

**MUSCA-
RELLE
MUSEUM
OF ART**

at The College of William & Mary

H. WISCH NUNN

THE MUSCARELLE MUSEUM OF ART FOUNDATION

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FRONT COVER:

GERMAN, C. 1800-1850

DECORATIVE END PAPER WITH FLORAL MOTIF
PRINTED IN BRONZE GOLD INK ON LAID PAPER
ACQUIRED WITH FUNDS FROM THE BOARD OF
VISITORS MUSCARELLE MUSEUM OF ART
ENDOWMENT

BACK COVER:

EDWARD POTTHAST

AMERICAN, (1857-1927)

BATHERS IN THE SURF (CONEY ISLAND, NY) DETAIL
OIL ON BOARD

CA. 1910-20

ON LOAN FROM THE OWENS FOUNDATION

HOURS

Tuesday - Saturday

10 AM - 5 PM

Sunday

12 PM - 4 PM

Closed Monday

Office Hours

M-F, 8 AM - 5 PM

Closed on most national holidays

ADMISSION

Regular Admission: \$5.00

Special Exhibitions

Additional: \$5.00-\$10.00

Admission may change during
special exhibitions.

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

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

LETTER FROM THE DIRECTOR



“Our staff
continues to
work tirelessly to
bring world-class
exhibitions to the
Muscarelle.”

Dear Supporters of the Muscarelle,

As Director of the Muscarelle Museum of Art, I am delighted to report that the Museum has experienced a number of remarkable successes since I last wrote you. In 2013, we set records in ticket sales, membership, attendance, and earnings. As we enter the last quarter of 2014, the year has already seen a number of great accomplishments.

In September 2013, the Muscarelle welcomed the return of one of the most accomplished and distinguished alumni of the College, Glenn Close. The Museum shared a selection from Close's personal costume collection, including costumes from her roles in *Sunset Boulevard*, *Fatal Attraction*, *101 Dalmatians*, and *Damages*. Close attended the opening of the exhibition, where she reminisced about her time as a theatre student at the College and shared anecdotes about her various costumes and famous roles. The Muscarelle celebrated Close and her husband David E. Shaw by awarding them the Cheek Medal Award for their contributions to the arts and to arts education. The Cheek Award Dinner was attended by approximately 150 guests, including former Cheek medal winners six-time Tony Award winner, William Ivey Long, and Academy Award winner, David Crank.

Our staff continues to work tirelessly to bring world-class exhibitions to the Muscarelle. In February, the Museum welcomed three paintings by the great baroque master, Caravaggio. Very few museums ever have this privilege. Visitors were to step into the shoes of an art connoisseur by looking and reading the nuanced details of the two beautiful paintings of *Saint Francis in Meditation* and to compare it to a famous early work, *The Fortune Teller* from the great Capitoline Museum in Rome, also on loan for this exhibition. This connoisseurship exhibition then traveled to the Museum of Fine Arts in Boston.

Following the Caravaggio exhibition, the Muscarelle hosted the fourth installment of its popular *Curators at Work* exhibition series. This unique exhibition series exemplifies the role of the Muscarelle as a laboratory for experiential learning and was the result of two semesters of our Museum Seminar class.

The Fourth Annual Wine & Run for the Roses was the most successful wine auction to date. In just four short years, the auctions have raised more than \$1 million for the support of the Muscarelle. We look forward to growing this event, which has become the premier fundraising event in the area.

This fall we hope you will visit all of our exciting exhibitions. *21st Century Diplomacy: Ballet, Ballots and Bullets*, which was curated from a partnership with the prestigious *Diplomatic Courier* global affairs magazine in Washington and faculty member Kay Floyd. The exhibition examines the role of photojournalism in 21st Century diplomacy and will be on view through September 28, 2014. On October 16, 2014 the Muscarelle will open *Tree to Mountain: The Woodblock Prints of Toshi Yoshida*. The exhibition of Yoshida's prints will be curated in conjunction with a College of William & Mary seminar and display many of the master's great works which have been exhibited at institutions such as the Museum of Modern Arts (MoMA) and the Museum of Fine Arts, Boston.

February 2015 will begin another exciting period at the Muscarelle. The month will start with the opening of *Matilda of Canossa (1046 – 1115) and the Origins of the Renaissance*. 2015 is the 900th anniversary of this very important woman's death. Come and see how this was influential in the formation of the first Law School in America at the College. In addition to Matilda, we look forward to announcing our next major exhibition in the coming weeks. Late February will bring another of the most notable masters of the Italian Renaissance to Williamsburg!

We appreciate your continued support and look forward to seeing you at the Muscarelle often!

Sincerely,

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

FALL/WINTER

14

21ST CENTURY
DIPLOMACY: BALLET,
BALLOTS AND
BULLETS

May 29, 2014 — September 28, 2014

KABUKI THEATER
WOODCUTS

April 29, 2014 — February 8, 2015

AMERICAN
NATURALISM:
SELECTIONS
FROM THE OWENS
FOUNDATION

February 8, 2014 — January 11, 2015

TREE TO MOUNTAIN:
THE WOODBLOCK
PRINTS OF
TOSHI YOSHIDA

October 16, 2014 — February 8, 2015

MATILDA OF CANOSSA
AND THE ORIGINS OF
THE RENAISSANCE

February 6, 2015 — April 5, 2015



MUSCARELLE WINE AUCTION ON DERBY DAY

WINE

run for the
\$ ROSES
2014



PRESENTED BY
RIVERSIDE

LETTER FROM THE CHAIR

Dear Friends of the Muscarelle Museum,

This summer a group of Muscarelle Museum of Art Foundation trustees met to reaffirm the core values of our museum. The MMA itself embodies the values of integrity, energy, excellence, learning and leading. In addition to sharing these values with the museum, the board of trustees supports the museum through collaboration and stewardship. The Muscarelle Museum of Art continues to grow in support of its mission and now is an exciting time to be part of the museum community. I am thrilled to begin my term as Chairman of the Board of Trustees of the MMAF and look forward to the upcoming year where once again the museum will present engaging exhibitions, lectures, and other programming.

