.

The artist will be in residence at the Stryker Center, ready to engage with visitors while he completes his latest drawing from the series from May 13 to 17. Please join Steve at the Stryker Center on Monday, Wednesday and Friday from 11:00 AM to 2:00 PM and on Tuesday/Thursday from 5:30 to 7:30 PM.



ON VIEW

OPENS  
**MAY 1**  
2019

CLOSES  
**JUNE 12**  
2019

**Sankofa: Looking Back, Moving Forward**  
at the Stryker Center (412 N. Boundary Street)

Stryker Center hours: 10:00 AM - 5:00 PM

**Artist in Residence: May 13 - 17**

Monday, Wednesday, Friday: 11:00 AM - 2:00 PM

Tuesday, Thursday: 5:30 - 7:30 PM

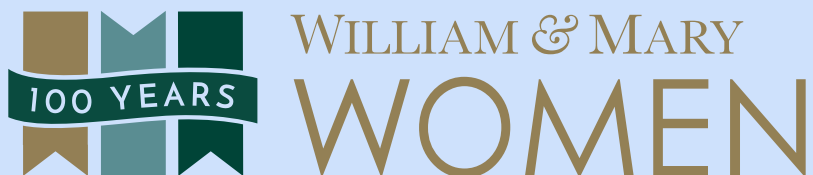
# 100 YEARS William & Mary Women

The Muscarelle Museum of Art is proud to participate in the 100-year commemoration of the first women students admitted to William & Mary during the 1918-1919 academic year. In anticipation of the yearlong celebration, in early 2018, the Museum held the exhibition *Women with Vision: Masterworks of the Permanent Collection* to showcase remarkable achievements by women artists. The exhibition, now online as part of VIRTUAL MUSCARELLE, features paintings, drawings, works on paper, and sculptures ranging across four centuries by more than thirty women artists sharing their unique vision.

As we continue the 2018-2019 academic year, we celebrate the twenty-four pioneering women who enrolled at the College as “firsts” in 1918 through special programming. This included a specially selected screening of *!Woman Art Revolution* for our Art Film Friday series (February 1). For MUSCARELLE READS, a series dedicated to highlighting artists represented in the collection, we are featuring a biography of the female artist Lee Krasner (March 11).

Museum staff have also assisted with the installation of works from the President’s Collection of Art on campus to

celebrate the accomplishments of the 55,000+ alumnae and the many women students, faculty, and staff of William & Mary. The President’s Collection of Art, a public art program on campus, is currently presenting two exhibitions: *Following in their Footsteps: Women Artists from the President’s Collection of Art* at the Sadler Center and a selection of works by the Spanish-born Chilean painter Roser Bru at Swem Library (both through May 2019).



*Dawn* by Christina Fleckenstein (W&M '18), bronze, President's Collection of Art



# VIRTUAL MUSCARELLE



## WOMEN WITH VISION Masterworks from the Permanent Collection

The Muscarelle Museum of Art announces the creation of VIRTUAL MUSCARELLE, a collection of online exhibitions as part of the Museum's digital initiatives program. Curator of Digital Initiatives Adriano Marinazzo describes our new venture as "the digital lab of the Museum, where new technologies meet art and academic research." In addition to offering a more in-depth look at current and previous exhibitions organized by the Museum, VIRTUAL MUSCARELLE will offer technology-focused enterprises online, including experimentation with 3D technology, VR, mobile applications, animation, and interactive engagement with viewers worldwide.

For its inaugural exhibition, the Museum is proud to present the virtual exhibition *Women with Vision: Masterworks from the Permanent Collection* in honor of the 100 Years of Women celebration at William & Mary. *Women with Vision*, originally presented in the Muscarelle galleries in the spring of 2018, featured paintings, drawings, works on paper, and sculptures ranging across four centuries, from 1655 to 2017, by more than thirty women artists.

Online, a panoramic virtual tour allows users to explore the original exhibition and view their favorite pieces alongside curatorial research. The virtual exhibition also provides a catalogue of works from the original exhibition and additional artists from the Museum's permanent collection expressly chosen to further honor the contribution women have made in the arts. Learn more about women in the arts in our "Beyond the Exhibition" section, which features information on the 100 Years of Women commemoration at William & Mary. For optimal viewing, we suggest using Google Chrome, Safari, or Opera web browsers.

*Women with Vision* presents the opportunity to see Museum collection works by historically important artists, such as Marguerite Gérard, Julia Margaret Cameron, Rosa Bonheur, Suzanne Valadon, and Mary Cassatt. Twentieth-century leaders include Alice Neel, Louise Nevelson, Miriam Schapiro, Cindy Sherman, and Kiki Smith. Also represented are cutting-edge contemporary artists, such as Tania Brassesco, Carole A. Feuerman, Kay Jackson, Alison Saar, and Kara Walker. Notable recent acquisitions include Barbara Holtz's allegorical painting *Prospects*, Sue Johnson's art historical reinterpretations, Maria Larsson's inventive digital collage, and Doreen Reid Nakamarra's Dreamtime story.

Many of the artists in this exhibition faced prejudice and social barriers as they worked to receive recognition for their accomplishments. We are honored to showcase the remarkable achievements by these artists as we commemorate the twenty-four pioneering women who enrolled at the College as "firsts" in 1918. William & Mary's 100 Years of Women celebrates the anniversary of the first women admitted as undergraduate students at the College during the fall semester of 1918.

VIRTUAL MUSCARELLE and the digital continuation of *Women with Vision* can be found at [virtual.muscarelle.org](http://virtual.muscarelle.org).

## The Tomb Project that Never Saw the Light

Our Curator of Digital Initiatives Adriano Marinazzo analyzes the possible ties and comparisons between the architectural structure of Michelangelo's proposed freestanding Tomb of Julius II (1505-1506) and the architectural structure painted by the artist on the Sistine Vault (1508-1512). Marinazzo's research of these two monumental projects by Michelangelo allowed him to create his innovative hypothetical reconstruction of the Tomb of Julius II through three-dimensional models. This research and Marinazzo's original renderings allow us to understand and recognize the relationship between these two most ambitious projects by Michelangelo.

