



**MUSCA-
RELLE
MUSEUM
OF ART**

at William & Mary

FALL/WINTER

19

**THE
ADJACENT
POSSIBLE**

August 27 –
September 27, 2019

**FACULTY
SHOW 14**

October 4 –
October 27, 2019

1619 / 2019

November 6, 2019 –
January 12, 2020

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IMAGE CREDITS

FRONT COVER:

FREDDIE STYLES

American, born 1944

Untitled #2 (detail) from the *Working Roots* series, circa 1990

Acrylic on board

© Freddie Styles

Acquired with funds from the Board of Visitors

Muscarelle Museum of Art Endowment

2019.008

BACK COVER:

SONYA CLARK

American, born 1967

Gele Kente Flag, 1995

Handwoven silk and cotton

© Sonya Clark

Photo credit: Taylor Dabney

On loan from the artist

NEXT PAGE:

First column:

Conservation of *Queen Mary II of England*, c. 1930

performed by Andrew Baxter.

EMIL SIEBERN

American, 1888 - 1942

Queen Mary II of England on Ewell Gates (1662 - 1694), c. 1930

Cast lead

Gift of Mary Cooke Branch Munford

1932.002

Meet the Muscarelle student reception for

Objects of Ceremony exhibition.

Photo by Elizabeth Stephenson, W&M '19.

Second column:

Zoë Graves, W&M HON '10 and Steve Prince at the Stryker

Center during *Sankofa: Looking Back, Moving Forward*.

David Brashear and Sybil Shainwald, W&M '48, HON '19 at the

2019 W&M Commencement Reception and Dinner.

Photo by Skip Rowland, W&M '83.

Student curators during the Members' Opening for *Objects of*

Ceremony.

Third column:

Exhibition banner for *Sankofa: Looking Back, Moving Forward* at

the Stryker Center.

Members' Trip to the National Gallery's exhibition *Tintoretto:*

Artist of Renaissance Venice.

Olga Symeonoglou and L. Eden Burgess from Cultural Heritage

Partners accept an original print from Steve Prince after

their lecture *Culture Interrupted: The Pursuit of Looted Art &*

Antiquities.

MUSEUM HOURS

Monday | Closed

Tuesday - Friday | 10 AM - 5 PM

Saturday - Sunday | 12 - 4 PM

MEMBERS ONLY EXHIBITION HOURS

Thursday | 5 - 7 PM

Docent tours are available, please check muscarelle.org for schedule.

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 or call 757.221.2700.

LETTER FROM THE INTERIM DIRECTOR



Dear Friends of the Muscarelle,

With the fall semester upon us, I am happy to report that the Museum continues to thrive and that we are moving forward aggressively on multiple paths. We have a vibrant calendar of exhibitions and programs scheduled for the final months of 2019, and we are continuing to develop and refine plans for our new facility. At the Muscarelle, 2019 is clearly the year of collaborations. The Museum reopened this past spring with the outstanding exhibition entitled *Objects of Ceremony: Effervescence, Decay, and the Everyday*. The exhibition was the product of the amazing work of Professor Alan Braddock and his curatorial class in the Department of Art & Art History. The class worked to develop their theme and then carefully selected works from the collections of the Museum and the Special Collections Research Center at Swem Library. Additional works were incorporated into the exhibition from several Studio Art professors. With support and guidance from Museum staff, the exhibition opened on April 5th as a strong symbol of the power of the Museum as a venue for experiential learning. The quality and caliber of the exhibition is a testament to the vision, cooperation and diligence of all involved. We also worked with the Williamsburg Regional Library and presented *Sankofa: Looking Back, Moving Forward*, an exhibition of the dynamic work of Steve Prince, our Director of Engagement and Distinguished Artist in Residence, at the Stryker Center.

Important collaborations will continue through the fall at the Muscarelle. Our first exhibition, *The Adjacent Possible*, curated by Professor Elizabeth Mead, is an exploration of an area of science called neuro-aesthetics. *Faculty Show 14* will feature the work of Studio Art faculty at William & Mary and is always a wonderful window into the creative genius of art leaders on campus.

Our exhibition calendar will close the year with *1619 / 2019*, an artistic commemoration of the 400th anniversary of the arrival of the first Africans in Colonial Virginia. In conjunction with other related events and programs held this year throughout the Commonwealth, the exhibition will feature the work of established and emerging African American and Native American artists invited to provide their own artistic response and interpretation of the impact of this important anniversary.

At the Muscarelle, we consider a robust calendar of educational programming to be a vital part of our mission, and during the spring of 2019, we sponsored a variety of lectures, workshops and films. We inaugurated our Museum book club, *Muscarelle Reads*, and delved into Gail Levin's biography of Lee Krasner. We launched a new program series called *Muscarelle Explorations* and took a deep dive

into the topic of repatriations and restitutions of looted art. Through five special events comprising lectures and films, we probed the criminality of systematic art theft and the legal remedies that have helped to reverse the ethical breakdowns and illegal activity of the past. We presented another season of *Selected Topics in Architecture*, our 9th annual sequence of architectural lectures. We restarted our *Members' Travel Program* with a trip to the Tintoretto exhibition at the National Gallery of Art in Washington, D.C., and we held a variety of art workshops and artist conversations throughout the semester.