The success of the Fourth Annual *Wine & Run for the Roses* fundraising auction was a highlight from last year. Once again the Muscarelle community came out to enjoy a

beautiful May afternoon and set new records for money raised to support the MMAF. Please mark your calendar for the Fifth Annual *Wine & Run for the Roses* wine auction, which will be on May 2, 2015. It is certain to be a can't miss event. The auction will continue to showcase rare wine and lifestyle auction lots that can only be found at this event!

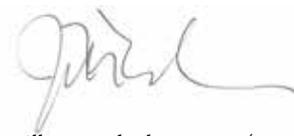
The MMAF board of trustees is committed to stewardship of the museum. The trustees plan to increase the financial support of the museum through the MMA's membership and annual giving programs. In addition to these, the trustees will actively solicit major donors, foundations, and others to provide the necessary funds to continue to have the excellent exhibitions that are now associated with the museum. The recent successes of the MMA, such as the Caravaggio exhibition in the spring of 2014, were made possible through the reinvigoration of our loyal supporter base and the addition of new donors to our community.

This year, the Muscarelle will continue to offer a gift membership program. A gift of

membership grants access to the unique cultural and educational experiences available at the Museum, including invitations to receptions and early access to the world-class exhibitions at the Muscarelle. To give the gift of membership, please visit our website!

The Muscarelle Museum of Art is a laboratory for learning and is known for its commitment to curatorial excellence. I hope that you will visit the museum and share its energy with your friends. Ongoing support from the MMA's community is vital to our mission, and with your help the MMA will continue to be one of William and Mary's brightest stars.

Sincerely,



Jill M. Lord, Ph.D, W&M '94
Chair, Board of Trustees
Muscarelle Museum of Art Foundation

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"The Board of Trustees is looking forward to the Fifth Annual Wine & Run for the Roses wine auction on May 2, 2015. As the flagship fundraiser of the Muscarelle, the auction will showcase rare and unique auction lots that can only be found at this event!"

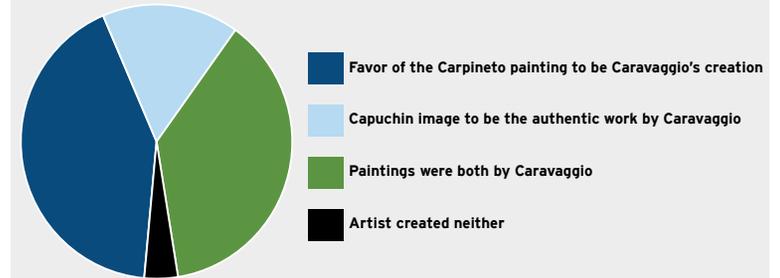
CARAVAGGIO CONNOISSEURSHIP: *SAINT FRANCIS IN MEDITATION AND THE CAPITOLINE FORTUNE TELLER*

ON VIEW AT MUSCARELLE

OPENED
FEB 8
2014

CLOSED
APR 6
2014

VISITORS POLL RESULTS



Below:
Attributed to MICHELANGELO
MERISI called CARAVAGGIO
Italian, (1571-1610)



Caravaggio Carpineto



Caravaggio Capuchin



Visitors consider two paintings, and question which (if either) are by the famous Italian painter Caravaggio. Photo: Hannah S. DeBorje WYDaily



In the spring of 2014, visitors to the Muscarelle Museum of Art had an exciting opportunity to take sides in an intense debate involving the renowned artist, Michelangelo Merisi (1571-1610), called Caravaggio. Fewer than eighty paintings by Caravaggio have survived, and only five American museums own his works. In conjunction with the Museum of Fine Arts, Boston, the Muscarelle Museum organized the first ever exhibition on the difficult problems of distinguishing Caravaggio's original works from the numerous copies and derivations made by his contemporaries.

Curated by the Muscarelle's John T. Spike, *Caravaggio Connoisseurship: Saint Francis in Meditation and The Capitoline Fortune Teller* consisted of three canvases lent from three museums in Rome. The exhibition offered a fascinating comparison between two seemingly identical paintings of *Saint Francis in Meditation* which have long left experts mystified. The two paintings were rediscovered in Franciscan churches during the last century. This exhibition afforded Caravaggio aficionados a once-in-a-lifetime opportunity to compare them side-by-side and brushstroke by brushstroke.

The various arguments pro and con, including comparisons of macro-enlarged details, were displayed on the walls of the

Graves Gallery upstairs in the museum. The exhibition also included an interactive poll, a first for the Muscarelle. Upon exiting the exhibition, visitors were invited to click their votes on strategically placed iPads. The results are printed in a pie chart on this page.

A special feature of the exhibition was the presence of one of Caravaggio's best-known compositions, the *Fortune Teller*, on loan from the Pinacoteca Capitolina in Rome. The *Fortune Teller* is recognized as a landmark work in the artist's realism, a prime example of his work after his arrival in Rome in the early 1590s. Until thirty years ago, however, this fine painting was doubted by scholars, because his early style was not yet understood.

The opening of the Caravaggio show coincided with the College's Charter Day in February. The distinguished guests included Renato Miracco, cultural attaché at the Italian Embassy in Washington D.C., Quirino Briganti, the Mayor of Carpineto Romano, one of the *Saint Francis* lenders, Sergio Guarino, Curator of the Pinacoteca Capitolina, and Pietro Folena, President of the Associazione Culturale Metamorfofi in Rome. The challenge of the connoisseurship, or identification, of Caravaggio's autograph works, attracted press notices in far-flung media outlets, including Russia, but especially in

Italy, where the artist is adored as a native son. When the Muscarelle show was transferred to Boston, NPR radio and several newspapers picked up the story. As noted by Frederick Ilchman, Fine Arts Curator at the Museum of Fine Arts, "Caravaggio is one of a handful of the most influential painters in European history."