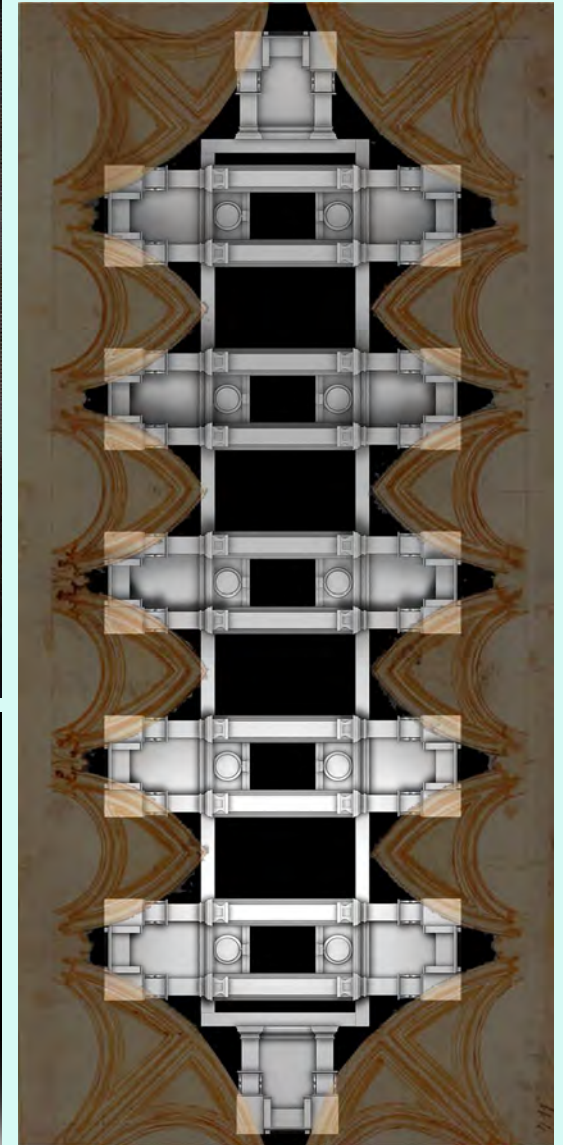
Read the full article on VIRTUAL MUSCARELLE ([virtual.muscarelle.org](http://virtual.muscarelle.org)). The original Italian article appeared in the prestigious art magazine *Art e Dossier* (Giunti, Florence, September 2018, no. 357, p. 46-51). The version that appears online was translated by Adriano Marinazzo.



View from the bottom of the Sistine Vault with the painted architectural structure highlighted. Digital elaboration of the Author

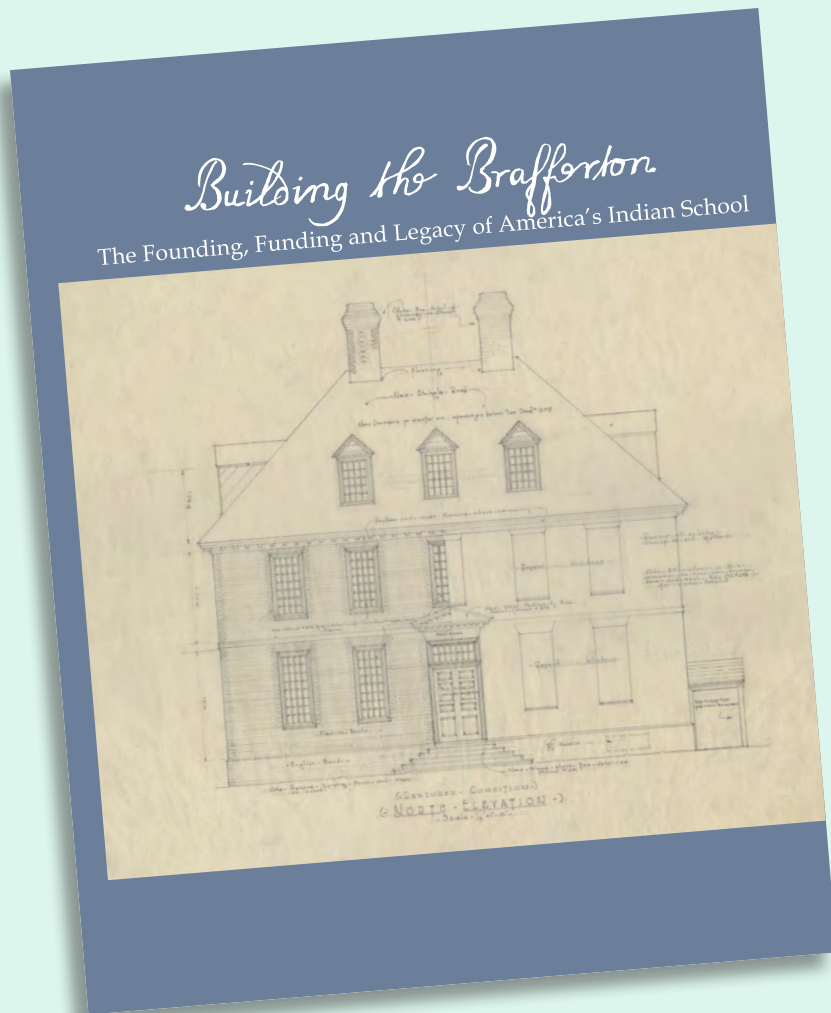


Virtual reconstruction of Julius II's freestanding Tomb, perspective view. Digital elaboration of the Author



Three-dimensional reconstruction of the painted architecture of the Sistine Vault, view of the whole structure framed by the drawing of the Vault by Pier Matteo d'Amelia. Digital elaboration of the Author

# Building the Brafferton: The Founding, Funding and Legacy of America's Indian School Exhibition Catalogue



The Muscarelle Museum of Art is proud to announce the spring 2019 publication of *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School* by Danielle Moretti-Langholtz and Buck Woodard. *Building the Brafferton* was the first exhibition to examine the history of the Indian School within the wider networks of trade, politics of church and state, and Great Britain's colonial enterprise in North America. Objects and documents from William & Mary's collections as well as major loans from the National Gallery of Art, Library of Congress, National Archives and Records Administration, Colonial Williamsburg, and Gilcrease Museum, among others, reconstructed the history of the Brafferton and its alumni. To honor the legacy of the Brafferton and its students, the Museum commissioned several contemporary Native American artworks from members of descendant tribes.