In addition to our upcoming exhibitions, we have another semester of strong and vibrant programming scheduled for our university and community audiences. For our fall *Muscarelle Explorations* series we will recognize 100 years of Bauhaus with selected lectures and films, and our *Muscarelle Reads* book will be Fiona MacCarthy's *Gropius: The Man Who Built the Bauhaus*. Kate Conley, Dean of the Faculty of Arts & Sciences, will present a lecture on October 23rd entitled *Collection as a Surrealist State of Mind*. We are planning another set of Members' trips to both the National Gallery of Art and the new Glenstone in Potomac, Maryland. We will have a series of films and art workshops, and we have scheduled several dates in our *Music in the Galleries* series. Details of these and other events are provided in this Newsletter and can also be found on our website.

Many donors have made gifts of art to the Museum through the years. I am incredibly pleased that Julian Fore, W&M '71, and former Muscarelle Board Chair, has committed his substantial art collection to the Museum. Please read more about this generous gift in the pages that follow.

I would like to thank all of you for the assistance you have given to me personally as I took on the role as Interim Director. I am also deeply grateful to the many volunteers, sponsors, donors and bidders who helped to ensure that our 9th annual *Wine and Run for the Roses* wine auction was both memorable and financially successful. I am committed to making the Museum the best that it can be – as an important nexus for learning and engagement for both the university and the broader community.

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

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LETTER FROM THE CHAIRMAN



Greetings to all,

The Muscarelle, once again, was a shining star this spring in Williamsburg. With robust programming throughout the semester and an outstanding exhibition presented by a class in the Department of Art & Art History, the Museum was a center for the exploration of the arts.

The month of April was especially busy at the Museum. Not only did the Muscarelle show its value as a laboratory for experiential learning for William & Mary students, who worked on the *Objects of Ceremony: Effervescence, Decay, and the Everyday* exhibition, but the Museum also demonstrated its ability to serve as a forum for a broader conversation on important topics of art through class visits and focused programming. The five events that comprised the *Muscarelle Explorations: Art Repatriation* series allowed university and community members to dig deep into a topic of important historical and ethical significance. I hope you will continue to include Member-sustained Muscarelle exhibitions and programs in your cultural plans.

There are many ways to support the Museum, and for many decades, private financial donations have been the cornerstone to the success of the Muscarelle. From the initial leadership gifts from Joseph and Margaret Muscarelle and Gilbert and Jean Kinnamon, which allowed for the construction of the first phase of the Museum building in 1983, to the remarkable endowment gift given by Doris Lamberson and the generous bequests of Martha Wren Briggs, the Museum's history has been built upon the generosity of its donors, both large and small. With the building project moving forward, now is the time to invest in the Museum and your community, which, with your help, will continue to grow. A new, expanded state-of-the-art facility will allow the Museum to display more of its permanent collection and bring innovative and exciting exhibitions to Williamsburg.

One of our most important fundraising opportunities for the Museum is our annual *Wine & Run for the Roses* wine auction, which is now in

its 9th year. Held on May 4th this year, the auction was a great success, serving as a prime example of how this community helps the Museum thrive. Since its inception in 2011, the event has generated almost \$3 million, with the Museum netting over \$1.2 million. We are looking forward to making next year, the 10th anniversary of the event, the biggest and most successful ever. This event allows the Museum to continue developing a broad array of programming and exhibitions.

Of course, there are many ways that you can ensure the success of the Muscarelle. Memberships provide an important source of revenue to our Museum, and those who join at the Patron level and above are important financial partners to our cultural and educational enterprise. To honor their generosity, we held a *Patrons' Dinner* in early June at the Great Hall of the Wren Building. It was a splendid evening, and I am grateful to have had the opportunity to be with many of our most generous donors.

We also have a long and growing list of donors who have made financial commitments to our new Museum building project. I hope this form of support continues to expand over the course of my tenure as Board Chairman.

Thank you for being a part of the ongoing success of the Muscarelle. We could not do it without you, and I look forward to seeing you at all of the special exhibitions and events we have planned for this fall semester.

Cheers,

A handwritten signature in dark ink, appearing to be 'R. Roberson'.

Robert S. Roberson
Chairman
Muscarelle Museum of Art Foundation

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AN ART COLLECTION FOR THE AGES

By Ashley K. Speed, University Advancement

Julian Fore '71 has never forgotten the generosity of the donor who funded the scholarship that made it possible for him to spend one year abroad at the University of St Andrews. While there, he was exposed to works of art that forever changed his perspective of the world outside of Virginia.