The show took on a slightly different form in Boston. One *Saint Francis in Meditation* was returned after Williamsburg to the Capuchin Museum in Rome, where attendance was suffering because of its absence. Considerable ingenuity and hard work were applied to obtain last-minute loans for Boston of two additional Caravaggio canvases from Italy. *Fra Antonio Martelli, Knight Grand Cross of the Order of Malta*, was lent by the Palazzo Pitti in Florence. This poignant portrait, long doubted, is now considered a late masterpiece of about 1608, two years before Caravaggio's death. The other addition was a fascinating early portrait of the young Maffeo Barberini, circa 1596. This work from the collection of Prince Corsini in Florence had not been exhibited for seventy years, because its authorship had been rejected by the noted critic Roberto Longhi. In 2010, the portrait was included in the Caravaggio commemorative show at the Uffizi Gallery and accepted by nearly every expert. Such are the intricacies of Caravaggio connoisseurship.

CURATORS AT WORK IV

ON VIEW AT MUSCARELLE

OPENED
APR 19
2014

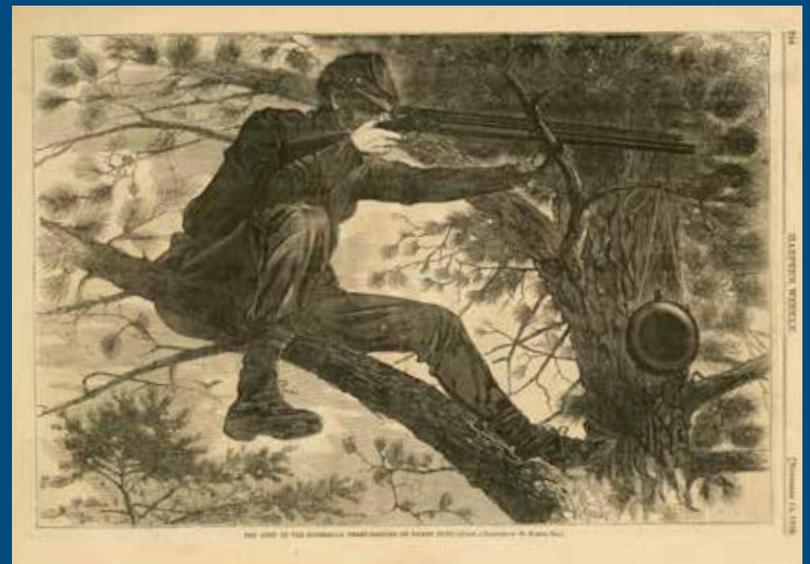
CLOSED
AUG 3
2014

The unique Curators at Work exhibition series sits at the pinnacle of the role of the Muscarelle Museum of Art as a laboratory for experiential undergraduate learning. In the spring of 2014, the Museum presented the fourth installment of the popular series, which focused on new acquisitions to the permanent collection. The Muscarelle was able to showcase many of its newest additions, as the permanent collection continues to grow as the Museum acquires important and culturally significant works of art from around the world.

As in past years, the show was jointly curated by the Assistant Director and Chief Curator Dr. John T. Spike and the students of Spike's *Curating & Connoisseurship* course (INTR 490) at the College of William & Mary. Students had the opportunity to step into the role of exhibition curators. They selected the prints, drawings and paintings for the show and researched and wrote catalogue entries detailing the social and political contexts. Students were also tasked with creating informative wall labels for the pieces they selected to include in the exhibition.

For the first time, the exhibition was enlarged to include two specialized 'shows within the show', both featuring works from the Muscarelle Museum of Art permanent collection. *Jacques Callot Studies from the Permanent Collection* was curated by Angela Huckstep, '16, based upon her independent study last semester. *Kabuki Theatre Woodcuts* was curated by Rochelle Safo, '14. Each of these shows will remain on display through February 8, 2015.

Our members and visitors to this fantastic exhibition saw an exhibition that featured a rare collection of priceless works from a broad spectrum of time periods, styles, and mediums. If you missed the exhibition, you may still enjoy the students work through the catalogue *Curators at Work IV: Memoranda for the Curatorial Files* which is available in the Museum shop.



-CLOCKWISE:
-KUNIYOSHI
-Japanese, 1797 – 1861
-Konami, from the series *Seichugishi Hattan*, 1847
-Woodblock
-Gift of David Liberton, 2013.068
-JACQUES CALLOT
-French, 1592-1635
-*The Dancers with a Flute and Tambourine*, from *Capricce di varie figure series*, c. 1622
-Etching
-Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment
-WINSLOW HOMER
-American, 1836 – 1910
-*The Sharpshooter on Picket Duty*, from *Harper's Weekly*, November 15, 1862
-Wood engraving
-Gift of Christian Vinyard, 2013.048

21ST CENTURY DIPLOMACY: BALLET, BALLET AND BULLETS



The Muscarelle Museum of Art opened *21st Century Diplomacy: Ballet, Ballots, and Bullets*, an international photojournalism exhibition, on May 30, 2014 in a partnership with the *Diplomatic Courier*. Kathryn H. Floyd, visiting instructor at the College of William & Mary curates this exhibition which tackles important questions about diplomacy in the 21st Century.

21st Century Diplomacy features vibrant and haunting photographs from talented photojournalists such as the world-renowned conflict photographer Sebastian Rich, journalist Ben Barber, and photographer Skip Kaltenheuser along with seven other photographers. The exhibition combines established and celebrated photographers along with up-and-coming talent from William & Mary students.

These powerful images explore worldwide social issues by showing scenes that include women who



find refuge in dance, a person struggling to survive in Syria, and carnival floats satirizing politicians. Curator Kathryn Floyd remarks “Bringing the *Diplomatic Courier*’s photographers to the Muscarelle is a rare opportunity for Virginians and the William & Mary community to see up-close the complexities of international relations. In many of these images, you look into a person’s eyes and connect with their soul. Muscarelle Director Aaron H. De Groft notes that “Powerful photographs have changed the course of human war. This exhibition looks at women, more specifically, in areas of conflict and at times, the unflinching realism can be both difficult and uplifting and extremely important.”

Visitors can view this exhibition through September 28, 2014. The exhibition can be followed on social media with @diplocourier, @photocourier, and #photodiplomacy.