The Muscarelle also sponsored special programming related to the exhibition, including a scholarly lecture series, student research symposium, and the student event, the Brafferton Stomp Dance. All of these greatly enhanced the Brafferton Indian School exhibition and expanded the research on this important topic. In the exhibition and this volume, the curators seek to reconnect the College, which founded and funded the institution, to Native communities and the Indian students. By highlighting the life histories of select Brafferton students, we hope that the Brafferton Indian School is seen as a living legacy for both indigenous peoples and the College of William & Mary.

The illustrated catalogue features new original research from Danielle Moretti-Langholtz, Buck Woodard, Ashley Atkins Spivey, Edward Chappell, Audrey Horning, Susan Kern, Mark Kostro, Alexandra Martin, Stephanie Pratt, Dylan Ruediger, Sydney Stewart, and Michaela Wright as well as a Foreword from former Director of the Muscarelle Aaron H. De Groft and a Preface by former William & Mary President W. Taylor Reveley.

Check [muscarelle.org](http://muscarelle.org) for order details.



# IMPACT FUND APPEAL

The Impact Fund Program allows donors to make a 100% tax-deductible gift to support the most critical needs of the Muscarelle! An Impact Fund contribution can be made in any amount, and your support will allow the Museum to continue providing top-notch educational programming and exhibitions. Gifts to the Impact Fund may be tailored to fit any donor. A gift to the Fund may include IRA distributions or small monthly contributions. For more information, please contact David Brashear, Interim Director, at 757.221.2701 or [dmbashear@wm.edu](mailto:dmbashear@wm.edu).



# NEW ACQUISITIONS

Two thousand eighteen was the year of the landscape at the Muscarelle Museum of Art. Throughout the year, the Museum acquired over ten landscapes through generous gifts and purchases. Among these, the Museum was pleased to fill gaps in the collection with recent acquisitions by French artists Eugène Boudin (1824-1898), Louis Valtat (1869-1952), and Gustave Loiseau (1865-1935).

The earliest of our new French landscapes is *La Seine, environs de Rouen, 1895*, by Eugène Boudin. Boudin, the son of a mariner, was known for his paintings of the sky and water, including beaches, rivers, harbors, and estuaries. While he was a precursor to the Impressionists, in this work, the artist captured the subtle atmospheric changes of the sky and sea through his loose brushwork, foreshadowing the movement. Boudin was one of the first French landscape artists to paint *en plein air* (“in the open air”) and is credited with introducing Claude Monet to painting outdoors. Boudin exhibited regularly at the Paris Salons beginning in 1859 until his death in 1898, including at the first Impressionist Salon of 1874.



GUSTAVE LOISEAU | French, 1865 - 1935 | *La Neige, Pontoise (Le pont du chemin de fer, effet de neige)*, 1914 | Oil on canvas | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2018.002

Louis Valtat was a painter and printmaker influenced by the Impressionists and the Fauves. Valtat studied at the *École des Beaux-Arts* and, later, at the *Académie Julian* under the instruction of Jule Dupré, a landscape painter of the Barbizon School. Valtat established his own studio in the early 1890s and debuted his works at the *Salon des Indépendants* in Paris in 1893. *Landscape (Paysage)*, c. 1898, belongs to Valtat’s early independent years where he fused the staccato brushstrokes of the Impressionists with a decisive nod to the Fauves through his use of a large swathe of brilliant greens to dominate the composition.



EUGÈNE BOUDIN | French, 1824 - 1898 | *La Seine, environs de Rouen*, 1895 | Oil on canvas | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2018.007



LOUIS VALTAT | French, 1869 - 1952 | *Landscape (Paysage)*, c. 1898 | Oil on canvas | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2018.004

First apprenticed to a butcher, Gustave Loiseau's journey as an artist began when he received a small inheritance, enabling him to dedicate his life to painting. He studied at the *École des Arts Décoratifs* in Paris for a year before entering the studio of French landscape painter Fernand Just Quignon for six months in 1889. Loiseau exhibited his work at the *Salon des Indépendants* in Paris in 1893, *Salon de la Société Nationale* in 1890, and at the *Salon d'Automne* from 1903 to 1930. While he was attached to many of the Post-Impressionists, his style was more closely aligned with the works of the first Impressionist movement. Like the

Impressionist painters before him, Loiseau painted *en plein air* and masterfully captured the changing effects of the seasons. *La Neige, Pontoise (Le pont du chemin de fer, effet de neige)*, 1914, by Gustave Loiseau is a prime example of the artist's ability to capture a cold, desolate wintery environment.

# CULTURAL ARTS EXPERIENCE 2018

## Civil Rights: Taking it to the Streets!

In June 2018, the Muscarelle Museum of Art hosted its sixth annual Cultural Arts Experience (CAE) as part of its continued partnership with the Greater Williamsburg Women's Association (GWWA). Each summer, CAE provides an opportunity for children to engage with African American cultural heritage through art, dance, and literature in an immersive week-long project.