That unforgettable year in Scotland led him to travel to over 100 countries throughout his life, collecting art along the way. Fore is giving a significant portion of his artwork through his estate plans to William & Mary's Muscarelle Museum of Art Foundation to educate future generations of students about various forms of fine art. His gift is one of the largest gifts of art to the Museum.

"I want my art to be displayed where it will mean something," said Fore. "I always believed I was going to give something back to the place that helped me."

Fore's gift, known as the Julian W. Fore Art Collection, includes nearly 60 pieces of Impressionist, Post-Impressionist, Asian and American prints, paintings, drawings and earthenware from artists Paul Cézanne, Andy Warhol, Pablo Picasso, Milton Avery, Pierre Bonnard, David Hockney and Sam Gilliam, among others.

Art that inspires

"Julian has been a part of the Museum family for almost two decades," said David Brashear, Interim Director of the Muscarelle. "He was a member of the Museum's Board of Trustees at its inception in 2000 and has been a generous donor and supporter of many Museum initiatives through the years. He established an endowment at the Museum in 2003 to acquire art for the Museum's permanent collection."

"Julian's art will be an important addition to the Museum's collection and includes works by artists not previously represented in our holdings," Brashear continued. "These valuable pieces will allow us to develop new exhibition angles and explore the world of art through a new lens."

The collection will be showcased in the new and expanded Muscarelle, which will be housed within The Martha Wren Briggs Center for the Visual Arts, a multimillion-dollar state-of-the-art facility. Targeted to open in 2022, the Center and the Museum will be conveniently located in the William & Mary Arts Quarter, which will also include a completely renovated Phi Beta Kappa Memorial Hall and a new music building.

"I think I have built a pretty nice collection of things and I want to put the art back into the public trust," Fore said. "I chose to give some of my art to the Muscarelle because I want

it to be displayed and used as a tool for teaching and research by students, faculty and visitors in the future.”

Fore previously served on the Museum’s Board of Directors. He credits former Museum Director Aaron De Groft ’88 with moving the Muscarelle forward by significantly expanding the caliber of artwork and exhibitions showcased there during his 13-year tenure.

Opportunity

Fore, who majored in government, grew up in Richmond. His favorite aunt often took him to Williamsburg to visit as a child. Those visits led to his decision to attend William & Mary. The year he spent studying at St Andrews was life-changing and significantly shaped his undergraduate experience at the university.

“I was fortunate to have the opportunity to go to St Andrews and be able to visit some of the best museums in the world,” Fore said. “I became a museum junkie. It was the first time I had ever been out of the country. It opened my eyes to a lot of things that people don’t get to see or feel.”

Fore is the former owner of Fore Consulting, Inc., a real estate consulting business, which operated in the engineering, accounting, research and management services sectors. He also worked for Accenture (formally Arthur Andersen) as a managing director for over a decade. He has been a loyal



Julian Fore '71 makes significant estate gift of artwork to William & Mary's Muscarelle Museum of Art Foundation.

supporter of William & Mary by serving on several boards, including the William & Mary Foundation, the Fund for William & Mary Board of Directors and his Class Reunion Committee.

Fore wants his art collection to make an impact on students in the same way a donor inspired his own life through a generous gift years ago.

“There are some students who don’t have the opportunity to see the world broadly,” Fore said. “Art is important because it enriches the mind, body and spirit. Everybody can’t go to St Andrews or visit London or Paris, but they can experience the joy of the culture, the music and the art as part of their William & Mary education.”

ANNOUNCEMENTS

Yes, the Muscarelle *is* Open!

The Muscarelle Museum of Art staff continues to plan for the future Martha Wren Briggs Center for the Visual Arts and the new Museum building, slated to open in its original footprint in 2022 – 2023. The Museum galleries closed temporarily in May 2018, which provided space for the arduous physical preparations for the upcoming global collections move.

In April 2019, the Museum re-opened its lower galleries with the exhibition *Objects of Ceremony: Effervescence, Decay, and the Everyday*. The successful exhibition was the product of Professor Alan Braddock and his curatorial class in the Department of Art & Art History. We are pleased to be able to present three new exciting exhibitions opening this fall in the Sheridan and Spigel Galleries of the Muscarelle Museum of Art on the campus of William & Mary at 603 Jamestown Road. Consult the Exhibitions pages of this Newsletter for further details.





Muscarelle @ Merchants Square

In conjunction with our on-campus exhibitions in our main building, **Muscarelle @ Merchants Square** serves as a satellite space for the Museum. This location will allow the Museum to continue to have a distinctive place in the community and university. See the Events pages for details about our engaging programs, social events and hands-on workshops. Located across North Boundary Street from William & Mary's Historic Campus and above Williams-Sonoma (440A West Duke of Gloucester Street), **Muscarelle @ Merchants Square** will situate the Museum in a community space that hosts *Art on the Square* each spring as well as the upcoming *An Occasion for the Arts* each fall.