All Images: © Sebastian Rich

ON VIEW AT MUSCARELLE

OPENED
MAY 29
2014

CLOSES
SEP 28
2014







ON VIEW AT MUSCARELLE

OPENS
OCT 16
2014

CLOSES
FEB 8
2015

TOSHI YOSHIDA
Japanese, 1911-1995
Baobabu and Rhino, 1979
Woodblock print
Gift of Mr. and Mrs. Herbert Libertson,
2006.037

TOSHI YOSHIDA

TREE TO MOUNTAIN: THE WOODBLOCK PRINTS

Tree to Mountain: The Woodblock Prints of Toshi Yoshida will highlight twenty-four works of Toshi Yoshida (1911-1995), the renowned Japanese printmaker who was associated with the sosaku-hanga movement. The sosaku-hanga movement was an early 20th-century Japanese movement that advocated the principles of the artist as sole creator, as opposed to earlier movements that focused on a more traditional collaborative system.

Yoshida was born in Tokyo to a family of artists and began creating his own art at the tender age of three. Several works by his father, Hiroshi Yoshida, will be on view as part of this exhibition.

Toshi Yoshida was a survivor of polio and experienced limited mobility in his legs. Despite this

disability he traveled the world visiting locations such as India, China, Argentina, Canada, Spain, Italy, Kenya, Tanzania and the United States. These locations each inspired his artwork, which captures the landscapes, flora and fauna of his extensive travels.

During his lifetime, Yoshida lectured widely on woodblock printmaking and Japanese art. He founded an art school in Tokyo known as the Yoshida Print Academy in 1972. Exhibitions of his works have been held at many notable museums including the Museum of Modern Art (MoMA), Museum of Fine Arts, Boston; British Museum; and the National Library in France.

Through this exhibition, the Muscarelle will once again serve as a laboratory for interactive and

collaborative learning. The exhibition, which will open on October 17, 2014 will be curated by professors Hiroshi Kitamura and Xin Wu in conjunction with their course at the College of William & Mary titled *Woodblock Exhibition Curation* (ARTH 330).

Tree to Mountain will serve as the anchor of a larger lecture series at the College entitled “Visual Cultures of East Asia.” The series will be a collaboration of the Muscarelle Museum of Art, the Asian & Middle Eastern Studies program, and the Reves center for International Studies. The series will include three lectures and a family-oriented woodblock print workshop led by Professor of Art and Art History, Brian Kreydatus.

1046-1115

MATILDA OF CANOSSA & THE ORIGINS OF THE RENAISSANCE

ON VIEW AT MUSCARELLE

OPENS
FEB 6
2015

CLOSES
APR 5
2015

In February 2015, the Muscarelle Museum of Art, in its first collaboration with the Marshall-Wythe School of Law at the College of William & Mary will open *Tuscan Countess: Matilda of Canossa and the Origins of the Renaissance*. The exhibition is poised to be the first monographic exhibition in the United States ever dedicated to Matilda, one of the great leaders and women of the Middle Ages. The exhibition will be curated by Michèle K. Spike, noted biographer of Matilda of Canossa and adjunct professor of law at the Marshall-Wythe School of Law.

Opening on Charter Day 2015, this exhibition will begin a program of celebrations planned in Italy to honor the Countess on the 900th anniversary of her death on July 24, 1115. Following its inauguration at the Muscarelle Museum of Art, from February 6 to April 5, 2015, the exhibition will travel to the Casa Buonarroti Museum in Florence.

The exhibition will utilize numerous mediums to highlight the legacy of Matilda of Canossa, which directly laid the economic, religious, legal and cultural foundations for the Renaissance in art and architecture that occurred in the centuries

after her death. As visitors travel through the exhibition, they will be immersed in Matilda's legacy through documents, art and stunning photographs from the land and monuments Matilda shaped.

Matilda's enduring place in history occurs in 1077 beside her ally Pope Gregory VII during the humiliation of the German king Henry IV at her castle of Canossa. Her alliance with Rome broke Germany's feudal hold over northern Italy. The University of Bologna dates its foundation to 1088 and Matilda's invitation to Irnerius, called the "light of law", to teach Justinian's Code of Roman Civil Law and to train the men who would administer the Italian towns freed at her death. Matilda also united the towns in her territory by reviving travel along the ancient Roman routes. Today, over one hundred cathedrals, country churches and ospedale date their foundation or restoration to Matilda's patronage.

The exhibition will note the importance of the study of Roman law to the development of law in the United States of America. Thomas Jefferson, then governor of Virginia, invited his professor,

George Wythe, to teach law in Williamsburg in 1780 and the Marshall-Wythe School of Law dates its foundation to this date. Jefferson's vision was to train "lawyers who would help the nation successfully complete the remarkable experiment in self-government." Wythe's students, which included Jefferson and Chief Justice John Marshall, formed "a disproportionate share of Revolutionary statesmen, dominated high offices in the new governments...". In their libraries, Jefferson and Wythe had copies of Justinian's Digest of Civil Law, including the first published copy printed in Florence by Torrentini in 1553. And among the legal issues Jefferson discusses in his voluminous correspondence are his views of Justinian's Code.

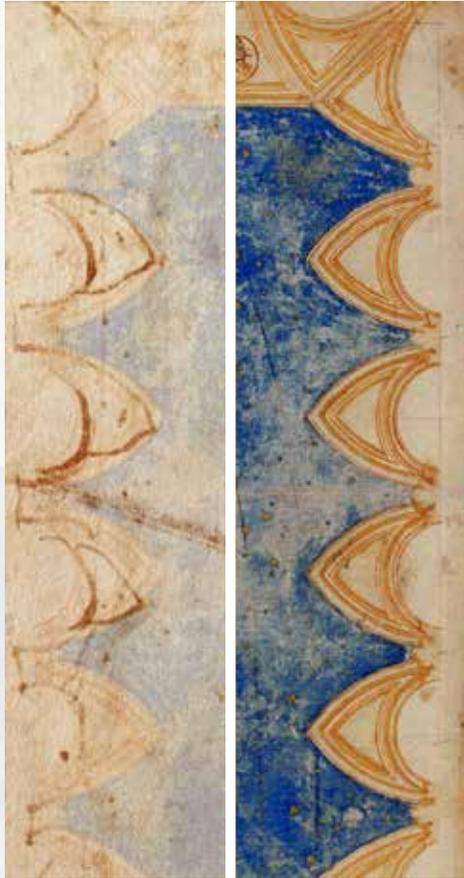
Matilda's legacy was esteemed through the Italian Renaissance and the great artist Michelangelo Buonarroti proudly claimed to be her direct descendant. The Barberini Pope Urban VIII commissioned Gian Lorenzo Bernini to sculpt her tomb in St Peter's. Bernini's bronze bozzetto of Matilda of Canossa, today in the North Carolina Museum, will be a highlight of the Muscarelle exhibition.