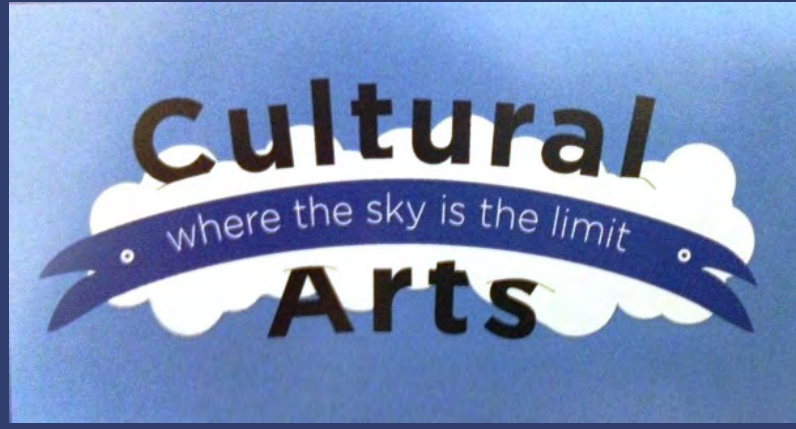
Thirty students from local middle schools explored the theme of civil rights through a week of engaging in various art forms, such as drawing, painting, dancing, music, spoken word, and poetry. With art instructor Steve Prince, students studied the work of the "ready-made" art object. On the first day, students were randomly issued names of significant civil rights leaders and global cultural icons in the realm of art, dance, politics, and creative writing, such as Charles White, Sojourner Truth, Malcolm X, Mary McLeod Bethune, Cleo Parker Robinson, and Nelson Mandela, to name a few. The students were issued shoes donated by adult community members. They repurposed the shoes by painting one shoe to represent the civil rights leader and one shoe to represent the self. The project operated as a reminder that we walk in the shoes of giants before us and we are charged to continue that march to evoke change and champion truth wherever we go.

With literature and poetry instructors Barbara and Charles Bell, the students researched their issued person to gain understanding of their historical significance and socio/cultural contributions. The Bells taught the students various spirituals used during the civil rights era that were sung by youth and adults at protest rallies. The students developed an original protest slogan that symbolically spoke about gun violence.

With dance instructor, Leah Glenn, students learned basic composition skills to create their own short dances inspired by the challenges of the civil rights era. The students created homemade screen-printed t-shirts, screen-printed handkerchiefs, protest signs, and church fans that harnessed the slogans they developed. Glenn led the students in the creation of several dances inspired by past history.

At the end of the week-long experience involving research and creating, the program culminated in a final performance before family members and invited guests in Andrews Hall Auditorium. The students carried in a giant shoe emblazoned with the names of the civil rights leaders on one side and their names on the other side. They processed into the auditorium singing and dancing across the stage with precise movements that embodied the beauty of community, collectively working together to evoke change.

CAE would not be successful without the ongoing partnership with the Greater Williamsburg Women's Association (GWWA). Special thanks to all who donated their support at the Wine & Run for the Roses Auction, which helped to make CAE 2018 possible. To all those associated with CAE: thank you and we look forward to hosting this special summer experience again in 2019!



# INTERN SPOTLIGHT



## **Ingrid Braun (W&M '19)**

I have been fortunate to work with Professor Moretti-Langholtz on the Native American collection at both the Muscarelle and Department of Anthropology. This past semester, I worked to clean, preserve, and catalogue donated Navajo rugs. Being able to work with such incredible artifacts has been a spectacular opportunity.



## **Claudia Coronel (W&M '19)**

I have been working at the Museum since my sophomore year and have gone from general intern to co-Director of Student Events to Director of Social Media. Through the Muscarelle, I have gained the professional knowledge, experience, and confidence required for a career in the highly competitive art world. This past summer, I took a departure from museum work with a communications internship at the Gladstone Gallery in New York City. During my final semester at William & Mary, I will continue working with the Muscarelle staff while pursuing a translations internship at the Virginia Museum of Fine Arts in Richmond.



### **Conor Higgins (W&M '18)**

I am the Development Assistant at the Speed Art Museum in Louisville, Kentucky. I assist everyone in the Development Department by tracking, processing, and distributing information regarding solicitations, grants, sponsorships, memberships, and donations. I have the opportunity to support my colleagues in their work every day. Many of the factors that led me to be qualified for this job stem from my time working at the Muscarelle. My time as an intern definitely prepared me for the rigor of full-time museum work!



### **Rosemary McGuirk (W&M JD '19)**

I hold a Bachelor of Arts in Art History from Trinity College, a Master of Science in Education from St. John's University, and will graduate with a Juris Doctor from William & Mary Law School in May 2019. This is my second semester interning with the Muscarelle. I am interested in property law, and look forward to assisting the Museum with copyright research this semester. After graduation, I will be practicing real estate law for a law firm in New York City.



### **Lyla Rossi (W&M '20)**

As a curatorial assistant to Professor Moretti-Langholtz, I worked to accumulate research and provide better contextual knowledge of Native American culture and objects within the Museum's donated collection. With this research in mind, I compiled a catalogue consisting of relevant information for each object in the collection, ranging from tribal basketry, to ceramics, to textiles.

# UPCOMING EVENTS

## MUSCARELLE EXHIBITIONS

*Objects of Ceremony: Effervescence, Decay, and the Everyday*

Muscarelle Museum of Art

OPENS  
APR 5

CLOSES  
MAY 31

This spring, William & Mary students are curating this exhibition

as part of a required practicum course for Art History majors called The Curatorial Project (ARTH 331). The exhibition will explore ceremony as a vital cultural impulse expressed by communities and individuals around the world through an incredible diversity of artistic forms and objects, some grand and some quotidian, some celebratory and others somber. Drawing upon collections at the Muscarelle, Swem Library, and elsewhere around William & Mary, along with sociological ideas about the effervescent liveliness of communal artifacts. *Objects of Ceremony* will present a rich and complex portrait of ritual events that shape and define daily life.

*Sankofa: Looking Back, Moving Forward*

10:00 AM – 5:00 PM, Stryker Center

**Steve Prince, Director of Engagement & Distinguished Artist in Residence, Muscarelle Museum of Art**

OPENS  
MAY 1

CLOSES  
JUN 12

This exhibition is composed of drawings and prints by Steve

Prince. His work offers a candid look into America's past and challenges us to look deeper for meaning.

**Artist Under Glass**

Monday, Wednesday, and Friday

11:00 AM – 2:00 PM and

Tuesday and Thursday 5:30 PM – 7:30 PM,  
Stryker Center

**Steve Prince, Director of Engagement & Distinguished Artist in Residence, Muscarelle Museum of Art**

OPENS  
MAY 13

CLOSES  
MAY 17

The artist will be in residence at the Stryker Center, ready to engage with visitors while he completes his latest drawing from the series, from May 13 to 17.