CURRENT EXHIBITION

By Elizabeth Mead, Guest Curator, Professor of Art and W. Taylor Reveley III Interdisciplinary Faculty,
Department of Art & Art History, William & Mary

THE ADJACENT POSSIBLE

“Artmaking is pretty straightforward. Hopefully, what you’re working on is something that you’re trying to resolve. While you work towards that, hopefully you see something that wasn’t necessarily intended, and it leads somewhere else. You’re always looking for a way out; usually the way out is already in your own work.”

—Frank Stella

“Adjacent Possible” is a term borrowed from the theoretical biologist Stuart Kauffman. As Kauffman defines it, the Adjacent Possible is about limits in creative potential and how the limits of boundaries grow and enlarge the more one explores them. One thing begets another. We walk through one door only to find another. An artist’s studio practice is not necessarily linear. At times, their work is meandering and murky, but as they keep creating, things begin to appear, to coalesce. One door leads to another.

In his book *Taking Measures Across the American Landscape*, the landscape architect James Corner notes, “Beginnings are perhaps the most propitious if their ends are neither clearly envisaged nor defined. As with children at play, such indetermination can often precipitate unexpected findings, enabling one to discover new and unforeseen aspects in affairs that may seem ordinary or exhausted.” Indetermination is what matters here—not knowing what the outcome will be or what the route itself may entail. The artists in the exhibition *The Adjacent Possible* follow whatever route is necessary to land at their destination. The twelve invited artists make work that moves back and forth between two and three dimensions. Some are painters who work three

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dimensionally, while others work in and across dimensions and mediums. One of the intentions of the exhibition is to show work that pays no heed to boundaries of any kind but instead moves wherever necessary as the artwork itself demands.

The exhibition grows out of a collaboration between Professor Jennifer Stevens, Department of Psychological Sciences and Neuroscience Program Faculty, and myself, Studio Art faculty in the Department of Art & Art History. Our collaboration is supported through the generosity of the W. Taylor Reveley, III Interdisciplinary Fellowship. This collaboration between an artist and a scientist examines the role of creativity and of cognition, both in terms of how they compete and in terms of how they cooperate. The juxtaposition of art and science offers a unique and compelling landscape for intellectual thought and consideration.

The collaboration extends to our new team-taught course *Neuro-aesthetics: The artist and the mind*, in which teachers and students will evaluate and compare the similarities and differences in how the aesthetic experience of representational works

of art compares to that of abstract works of art. Narrative and representational works of art lend themselves to words that allow one to describe an experience, which leads to deeper processing and greater encoding of the experience. This makes it easier to recall the work of art and so to experience it over a greater span of time. Abstract art poses greater obstacles to processing, encoding and recalling the experience of the work of art, which is good because it intensifies the experience. To explore this abstract mode of art is the task of *The Adjacent Possible*, which features abstract artists. The exhibition *The Adjacent Possible* will in part serve as a laboratory for the course and will allow the community to experience a distinguished roster of contemporary artists' work.

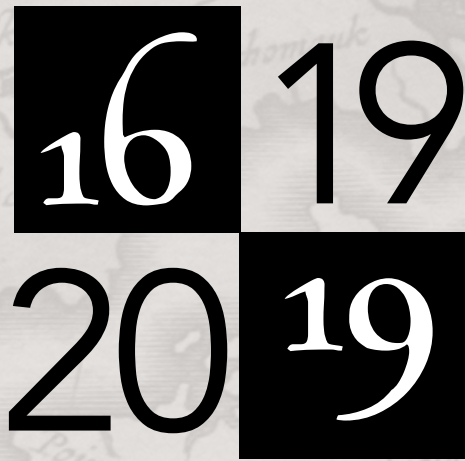
The liberal arts broaden our ways of thinking; they help us to look across cultures and disciplines, beyond silos and boundaries. The liberal arts, like the artists in the exhibition, show us how to permeate borders and to look broadly with a sharp focus.

UPCOMING EXHIBITIONS

FACULTY SHOW 14

Faculty Show 14 highlights the diverse talents of the William & Mary Studio Art instructors in a variety of media, including drawing, painting, photography, printmaking, sculpture and ceramics. A long-standing collaboration between the Museum and the Department of Art & Art History, the show includes artists David Campbell, Suzanne Demeo, Michael Draeger, Eliot Dudik, Michael Gaynes, Mike Jabbur, Brian Kreydatus, John Lee, Jayson Lowery, Elizabeth Mead, Edwin Pease, Kristen Peyton and Nicole McCormick Santiago.

October 4 - October 27, 2019



16 19
20 19

This year marks the 400th anniversary of the arrival of the first documented enslaved Africans in Colonial Virginia. The 1619 arrival, part of the greater narrative of slavery in the Americas, helped to set into motion the ongoing repercussions of this historical event. Throughout 2019, William & Mary, the Commonwealth of Virginia – including the Jamestown-Yorktown Foundation and Virginia Museum of Fine Arts – and others will be holding special exhibitions, lectures and symposia to examine and recognize these important legacies.