Photo Credit: John and Michèle Spike
Photo of the 40 Bridge built by Matilda of Canossa over
the Serchio River, near Lucca

THE SISTINE CEILING PROJECT

“This is not my Art” Michelangelo



Comparison between the sketch of the Archivio Buonarroti, XIII, 175v and the project for the decoration of the Sistine Ceiling by Pier Matteo d'Amelia, Gabinetto dei Disegni e delle Stampe della Galleria degli Uffizi, n. 711A, Florence, Comparison by A. Marinazzo.

Adriano Marinazzo, scholar-in-residence at the Muscarelle Museum of Art at the College of William & Mary, has discovered what he believes to be Michelangelo's first sketch of the Sistine Chapel.

After conducting research of Michelangelo's sketches on archival papers stored in the Buonarroti Archives in Florence, Italy – hometown of the famous Renaissance painter and sculpture – Marinazzo's article detailing his discovery was published in *Commentari d'arte*, an Italian art journal.

In the November 2013 article, Marinazzo argued that the geometric drawings of triangles and crescents on the archival papers are actually the architectural structure of the vault of the Sistine Chapel, and that Michelangelo executed it during the preparatory stages of his fresco work, before the scaffolding had even been set up.

The mysterious sketch has stumped art scholars for years, and now Marinazzo's research has the art world taking another look at the drawings and chapel ceiling. Marinazzo has received calls and letters from scholars all over the world

following a national news article headlined “Found? Michelangelo's Sistine Sketch” by Wall Street Journal reporter Kelly Crow.

Even the Vatican has commended his work. Several years ago, Antonio Paolucci, currently director of the Vatican Museums, noted the significance of Marinazzo's work stating, “thanks to his versatile training as an artist, architect, and art historian, Adriano is the right person to continue the best traditions of Italian art, like Italian artists and scholars of the Renaissance have done.” More recently, Paolucci offered his congratulations to Marinazzo on his Sistine research and discovery.

Marinazzo believes the sketch, presumably dating from no earlier than the spring of 1508, may have served as a reminder and jotting for the artist when he was studying the surfaces to be painted and how to arrange the scaffolding. It's a rare and precious document, said Marinazzo, quite possibly the oldest one of its kind.

“No other rendition of the architectural layout of the vault survives among Michelangelo's preliminary drawings,” said Marinazzo. “It is

almost impossible to find new documents on Michelangelo and especially on the Sistine Chapel.”

Aaron De Groft, director of the Muscarelle Museum of Art, said the discovery is astounding on its own, but even more special for the Muscarelle since the timing correlated with milestone anniversaries for the museum.

“Adriano made this discovery as he was preparing research for our landmark thirtieth anniversary exhibition *Michelangelo: Sacred and Profane, Masterpiece Drawings from the Casa Buonarroti* in 2013, a year that also marked five centuries from the inauguration of the Sistine ceiling frescoes,” said De Groft.

Marinazzo Adriano's research on the Sistine Ceiling is currently exhibited through a video installation at the 14th International Architecture Exhibition in Venice (from June 7th through November 23rd 2014.) directed by Rem Koolhaas, one of the most significant personalities among the architects of our time.

Before Marinazzo moved to the U.S., he worked as an architectural researcher at the University of Florence. He has published on the architecture of the Italian Renaissance, especially Michelangelo's architecture and on the Palazzo Pitti, and has made notable discoveries on the Sala delle Nicchie and on the "casa vecchia" of the Pitti family.

His studies and exhibitions have been held at the Casa Buonarroti, the Salone dei Cinquecento in Palazzo Vecchio, Palazzo Pitti in Florence and Capitoline Museums in Rome.