## EXPERIENCE MUSCARELLE

**Muscarelle Reads: *Lee Krasner, A Biography* by Gail Levin**

6:00 PM, Muscarelle Museum of Art,  
Sheridan Gallery

MAR  
11

Join us for our inaugural book club MUSCARELLE READS. Over the course of this quarterly series, we will read books related to artists represented in the Museum's permanent collection. In honor of 100 Years of Women at William & Mary, we have selected *Lee Krasner, A Biography* by Gail Levin. Levin challenges previous portrayals of Krasner as living in the shadow of her husband, and shows that she was an independent and resourceful woman of uncompromising talent and prodigious energy.

**Meet the Artist Brown Bag Lunch**

11:30 AM – 1:30 PM, Muscarelle Museum of Art,  
Sheridan Gallery

**Steve Prince, Director of Engagement & Distinguished Artist in Residence, Muscarelle Museum of Art**

MAR  
22

Come by the Museum with your lunch to learn about the methods and thought processes involved in creating works of art from the artist himself. Each Brown Bag Lunch features something new, so be sure to stop by!

**Watercolor Monoprint Workshop**

5:00 – 7:30 PM, Muscarelle Museum of Art,  
Sheridan Gallery

**Steve Prince, Director of Engagement & Distinguished Artist in Residence, Muscarelle Museum of Art**

MAR  
22

Participants will be exposed to the limitless process of creating watercolor monoprints! All materials will be provided, all skill levels are welcome; just bring your imagination!

Please note that space is limited to 25 participants. Members will be able to sign up early, so be on the lookout for an email with a sign-up link!

Workshop fee: *Muscarelle Members, W&M Staff, Faculty, and Students \$10, Non-Members \$25*



Check [muscarelle.org](https://muscarelle.org) for event updates and current event listings!

Times and locations are subject to change.

## MUSCARELLE EXPLORATIONS: SELECTED TOPICS IN ARCHITECTURE

Every spring, we explore the world of architecture through a series of programs focused on this important art form. Please join us for our ninth season of Selected Topics in Architecture.

### ***Problems with the Prescription: The Reality of Regional Modern Architecture in America in the 1920s and 1930s***

**6:00 PM, Tucker Hall, Tucker Theater**

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

**MAR  
12**

With the *International Style* exhibition of 1932, the Museum of Modern Art plunged into the discourse regarding modern architecture. In this lecture, we will reflect on the efforts of MoMA to “educate” American designers about international architectural trends, while simultaneously missing the rich flavors of modernism that were thriving regionally in the United States.

### ***Art Film Friday: My Architect***

**5:30 PM, Tucker Hall, Tucker Theater**

**MAR  
29**

In 1974, an old man died almost unnoticed in New York’s Pennsylvania Station. It took two days for the police department to determine that the dead man was Louis I. Kahn, one of the most important contemporary architects in the world.

As an adult, his son, Nathaniel Kahn traveled the world in search of his father’s legacy – his buildings, his business associates, and many who fell under his influence are all featured in this compelling story.

Run time: 110 minutes; a brief introduction by the Student Organizers will precede the screening.

### ***Presenting Art: The Importance of the Vessel***

**6:00 PM, Integrated Science Center,  
Room 1221**

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

**MAY  
23**

Art museums loom large on the cultural landscape, and when new ones are built, they are important opportunities to present the current state of architectural and design thinking. In this lecture, we will explore recently constructed museums in America, including smaller museums on college campuses and larger institutions that serve as flagship centers of civic engagement in urban settings. We will also check in on the current status of our own quest for a new museum at the College.

**LECTURE ADMISSION | FREE TO MEMBERS, W&M STUDENTS, FACULTY, AND STAFF  
NON-MEMBERS: \$5**

# UPCOMING EVENTS

## MUSCARELLE EXPLORATIONS: ART REPATRIATION

This series of programs is presented in cooperation with the following: William & Mary Art and Cultural Heritage Law Society; Cultural Heritage Partners, a law firm dedicated exclusively to serving cultural heritage clients; and the Virginia Museum of Fine Arts. Through a series of lectures and films in April, we will explore the ethical and legal obligations for the repatriation of Nazi-era looted art while considering the historical and moral obligation to the victims and their descendants.

### ***Culture Interrupted: The Pursuit of Looted Art & Antiquities***

**6:00 PM, William & Mary Law School, Room 120**

**L. Eden Burgess, Partner, Cultural Heritage Partners**  
**Olga Symeonoglu, Associate, Cultural Heritage Partners**

**APR  
8**

The Third Reich left a long legacy of looted art to be restituted, as did other wars and conflicts. In her talk, L. Eden Burgess will discuss how claimants have used the courts to try to right those wrongs.

### **Art Film Friday: *Woman in Gold*** **5:30 PM, Tucker Hall, Tucker Theater**

**APR  
12**

*Woman in Gold* is the remarkable true story of one woman's voyage to reclaim her heritage and seek justice for what happened to her family. Sixty years after she fled Vienna during World War II, an elderly Jewish woman, Maria Altmann, starts her journey to retrieve family possessions seized by the Nazis, among them Klimt's famous painting *Portrait of Adele Bloch-Bauer I* (also known as *The Woman in Gold*).

Run time: 109 minutes; a brief introduction by the Student Organizers will precede the screening.



### ***Museum Ethics & Governance Issues: Basics and Beyond & screening of *The Liberators****

**Lecture: 6:00 PM; Film: 7:30 PM**

**Williamsburg Regional Library Theatre**

**Thomas R. Kline, Partner, Cultural Heritage Partners & President, Lawyer's Committee for Cultural Heritage Preservation**

**Jennifer Morris, Associate, Cultural Heritage Partners**

**APR  
15**

Thomas R. Kline and Jennifer Morris advise clients on art, museum, and cultural heritage matters. Their experience in the areas of Nazi seizures, wartime looting, forced sales, and thefts has allowed them to resolve a wide variety of disputes on behalf of families, museums, auction houses, and foreign governments. Kline and Morris will discuss museum ethics and governance issues that affect both private and public collections. Through a series of case studies, they will address museums' responsibilities in acquiring and selling artworks; complying with local, state, and federal laws, as well as intentional conventions; and resolving ownership disputes.