The Muscarelle exhibition *1619 / 2019* comprises works by emerging and established African American and Native American artists that communicate a complexity of experience, addressing the past and present. For millennia, the evocative power of “art” has helped to convey individual and collective memory of the artisan or civilization. For the maker, the act of creation can serve as a liberating exercise when dealing with painful subject matter, such as slavery and forced migration. These cultural expressions create a dialogue to explore history and its psychological manifestations on the present.

November 6, 2019 – January 12, 2020

VIRTUAL MUSCARELLE: *Building on the Legacy*



Created to commemorate the 50th anniversary of the first African American students in residence at William & Mary, *Building on the Legacy: African American Art from the Permanent Collection* was part of a yearlong program of special events during the 2017 – 2018 academic year, which spoke to themes of parity and desegregation.

The original exhibition, held at the Muscarelle Museum of Art from September 2, 2017 to January 14, 2018, featured works that encompassed a variety of media, styles and eras, exemplifying the plurality of vision among these accomplished artists.

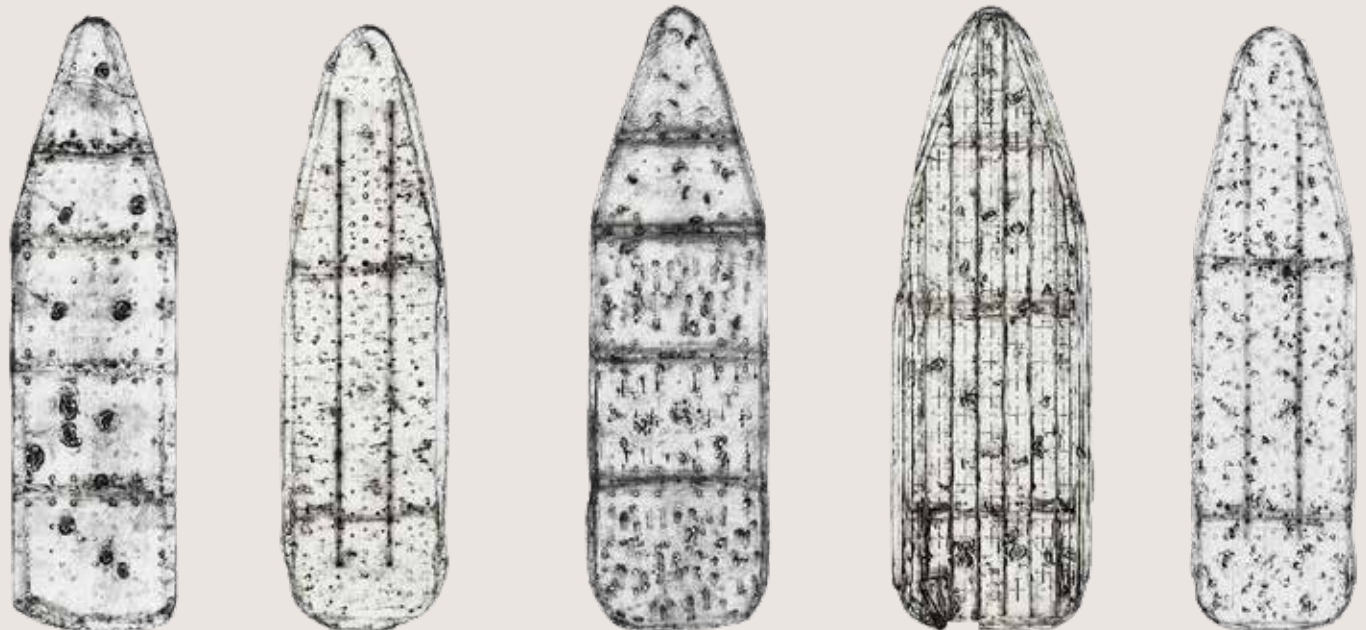
2019 marks the 400th year since the arrival of the first documented enslaved Africans in the Colony of Virginia. This history set into motion a legacy of

racial exclusion that continues to affect our country hundreds of years later.

Re-created and expanded for VIRTUAL MUSCARELLE as part of the 2019 commemoration in the Commonwealth, *Building on the Legacy* embraces a panoply of approaches, ranging from the 19th-century realism of Henry Ossawa Tanner to the contemporary conceptualism of Martin Puryear.

Many artists in *Building on the Legacy* explore themes of segregation, stereotypes, intolerance and forced migration, which is fitting for the greater dialogue surrounding 2019.

VIRTUAL MUSCARELLE and the digital continuation of *Building on the Legacy* can be found at virtual.muscarelle.org.