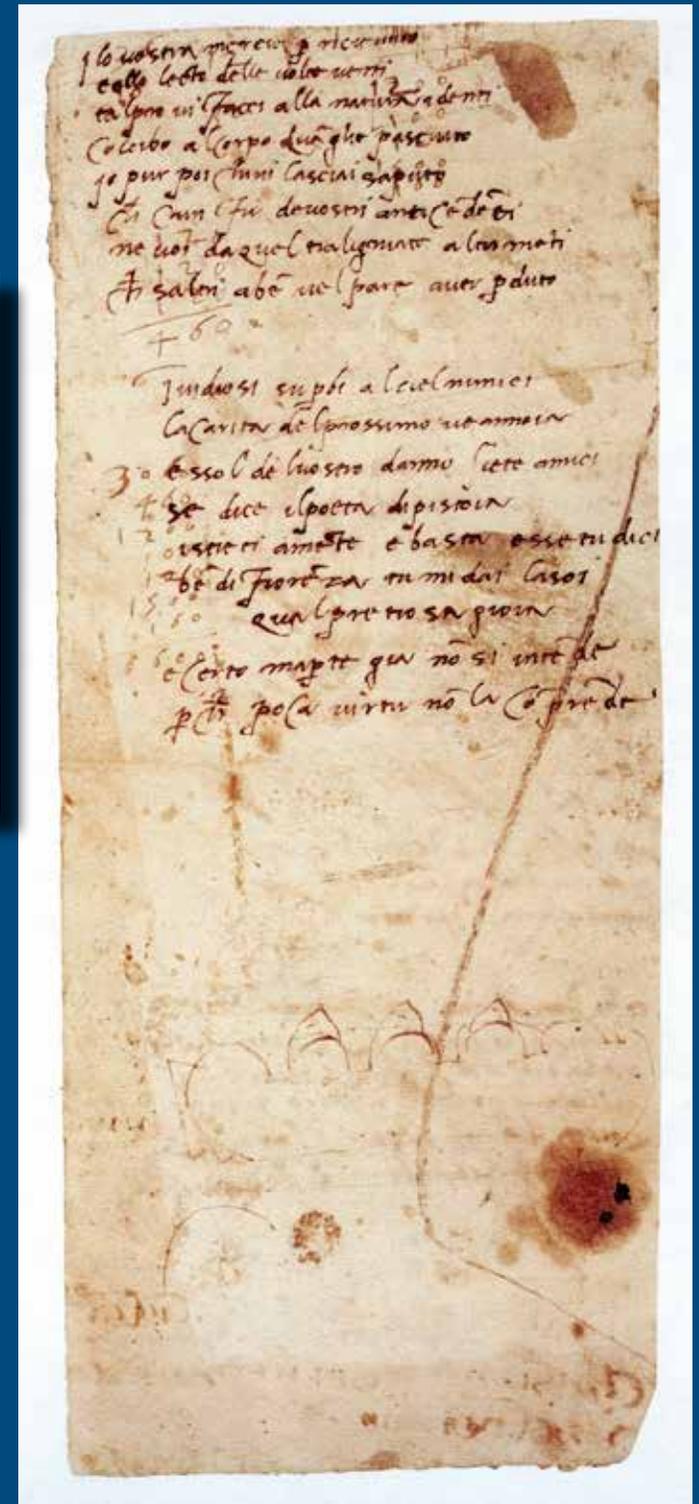
Currently Marinazzo is developing an artistic multimedia project on the painted architecture of the Sistine ceiling and is doing research for a three-dimensional reconstruction project on the architectural history of the William & Mary campus.



Comparison between the sketch of the Archivio Buonarroti, XIII, 175v and a view from the bottom of the Sistine Ceiling, Vatican Museums, Rome, Comparison by A. Marinazzo.



Adriano Marinazzo, scholar-in-residence at the Muscarelle Museum of Art at the College of William & Mary



Michelangelo Buonarroti, Sonnet and sketch, Archivio Buonarroti, XIII, 175v, Casa Buonarroti, Florence.

INSIDE MUSCA- RELLE



MAKE AN IMPACT TODAY!

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 Patrick Slebonick in the Annual Giving Office at 757.221.2703 or visit our website: www.wm.edu/muscarelle/membership.



WINE AUCTION ON DERBY DAY



PRESENTED BY
 RIVERSIDE

JOIN THE EXCITEMENT!

Don't miss the premier fundraising event in Williamsburg.

Fine & rare wine and extraordinary travel all at auction exclusively through this event!

Featuring a wine reception with fabulous fare, hat contest, race raffle and live, giant screen telecast of the Kentucky Derby.

Laugh! Libate!

Lift your paddle for a great cause!

Proceeds benefit the Muscarelle Museum of Art Foundation, a 501(c)3 organization.

For more information & to purchase tickets, visit: 501auctions.com/wrftwineauction or call (757) 221-6019 or email mmwineauction@gmail.com

SATURDAY | MAY 2, 2015 | 2 PM

Save the Date!

REJUVENATING SUN SONATA

AND OTHER CONSERVATION INITIATIVES



The “Solar Wall” as it has also been fondly dubbed, has become an iconic landmark for the William & Mary campus and the Greater Williamsburg area.



After years of research, the restoration of Gene Davis’ (American, 1920 –1985) *Sun Sonata* is complete! The “Solar Wall” as it has also been fondly dubbed, has become an iconic landmark for the William & Mary campus and the Greater Williamsburg area; however due to the inherent fragility of this architectural sculpture, it had begun to fall into disrepair.

Originally, *Sun Sonata* consisted of 126 fiberglass tubes containing tinted water backlit by florescent lights so as to be visible at night. The design was also intended to produce solar heat for the Museum, but was ultimately unsuccessful in circulating it to the occupied areas of the building. Another issue this design presented was the artificial lighting at night, created the perfect environment for algal growth, which required constant cleaning. Sun exposure also caused the liquid to evaporate so that the water levels were uneven and the tinting faded. A great deal of staff hours were dedicated to cleaning, refiling and re-tinting the tubes over the many years that the piece was exhibited in this manner.

Many ideas on the best method for restoring “the world’s first solar painting” were explored by collections care staff. The goal was to maintain the integrity of the piece, as well as the artist’s original intent, while at the same time modifying the work so that it was sustainable within the Museum environment. Options such as theater gels, translucent paint, colored Plexiglas tubes or replacement fiberglass tubes were all researched in order to identify the best method. Finally after testing on a solo tube, it was decided that salvaging the original fiberglass tubes and wrapping them in colored vinyl would be the most desirable option. This route minimized cost as well as waste, and allowed for flexibility in the color range as conceived by the artist. This past summer, large, single sheets of vinyl were applied to the tubes by staff and interns in hues meant to mimic one of the fifteen original color schemes outlined by Davis in a sketchbook he donated to the museum. After application of the vinyl, each tube was individually carried into the narrow corridor behind the window and placed into the appropriate pattern. Upon completion,

staff were thrilled that the vinyl option proved to be just as vibrant in the daylight hours as it is at night!

The Muscarelle is overjoyed to announce that this Williamsburg landmark has been restored back to its rightful splendor and we look forward to many students and alumni enjoying its radiance for years to come. We also encourage you to send us your ‘silhouette snapshots’ (see image below) so that we may continue to document the life of this iconic work of art.

Continued on next page



TOP: Sun Sonata postrestoration

BOTTOM: Facilities and Exhibitions Manager, Kevin Gilliam replaces the component tubes after restoration.