A true detective story, *The Liberators* follows a dogged German art detective through the New York art world and military archives to the unlikeliest of destinations: a small town on the Texas prairie. The film raises intriguing questions as to the motivations of the art thief and the whereabouts of the items that, to this day, remain waiting to be discovered.

Run time: 61 minutes; the lecture by Thomas R. Kline and Jennifer Morris will precede the screening.



Check [muscarelle.org](http://muscarelle.org) for event updates and current event listings!

Times and locations are subject to change.

### Art Film Friday: *The Rape of Europa*

5:30 PM, Tucker Hall, Tucker Theater

APR  
19

*The Rape of Europa* tells the epic story of the systematic theft, deliberate destruction and miraculous survival of Europe's art treasures during the Third Reich and World War II. In a journey through seven countries, the film takes viewers into the violent whirlwind of fanaticism, greed, and warfare that threatened to wipe out the artistic heritage of Europe. Now, more than sixty years later, the legacy of this tragic history continues to play out as families of looted collectors recover major works of art, conservators repair battle damage, and nations fight over the fate of ill-gotten spoils of war.

Run time: 117 minutes; a brief introduction by the Student Organizers will precede the screening.

### *Museums and Nazi-era Looted Art: An Ongoing Journey to Resolution*

6:00 PM, Williamsburg Regional Library Theatre

**Karen Daly, Registrar for Exhibitions & Coordinator of Provenance Research, Virginia Museum of Fine Arts**

APR  
30

Issues of looted art and restitution, particularly of art misappropriated during the Nazi era, continue to be prevalent topics in art news coverage and remain important concerns for museums worldwide. Karen Daly will provide an overview of the issues, discussing the response of the American museum community, considering how recovery and restitution efforts have evolved to the present day, including an overview of VMFA's experiences in resolving art restitution claims.



# Remembering a Friend of the Museum

by Miles Chappell

The Museum remembers a great friend, Frauken Grohs Collinson, who died recently at her home in Birmingham, Alabama. A lively person with a twinkle in her eye, she loved life and creativity, taught art in many forms and, upon retiring, devoted herself to cataloguing the work of her father, the German Expressionist Hans Friedrich Grohs. He worked in all media—paintings, drawings, prints, textiles, sculpture, and stained glass windows—from around 1910 in major art centers in Germany, including the Bauhaus at Weimar, was extremely productive and in great demand for his art. Although his work was threatened by the Nazi regime's denunciation of modernist art in the 1930s as "entartete Kunst" or degenerate art—some paintings and major church commissions were destroyed—much was preserved by the artist and ultimately inherited by Frauken. We first met in 1990 at an art history conference at which she gave a fine lecture on woodcuts by Grohs. Sharing interests in the subject of German art



and becoming good friends, I soon went to Birmingham to see the collection. Her home was a virtual museum to German Expressionism as seen in the works of Grohs and celebrated his career with paintings, drawings, prints, sculpture, and stained glass windows. His art seemed to speak with intense responses to life, ranging from lyricism and a joyous pantheism to anguish inspired by the horrors of World War I, social conditions in the 1920s, and the rise of the Nazi regime. I vividly remember first seeing the *Irises* of 1912 in her living room. I imagined the painting being created from a young German artist's ecstatic encounter with paintings by Van Gogh, then just becoming known, perhaps in the 1901 exhibition, the first dedicated to the artist in Germany. I recall selfishly thinking that this painting would be so special in our Museum and so meaningful for young students just committing themselves to a life in art. Frauken's donation at that time of a powerful pen and wash drawing, the *Adoration of the Magi* (illustrated in *The Fine Art of Drawing* published by the Museum in 1993), was the beginning of many acquisitions that include paintings, drawings and the almost complete *oeuvre* of prints (some 150). These include ninety-six prints which comprised the exhibition *Visions from the Soul: The Woodcuts of Hans Friedrich Grohs* (organized in 2002 by the New Orleans Museum of Art and later at the University of Richmond Museum). The exhibition—with a biography and catalogue by Robert Bareikis—consisted of prints made throughout his career on broad themes: biblical subjects and landscape prints; works of his youth; the spare dramatic landscapes of North Germany series, 1913; the *Totentanz* or *Dance of Death*, two series made in 1917-1919; coastal landscapes, 1920; the *Zarathustra Suite*, 1921; his invented *Legend of Wulf Isenbrandt*, 1923; the

*Elli Totentanz*, 1924 (in memory of his first wife); coastal landscapes, the *Dithmarschen Series*, 1931; coastal storms and floods, the *Sturmflut Series*, 1962; and the *Life of Vincent Van Gogh Suite*, 1964 (also the subject of a play by Grohs). Over many years, Frauken organized a unique, extensive resource for Hans Grohs and German Expressionism, an archive consisting of letters, articles, period photographs, and other records that document his career, art, and related developments. In 2008, she donated the *Irises* and made the promised donation of his art, archive, and personal art library through a gift-purchase arrangement to the Museum.

The Grohs collection and archive represent a singular depth in a period which is rare because of the destruction of so much art of the period. Recent years have seen great interest in general in German twentieth-century art and, nearby, the expansion of holdings in the collections of the Virginia Museum of Fine Arts and the National Gallery of Art. In this context, the Muscarelle's collection of German Expressionist art—composed of some fine recent acquisitions and the Grohs donation—distinguished by its depth and variety, is an enviable, important resource for enjoyment, study, and research that serves students of all ages in art history and art. The Grohs collection could be the basis for, as Aaron De Groft suggested, a center in the Museum for the study of German art.

For this unique and important resource, certain to be enjoyed by patrons, visitors, teachers, and students, we are greatly indebted to Frauken. She had a deep interest in William & Mary and the Museum, and thus we take great pleasure in knowing her better through the reminiscences written by her daughter.