WILLIE COLE | American, born 1955 | *Savannah, Dot, Fannie Mae, Queen, Anna Mae* from the suite *Five Beauties Rising*, 2012 | Intaglio and relief, ed. 7/9 |

© Willie Cole and Highpoint Editions | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2017.003, 1-5

VIRTUAL MUSCARELLE: *The Making of Objects of Ceremony*



This spring, the Museum, the Department of Art & Art History and the Special Collections Research Center at W&M Libraries came together to create *Objects of Ceremony: Effervescence, Decay, and the Everyday*. The exhibition was part of a required practicum course for Art History majors called *The Curatorial Project* (ARTH 331) taught by Alan Braddock, Ralph H. Wark Associate Professor of Art History & American Studies. Together, the seventeen students explored 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. The exhibition featured works from the collections at the Muscarelle, Special Collections Resource Center at William &

Mary Libraries and elsewhere around William & Mary, along with sociological ideas about the effervescent liveliness of communal artifacts. *Objects of Ceremony* presented a rich and complex portrait of ritual events that shape and define daily life.

The students participated in every stage of the project — from brainstorming, discussion, planning and selection of works to the installation of the exhibition. Their work was documented to create *The Making of Objects of Ceremony*, a companion to the physical exhibition, which is available on VIRTUAL MUSCARELLE. Be sure to visit virtual.muscarelle.org to see the students in action and read about their experiences creating the exhibition.

NEW ACQUISITION: María Silvia Corcuera Terán

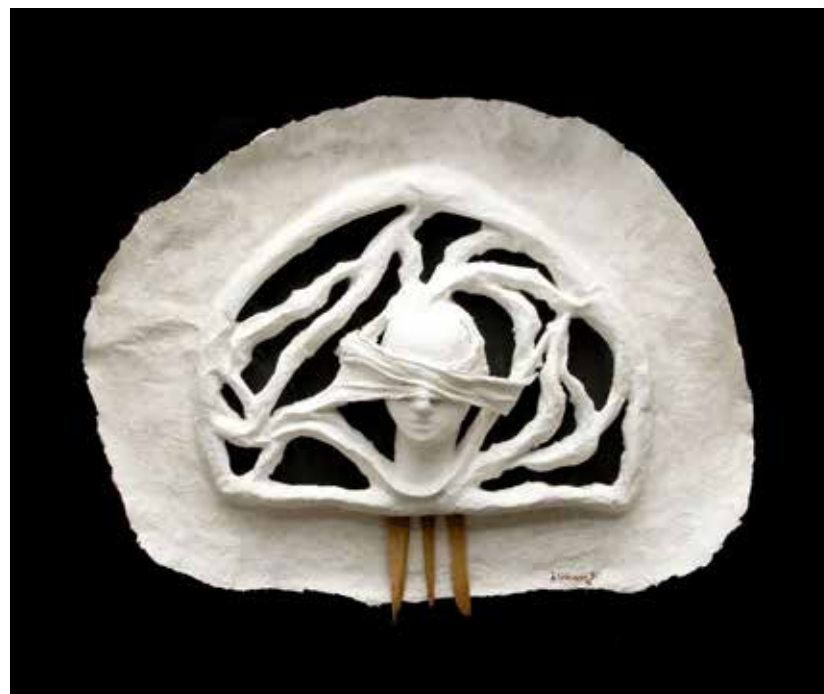
By Regina A. Root, Professor of Hispanic Studies, William & Mary

Excerpt reprinted from the author's introduction to *Couture and Consensus*, published by the University of Minnesota Press, 2010.

María Silvia Corcuera Terán has long explored the dynamics of active memory, collective identity and everyday life in her native Buenos Aires through the abstract form. An artist of increasing international repute, scholars have argued that her work rearticulates the Argentine past as it reflects on the politics of seduction that have come to characterize neoliberalism.

During Argentina's transition to democracy, Corcuera Terán began to incorporate a forgotten cultural icon, the exuberant *peinetón*, in her work. Worn by women in the 1820s and '30s to distance themselves from the customs of Spain, the three-foot square hair comb quickly emerged as an emblem of resistance. Following independence, the hair comb became an accessory that women used to assert their presence in public, a fashionable statement against the political vanity of nineteenth-century male leaders who had fought Spanish oppression, but who then denied women their emancipation. In recovering this foundational symbol, Corcuera Terán's work resonates with the voices and dreams of the past while engaging the arched crest and teeth of the *peinetón* in a battle to reveal contemporary sites of resistance.

Believing, as Jorge Luis Borges once professed, that art should be like a mirror that reveals to us our own face, Corcuera Terán explores the collective unconscious by forcing her viewer to face the past and discover the future on the horizon. In the *Peinetón*, the teeth of the comb and the blindfolded female subject within its body ask each viewer to take on the wounds of Argentina's past, in particular the plight of the disappeared and the collective pain of human rights abuses from the period of state terrorism (1976 – 1983). Engaging the legacy of authoritarianism and the politics of memory, Corcuera Terán's work dared to weave alternative visual narratives into the fabric of public life.