FIRST FROM LEFT: Conservator, Andrew Baxter inspects the area of conservation | SECOND: Detail of Saüle I (Column I), by Joseph Henry Lonas, where reattachment occurred | THIRD: Jasha Green's untitled sculpture pre-conservation | FOURTH: Jasha Green's untitled sculpture with primer coat of paint during the conservation process

IN ADDITION TO THE RESTORATION OF GENE DAVIS' 'SUN SONATA' TWO OTHER MAJOR OUTDOOR SCULPTURES WERE RECENTLY CONSERVED

Jasha Green's (American, 1923 – 2006) abstract sculpture of painted steel, located on the west side of the Museum, had begun to rust due to its constant exposure to the elements over the past thirty years. The piece was removed from its site and traveled with conservator Andrew Baxter of Bronze et. al., Ltd. to Custom Ornamental Iron in Glen Allen, Virginia. Although the sculpture's attachment brackets had begun to expire, evaluation of the piece established that

the internal structure of the work was intact and that all of the work that needed to be completed was cosmetic. Before the work was sanded and then blasted with an aluminum oxide media spray to remove the original peeling paint, great care was taken to match the colors that would later be applied. Once the restoration was completed last February, the untitled sculpture was reinstalled and reinforced and continues to enrich the landscape of the William & Mary Campus.

A second sculpture by Joseph Henry Lonas (American, 1925 – 2011, W&M Class of '49), *Saüle I (Column I)*, had also suffered damage to one of the crowning fins, which had broken and become disengaged. Conservator Andrew Baxter was able to recreate the broken element using the

two remaining fins as a guide, as well as images of the work before the damage occurred. Once the replacement fin was cast, Baxter reattached it on site. Using a blowtorch and his deep knowledge of chemistry, Baxter was also able to recreate the patina, or finish of the metal, of the original casting on the newly restored area. Lonas' *Saüle I (Column I)* was also relocated through this process and is now on display near the entrance of the Museum.

Two paintings that were gifts to the College in 1897 have also recently received conservation in preparation for their inclusion in the groundbreaking exhibition, *Painters and Painting in the Early American South*, at Colonial Williamsburg. Charles Bridges' (American,

1670– 1747) portraits of Mann Page II (1718 - 1778) and Mrs. Mann Page II, née Alice Grymes (1723- 1746) and her Son, were treated by Scott Nolley of Fine Art Conservation of Virginia in Richmond where they underwent cleaning and stabilization processes. Ultimately, the conservation effort allowed the paintings to be returned to their original chromatic appearances as well as reestablished a more comparable and harmonious relationship between the companion works. The Page portrait pair as well as the *Portrait of the Reverend James Blair (c. 1655 - 1743)* by Charles Bridges will be on view at the DeWitt Wallace Decorative Arts Museum through September 7, 2014.

THE MESSIAH

by Benjamin West

INSIDE
MUSCARELLE

The Muscarelle Museum of Art recently acquired an important painting, *The Messiah*, by Benjamin West, a leading American painter of the eighteenth century, who was not previously represented in our permanent collection.

This major late work by West represents a significant addition to the Muscarelle Museum of Art collection of American Colonial painters, which already includes fine examples of the most famous early American artists such as John Singleton Copley, Raphael Peale and Gilbert Stuart.

Benjamin West (1738 – 1820) was the first American painter to earn an international reputation. Several generations of his most talented compatriots made the journey to study with West in London, including such notables as Ralph Earl, Samuel Morse, Charles Willson Peale, Rembrandt Peale, Gilbert Stuart, John Trumbull, and Thomas Sully.

Painted in 1814 in his old age, *The Messiah* is one of the last important compositions

invented and completed by the artist. The subject is taken from the book of Revelations (1:7): 'Behold he cometh with clouds; and every eye shall see him, and they also which pierced him; and all kindreds of the earth shall wail because of him.' To this exalted vision, West added the symbols of the four Evangelists as given in the fourth chapter of Revelations: the eagle of St John, lion of St Mark, Ox of St Luke, and angel of St Matthew.

Born in Pennsylvania in 1738, Benjamin West was largely self-taught as an artist. The story was told that he learned his first colors from a Native American painter. After travel and studies in Italy, West settled in England in August of 1763 and never returned to the United States. His fame grew steadily,

culminating in the extraordinary honor of his appointment as President of the Royal Academy on the death of Joshua Reynolds in 1792.

After West's death in 1820, the artist's sons donated *The Messiah* to the United States in 1826 as a gesture of affection towards their father's homeland. In 1829, an unsentimental, but impecunious, U.S. Congress sent the painting back to London where it was sold at auction for the very impressive sum of 47.5 pounds sterling. In 2012 the painting unexpectedly re-appeared at a small auction in London. In view of West's importance in the history of American Colonial painting, the Muscarelle Museum of Art seized the opportunity to bring *The Messiah* home.



BENJAMIN WEST
American, 1738-1820
The Messiah, 1814
Oil on panel
Acquired with funds from the
Board of Visitors Muscarelle
Museum of Art Endowment,

LABRATORY FOR LEARNING



The Muscarelle Museum of Art strives to be a laboratory for learning by engaging students in scholarly research, but also by combining that with the experiential and practical execution of taught skills, which is the foundation of a liberal arts education. From anthropology to creative writing, studio art to African and Asian studies, the permanent collection of the Muscarelle contains works of art related to a wide range of scholarly disciplines. They are like time capsules that serve as primary sources for our knowledge of their historical origins and culture. The experiential learning that takes place in the storerooms and galleries of the Museum yields fine-grained details of understanding that are not often found in a traditional classroom setting.

John Oakley, Chancellor Professor and Forrest D. Murden Jr. Professor of Classical Studies co-curated an exhibit on ancient Greek vases in Virginia Collections with his student Alex Endres. The students in his Greek Vase-Painting class wrote the labels for the exhibit, so that the entire class was involved. "This first show ever on classical antiquities at the Muscarelle provided the students in Classical Studies a first-hand experience with

actual antiquities, objects from the past that they normally only had experienced as images on a screen. This allowed them to fully appreciate the skill of ancient craftsmen, as well as gain a true sense of the scale and quality of drawing on these ceramic objects that delight as much today in the flesh as they did in antiquity."