## Frauken Grohs Collinson (1926 - 2018)

by Rose Mary McKinney

Frauken was born in 1926 in Kiel, Germany, to Hans Friedrich Grohs (1892-1981) and Elma Grohs Hansen (1892-1981). The family lived in Heide, Germany, where the precocious Frauken began her elementary education. With the appointment in 1935 of Hans Grohs as art professor at the Bremen Art Academy, the family moved to Oberneuland. There, Frauken advanced quickly in the school system, passing her 10-11 exams early and skipping a grade; this allowed her to advance from the Oberneuland Volksschule to the Oberlyceum Kippenberg in Bremen in 1936 at age 10 (equivalent to secondary school). In 1939 war broke out, and students were transferred to safer areas. When her school building was destroyed, Frauken was sent to Bavaria, where she had acute appendicitis and after recovering was sent home. Hans Grohs enrolled her in a school in the village of Worpswede, an art colony, to study hand-weaving, and so she began her college studies. During a visit home, Frauken helped a downed enemy pilot who landed in their yard and badly needed medical attention. As she gave him water from her canteen, she was caught by the Nazi search lights. A week later, she was arrested and sent to a labor camp on a train which was attacked. She and another girl ran for cover and, in the process, lost their identification papers, a bit of good fortune that resulted in their going to heavy farm labor instead of ammunition labor. She was 19 years old when she managed to escape from the camp on a stolen bicycle just before the war officially ended in 1945. A new life quickly unfolded.

Frauken completed her studies at Worpswede and began her own hand-weaving business to help the family rebuild after the war. The family also produced many silkscreen prints on fabric during this time. Frauken's

business grew: she expanded her sales even to Sax Fifth Avenue in New York. Most importantly, she won several awards. It was at an award ceremony and art show in Munich and then again at the Passion Play in Oberammergau that she met her first husband, Nelson Brackin. They married in 1951, moved to the United States, and soon had four children: Nelson, Rose Mary, Susan Irmaly, and Heidi. Divorced in 1960, Frauken raised her children with determination as a single mother and a teacher in art. She created a hand-weaving class at Camp Green Cove in Tuxedo, North Carolina, went back to school to obtain her American teacher's certification, and taught art at Hewitt Trussville High School from 1962 to 1970. In the summers of 1968 and 1969, she directed her own Camp Chippewa in Birmingham for which she garnered great praise for her talents from the community. In 1970, she joined the faculty of Jefferson State Junior College, where she taught until her retirement in 1991. She married Harry Noyes Collinson in 1972 and had, as she often loved to say, a wonderful fifteen years together.

In 1976, she earned a Master's Degree in Fine Arts from the Instituto de Allende at the University of Guanajuato, Mexico, with her thesis entitled "Hans Grohs—A Twentieth Century Expressionist of the Northland Dithmarschen." This was the beginning of her devotion to promoting her father's work. Both her parents died in 1981, Elma in January and Hans in November. She was the sole inheritor of their artist estate and devoted the rest of her life to her parents. She attempted to keep their home in Heide, wanting to convert it into a museum but was unable to do so. In 1984, she transported all the art and the Hans Grohs library to America and made her home into the Hanselma Gallery of Art. With a labor of love, ardent work, and much research—and with some help from her daughter Rose Mary and also from a friend, Bobbie Hunt—Frauken

has cataloged and documented the collection of over 2,000 works of art, organized a large number of documents (letters, hand-written and historical documents, printed material, and photographs), and preserved the artist's library, thereby creating the extensive Hans Grohs Archive.

To quote Frauken from her thesis: "Hans Grohs has the awakened soul—he knows of beauty— of the involvement of creativity. Hans Grohs is painter, sculptor, and author... To Grohs the only true freedom is spiritual achieved through the imagination; and a notion of progress in the world of space and time is an illusion that beguiles mankind with false hopes. In a glowing coil of meaning he conveyed in his poetry and paintings his sense of the doom that would befall men if they came to believe that they could shape and dominate their own destiny." And Frauken speaks of *The Creation-Genesis*, 1925, stained glass window: "The window sparkles and one feels its penetration. This mystery cannot be put into words, it is beyond the limits of speech; it is a manifestation of an indefinable feeling. Here we have harmony, we feel God creating...and harmony is that state in which muted by joy one can no longer say anything...When art is able to convey the unsaid, the un-portrayed, by precisely guiding the spectator's mind into the artistic mystery, art attains its true grandeur."



Frauken Grohs Collinson in 2004 discussing *The Hourglass* (1924) by Hans Grohs at the *Visions from the Soul* exhibition at the University of Richmond Museum. Photograph: Courtesy of Rose Mary McKinney.

# IN MEMORIUM: Shan Goshorn and Dr. Loren Lipson

by Danielle Moretti-Langholtz

**Shan Goshorn (1957-2018)**, an Eastern Band of Cherokee artist from Tulsa, Oklahoma, exhibited her work throughout North America and abroad in recent years. A recipient of numerous fellowships and awards for her innovation in Cherokee basketry at the prestigious SWAIA Indian Market in Santa Fe, New Mexico, in 2013, 2014, and 2015, Shan's artwork is held in numerous museums around the world...including our own.

In the summer of 2015, the Muscarelle Museum of Art commissioned Shan to create a Cherokee basket for the exhibition *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School* (2016-2017). Shan not only agreed to create a work for the exhibition but she traveled to Williamsburg from Oklahoma to see the actual Brafferton building in order to help her to develop the concept for the basket. While visiting William & Mary's

historic campus, Shan reviewed the documentary research the curators Danielle Moretti-Langholtz and Buck Woodard compiled for the exhibition. Shan left Williamsburg with a PDF of the 1693 College Charter and documents about the Cherokee and other native students who attended the Brafferton Indian School in the eighteenth century.

Shan named our basket *Laying the Foundation* (2016); when the basket arrived at the Museum, we were awed by its artistry and complexity. *Laying the Foundation* combines both traditional Cherokee motifs with intertwined images of the Brafferton and Indian school-era documents. While Shan's basket is an homage to the native students who attended the school, her mastery of the media and native history draws the viewer into a dialogue with the colonial past and a decolonizing present. This talented Cherokee woman demonstrated that traditional basketry could be more than a woven vessel; it can preserve native history.