MARÍA SILVIA CORCUERA TERÁN | Argentinian, born 1955 | *Peinetón*, 1993 - 1996 | Paper, gauze and wood with Styrofoam insert | Gift of the Artist | 2018.026

To capture the subtleties of Corcuera Terán's work, one gazes as if to examine the layers of a sacred garment: the viewer must piece together the fragments of historical memory and contemplate the cultural imaginings that may have survived.

Recent work inverts the *peinetón*, whether to show the arch of the comb functioning as the base for a ship, like one of the many vessels that brought immigrants to the port of Buenos Aires in the late nineteenth century, or to use the teeth to form a cityscape depicting the challenges of global migration, as if to create totem-like towers that ascend towards the sky in a mystical fashion.

Some of the analysis provided here has been extrapolated from Root's ongoing research on the artist and *Couture and Consensus: Fashion and Politics in Postcolonial Argentina*, University of Minnesota Press, 2010, xviii-xix.

NEW ACQUISITION: Freddie Styles

In reference and reverence to the natural world, the paintings of Atlanta-based artist Freddie Styles also live in the realm of abstraction. An avid gardener, Styles notes that *Untitled #2* and his *Working Roots* series “grew out of my early failure at growing Azaleas and my love of creating texture in my work.” While observing the intricate root structure and texture of his dead and dying Azaleas, he wondered, “What if I washed the dirt off the roots and use them to apply paint?”

Indeed, when preparing for a one-man show at the Nexus Contemporary Art Center in Atlanta, he created several

paintings using Azalea roots to apply the paint, “thus the birth of the *Working Roots* series.” He continues, “I chose the name of the series to describe the intensity of applying paint with the roots and to give a cultural nod to the Hoodoo practice of ‘Working Roots’ in the African American community.”

Untitled #2 creates a dynamic vision of nature through Styles’ use of textures and patterns. Through his layering of color, we see a vibrating effect that is characteristic of thriving organisms in nature.



FREDDIE STYLES | American, born 1944 | *Untitled #2* from the *Working Roots* series, circa 1990 | Acrylic on board | © Freddie Styles |
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2019.008

IMPORTANT OUTGOING LOANS

Early Rubens is the ambitious exhibition organized by the Fine Arts Museums of San Francisco and the Art Gallery of Ontario. Our Rubens, circa 1608, of *Saint James the Greater*, will be on view with other early works by the Flemish master produced between 1609 and 1621, which the organizers have cited as the artist's most "innovative and inspired" period. This spirited portrait of the apostle shows strong stylistic affinities with the early works of Peter Paul Rubens, specifically his paintings from the years 1608 – 1609, during which Rubens was deepening his studies of Italian Renaissance art. Recently at the Speed Art Museum in Louisville, Kentucky, the Muscarelle *Saint James the Greater* will be on view at the Art Gallery of Ontario from October 12, 2019 to January 5, 2020 and is featured in the exhibition catalogue of the same name (published by Prestel, 2019).



PETER PAUL RUBENS | Flemish, 1577 - 1640 | *Saint James the Greater*, circa 1608 | Oil on panel | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2016.236

The Muscarelle Museum of Art is pleased to participate in two major loan exhibitions, both opening in fall 2019.

Edith Halpert and the Rise of American Art

is the first exhibition to explore one of the most influential women in American modernism.

Halpert, who championed modern art and folk art, opened the Downtown Gallery in Greenwich Village in 1926 and the American Folk Art Gallery in 1931 to promote both her passions. Halpert also encouraged her friend and patron, the philanthropist Abby Aldrich Rockefeller, to establish the Museum of Modern Art and her namesake folk art museum at Colonial Williamsburg. Both institutions benefited greatly from Rockefeller's donations of artworks bought under Halpert's expert guidance. A women's advocate and collector of works by Georgia O'Keeffe, Rockefeller gave *White Flower* to William & Mary in 1938,

the same year that O'Keeffe was given an honorary degree. Through correspondence with her esteemed client, Halpert convinced Rockefeller to give the painting "not only as an aesthetic gesture but also as an inspiration to the young women who are students at William and Mary."¹ *White Flower* will be on view at The Jewish Museum in New York City from October 18, 2019 to February 9, 2020 and will be featured in the forthcoming book *Edith Halpert, the Downtown Gallery, and the Rise of American Art* by curator Rebecca Shaykin (Yale University Press, 2019).



GEORGIA O'KEEFFE | American, 1887 - 1986 | *White Flower*, 1932 | Oil on panel | © Georgia O'Keeffe Museum, ARS | Gift of Mrs. John D. Rockefeller, Jr. | 1934.007

¹Letter, Edith Halpert to Abby Aldrich Rockefeller, April 23, 1938, Archives of American Art, Smithsonian Institution, Washington, D.C., Downtown Gallery Records, 1874-1974, reel 5494, frame 127.