Using the objects from the permanent collection as a way to supplement the regular curriculum also allows students to make a personal connection with great works of art, which brings a different perspective to their studies. Emilie Murphy '14 stated "An art history course I took on the visual culture of the Civil War was very much enhanced by a visit to the Muscarelle. A close-up viewing of the prints and images we had been discussing throughout the semester gave me a newfound appreciation for the artists' skills along with a deeper understanding of art's importance throughout the cultural history of our time."

We are proud of the experiences we provide at the Museum and wish to further our collaboration with other disciplines on campus to continue this important opportunity for our students.



IN JUNE of 2014 the Muscarelle welcomed the Second Annual Cultural Arts Camp as part of a continued partnership with the Greater Williamsburg Women's Association (GWWA). The camp was attended by over thirty students from local middle schools. Because of the wonderful volunteers, and the efforts of Adjunct Curator, Danielle Moreti-Langholtz, Ph.D., the camp was another wonderful success.

The students were able to engage in various mediums of art including painting, dance, music and poetry. Each student was empowered to explore

the media through meticulously planned activities and lessons. On the final day, the camp again ended in a final presentation allowing students to showcase what they learned to members of the local community.

Special thanks are due to all of those who donated to support the Cultural Arts Camp at the *Wine & Run for the Roses* Auction. Riverside Doctor's Hospital was a special partner in this effort and provided complimentary nutritious snacks and nutritional information to each camper.



FIRST TUESDAYS | 6:00 PM MUSCARELLE MUSEUM OF ART

21ST CENTURY DIPLOMACY PANEL

SEP
2

A panel discussion focused on the current exhibition *21st Century Diplomacy: Ballet, Ballots and Bullets* will be held at the Muscarelle Museum of Art on September 2, 2014 at 6:00 pm to kick-off the First Tuesday lecture series. The panel discussion will be moderated by Dr. Harvey Langholtz, Department of Psychology at College of William & Mary with introductory remarks from Ana Rold, Editor-in-Chief of the Diplomatic Courier. On the panel will be international photojournalist Sebastian Rich and guest curator and William & Mary adjunct professor, Dr. Kathryn Floyd and Student Carleigh Snead (W&M '15).

NEWS FROM UNDERGROUND: ARCHAEOLOGICAL DISCOVERIES IN THE WREN YARD DR. SUSAN KERN

OCT
7

Join Dr. Susan Kern, Executive Director of the Historic William & Mary Campus, on a walk through time in her illustrated talk on the archaeology of the Wren yard over the past few years including very new discoveries and explore questions such as brew house...or laundry.

TREE TO MOUNTAIN: TOSHI YOSHIDA LECTURER: HIROSHI KITAMURA

NOV
4

Join Professor Kitamura as he discusses the extraordinary life and works of influential Japanese printmaker Toshi Yoshida. Kitamura will discuss the influential role that Yoshida played in the *sosaku-hanga* movement and how this works in this exhibition served as a valuable educational experience for the students in his special fall seminar.

THIRD THURSDAYS | 6:00 PM MUSCARELLE MUSEUM OF ART

LEONARDO DA VINCI, MICHELANGELO AND THEIR COMPETING IDEAS OF BEAUTY DR. JOHN T. SPIKE

SEP
18

Leonardo da Vinci and Michelangelo were two of the great masters of the Italian Renaissance. Despite their similarities, these two renowned artists held strikingly different views of the idea of beauty. Join Dr. John T. Spike as he contrasts the heavenly beauty of Michelangelo, as seen at the Muscarelle in *Michelangelo: Sacred and Profane* with Leonardo's view of beauty derived from nature.

MEMBERS OPENING

OCT
16

The October Third Thursday lecture will be replaced by the members' opening of *Tree to Mountain: The Woodblock Prints of Toshi Yoshida*.

MATILDA OF CANOSSA, AND THE ORIGINS OF THE RENAISSANCE MICHÉLE K. SPIKE

NOV
20

Michéle K. Spike, renowned scholar of Matilda of Canossa (1046-1115) and Curator of the forthcoming Matilda of Canossa exhibition opening February 2015 will deliver a riveting lecture on the life and extraordinary accomplishments of Matilda whose rebellion against the German legal system laid the foundation for the Italian Renaissance.

**THIRD THURSDAY
RECEPTIONS WILL FOLLOW
SPONSORED BY**



VIRGINIA COMPANY BANK
OPPORTUNITY LIES AHEAD

S T N E V E

PRESENTED BY THE FRIENDS OF THE MUSCARELLE MUSEUM OF ART MUSIC IN THE GALLERY

INSIDE
MUSCA-
RELLE

2014

SEP
28

AMERICANA MUSIC SCENE

"AMERICANA MUSIC SCENE"
CONCERT FEATURING: THE DOUBLETAKES & THE
CHRISTOPHER WREN

2:30 PM
MUSCARELLE MUSEUM OF ART

DEC
21

HOLIDAY CELEBRATION

THIS EVENT WILL BE A FAMILY-ORIENTED
CONCERT FEATURING THE WILLIAMSBURG YOUTH
CHORALE, TREBLE SINGERS FROM THIRD GRACE
THROUGH HIGH SCHOOL, ALONG WITH A SINGING
SANTA.

2:30 PM
MUSCARELLE MUSEUM OF ART

2015

MAR
22

SOUNDS OF THE RENAISSANCE

IS IN THE PROCESS OF BEING BOOKED.

2:30 PM
MUSCARELLE MUSEUM OF ART

APR
19

CHILDREN'S TEA PARTY, THE WIZARD OF ARTS (OZ)

IS IN THE PROCESS OF BEING BOOKED.

2:30 PM
MUSCARELLE MUSEUM OF ART

ADMISSION FREE TO STUDENTS AND MUSEUM MEMBERS

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The Muscarelle Museum of Art Foundation welcomes all new donors and gratefully acknowledges those who have renewed their contributions. The following is a list of donors during the time period of 7/01/13 through 6/30/14. The Museum has attempted to make this list accurate and complete; we regret any errors or omissions. Please notify Patrick Slebonick, Manager of Institutional Advancement & Annual Giving, at 757-221-2703 of any corrections.

An * indicates member is deceased

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