**In 2018 we noted the passing of two special individuals whose commitment to fostering indigenous perspectives on history and culture resulted in the acquisition of three significant works to our collection of Native American art.**

**Loren G. Lipson, M.D. (1944-2018)** was a specialist in the field of endocrinology, a researcher at the National Institutes of Health, and a professor at Harvard Medical School, the University of Alaska, and Claremont University. Dr. Lipson served as an advisor to the U.S. Department of Justice and the California Attorney General's office. However, during the last decade of his life, Dr. Lipson's mission was to purchase outstanding pieces of Native American contemporary ceramics and artwork and donate the works to museums. Dr. Lipson viewed his philanthropic efforts as benefitting both the artists, by supporting the talented present-day artists, and benefitting museum visitors who would be exposed to the artistry of emerging native artists.

In July of 2017, I was introduced to Dr. Lipson while on a research trip to Santa Fe, New Mexico.

When Dr. Lipson learned that I was the curator of Native American art at the Muscarelle, he asked me what I was purchasing while on my trip to the Southwest. When I

revealed that I did not have a budget for the acquisition of any Native American artwork, he offered to purchase some southwest ceramics for the Museum's collection. At that time, I did not know the true extent of his largess. At the time of his death, Dr. Lipson had donated over one thousand pieces of art to more than forty museums. We soon learned Dr. Lipson was true to his word. A few months after meeting him, two magnificent ceramic bowls by Hopi artist Debbie Clashin arrived at the door of the Museum.

Dr. Lipson's life is a reminder of how the generosity of one individual can impact the lives of many others. In his memory, the Loren G. Lipson Scholarship fund has been established at the Institute of American Indian Arts in Santa Fe, New Mexico, to train future Native American artists — a fitting tribute to his love for native art, indeed.



(left) DEBBIE CLASHIN | American Indian, b. 1969 | Untitled polychrome pot, woodpecker motif, 2017 | Clay, pigment | Gift of Loren G. Lipson, M.D. | 2017.039

(right) DEBBIE CLASHIN | American Indian, b. 1969 | Untitled polychrome pot, parrot motif, 2017 | Clay, pigment | Gift of Loren G. Lipson, M.D. | 2017.038

## IN MEMORIUM: Ann M. Boehm

We were saddened to learn of the death of William & Mary honorary alumna Ann M. Boehm. Ann has been a longtime friend and supporter of the College and Muscarelle Museum of Art. During her time in Williamsburg, she generously served on the Board of the Friends of the Muscarelle Museum of Art, as president of the Christopher Wren Association, and as a member of the Chancellor's Circle and Fourth Century Club. With much spirit, Ann attended countless Tribe football games and numerous Alumni Journeys trips overseas. In addition to gifts of art to the Muscarelle, a gift from her and her late husband to the Raymond A. Mason School of Business resulted in the naming of the Bruce Boehm Center for Corporate Education in Alan B. Miller Hall.

Along with her love for family and friends, Ann was an avid fan of art and art museums, where she enjoyed spending time contemplating and learning about the works. She particularly loved European art, which came from her years of living in Germany and Belgium. Among her favorite periods were eighteenth and nineteenth-century Flemish painting, although she was just as eager to view works by contemporary artists and she supported their advancement. Beyond her kind service to the Muscarelle, Ann attended numerous exhibitions and programs at the Museum, and we are thankful to have had the opportunity to know her.



ELKE EINSMANN | German, b. 1940 | *Berlin*, detail, 1990 | Color photograph, ed. 1/5 | Gift of Ann M. Boehm | 2011.105



# REMEMBERING: Marge Giesecking

On February 22, 2018, the Museum lost one of our most revered supporters, Marge Giesecking. In honor of her longtime service as a Muscarelle Docent, Miles and Marcial Chappell donated an important seventeenth-century print by Flemish engraver Paulus Pontius, who worked in the studio of Peter Paul Rubens. This portrait of *Elisabeth of Bourbon, Queen of Spain* is the companion to our *King Philip IV, King of Spain* print after Rubens, which was donated by William Jordan Moore (W&M '73, MBA '76) in 2012. These two prints were cat. no. 20 in the *Rubens in Prints* exhibition in 1977 in Swem Library, a traveling exhibition organized by Chappell with art history students, including Bill Moore, to commemorate the 400th anniversary of the birth of the great artist and to demonstrate the kind of teaching possible in a potential museum on

campus. Years later, the Muscarelle became a reality and Marge's enthusiasm for art education was realized through her decades of dedication.

Also in Marge's honor, the Museum received a gift of a Paul Gauguin print entitled *Woman with Figs* from the collection of C. Patrick Laughlin, MD. Elegant in form and happy in content, Gauguin's print so aptly reflects how we all remember Marge.

## A WORD FROM THE DOCENTS:

Marge's memory lingers for all as we, her Muscarelle colleagues, walk in her footsteps and share the library she has gifted to us. Marge loved the Muscarelle Museum of Art and was nurtured by its mission and artwork for many years. Georgianna S. Avioli shared, "When our dear Marge Giesecking died last February, the Muscarelle Museum of Art lost not only a dedicated, knowledgeable,



(left to right): Marge Giesecking, Michaelyn Testa Reddick, Aaron De Groft, and Shirley Confino-Rehder at Muscarelle Honors [Docents] in 2016.

and articulate docent but also a 'sparkle' which comes along infrequently. Her buoyant personality and positive attitude were felt as soon as she entered the Museum. Whenever there was concern or conflict, Marge could be heard saying, 'Now honey, don't worry and I'll tell you why.' This was always followed by a cheery and sound reason why all would be well. I am sure I speak for all the docents when I say she will be missed as a wonderful, organized colleague and a very dear and caring friend. We love you, Marge."



PAULUS PONTIUS after RUBENS | Flemish, 1603 - 1658 | *King Philip IV, King of Spain*, 1632 | Engraving | Gift of William Jordan Moore (W&M '73, MBA '76) | 2012.169



PAULUS PONTIUS after RUBENS | Flemish, 1603 - 1658 | *Elisabeth of Bourbon, Queen of Spain*, 1632 | Engraving | Gift of Miles and Marcial Chappell in memory of Marge Giesecking, friend and Docent of the Muscarelle Museum of Art | 2018.009



PAUL GAUGUIN | French, 1848 - 1903 | *Woman with Figs*, plate 1894/printed after 1966 | Etching | Gift from the collection of C. Patrick Laughlin, MD, in memory of Marge Giesecking | 2018.013

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