OUTREACH & ENGAGEMENT



The Museum had a successful year of engagement and outreach with the community. To start, we hosted a brown bag series called *Meet the Artist*, during which visitors had the opportunity to learn about the methods and thought processes involved in creating works of art from the artists themselves. Over these numerous events, participants were able to watch the act of creation, including large-scale drawings by our Director of Engagement Steve Prince, modern dance by Professor Leah Glenn, clay art by potter Bob Leek and Appalachian instrumentation from music instructor Tripp Johnson.

The Muscarelle Docents created a program called *Muscarelle Goes to School* to engage with youth in the community. The program was designed to share works from the Museum's collection through visual presentations with elementary-aged children in public, private and faith-based institutional spaces. Together with Prince, the Docents created a hands-on workshop, revealing to students both the history of portraiture and the act of creating a facial composition.

In the spring, we offered hands-on workshops in the Museum, including *Watercolor Monoprints*, which exposed participants to the limitless process of creating expressive, collage-like monoprints with an etching press. Participants ranged from middle school students to life-long learners from the community. The Museum plans to continue offering workshops that will target all ages and skill levels in both two- and three-dimensional artistic experiences.

In April, we continued our initiative of going into the community by teaming up with a number of great partners. First, with the Williamsburg Public Library, we created an exhibition of works by Steve Prince at the Stryker Center in a show titled *Sankofa: Looking Back, Moving Forward*. *Sankofa* is an Akan word originating in Ghana, Africa, which means we must look back into our past in order to move forward. In the exhibition, a mixture of thematic relief prints and large-scale drawings were on view. During a weeklong residency, Prince used the Stryker Center as both a studio and open space for community outreach and dialogue. For additional programming, we teamed up with CultureFix, which hosted a jazz trio concert and reception in the space, while the artist created free, single-line portraits of the youth in attendance.

During the month of June, we hosted the 7th annual *Cultural Arts Experience*, which was created by the Greater Williamsburg Women's Association (GWVA). The event was generously funded by donors at the Museum's annual *Wine & Run for the Roses* wine auction and featured materials donated by community members, Docents and Colonial Williamsburg's Costume Design Center. The theme for the 2019 *Cultural Arts Experience* was "Movement, Migration and Story Telling." During this weeklong journey, 30 middle school students learned about creating oral histories and expressed themselves through dance, storytelling via video documentation and story quilts they fashioned reflecting personal accounts of their individual lives and families.

Please see our Events pages in this Newsletter and check out muscarelle.org for further programs.



MEMBERS' TRIPS



Gallery view of *Tintoretto: Artist of Renaissance Venice*.

Thank you to all our Members who joined us at the National Gallery of Art in June for a special tour of *Tintoretto: Artist of Renaissance Venice*. We hope you will plan to be a part of the exclusive outings scheduled for Members this fall.

NGA: Monday, September 23, 2019

Join us at the National Gallery of Art for *Verrocchio: Sculptor and Painter of Renaissance Florence*. This comprehensive exhibition examines the wealth and breadth of Verrocchio's extraordinary artistry by bringing together over 50 of his masterpieces in painting, sculpture and drawing. Driven by a passion for inquiry and innovation, Verrocchio shows the cross-fertilization he embodied through the combination of ideas and practices from the variety of media in which he worked. Verrocchio's highly personal technique and style of execution in his drawing exemplify the relationship between sculpture and painting, and depict his original and experimental combinations of different media, making him one of the most important artists of the Florentine Renaissance.



ANDREA DEL VERROCCHIO | Italian, 1435 - 1488 | *Giuliano de' Medici*, circa 1475/1478 |
Terracotta | National Gallery of Art, Andrew W. Mellon Collection | 1937.1.127



View of the grounds of Glenstone.

Glenstone: Thursday, November 14, 2019

Glenstone is a private contemporary art museum opened by Emily and Mitchell Rales in 2006. Travel with the Muscarelle Museum of Art's Interim Director, David Brashear, to Glenstone and discover an oasis outside of Washington, D.C., that offers an environment of architecture, art and designed landscapes. Engage in a self-guided tour of Glenstone's collection of modern and contemporary fine art, with the help of guides who are available to provide answers at every turn. Enjoy seasonal fare made fresh daily with locally sourced ingredients in its café. Experience the vast grounds and architectural pavilions, which house outdoor sculpture, a water court and Glenstone's Environmental Center where you

can learn about the museum's sustainability efforts and how its practices of composting, reforestation, water usage and organic landscaping can be adapted to your own home.

All reservations are for Museum Members and William & Mary Faculty and Students, and are taken on a first-come, first-serve basis. There will be a cap of 30 people, so please reserve your space early and encourage your friends to become Members and join you!

For more information about these and upcoming trips, visit muscarelle.org or email us at museum@wm.edu.

UPCOMING EVENTS

EXHIBITIONS

The Adjacent Possible

Muscarelle Museum of Art,
Sheridan and Spigel Galleries

OPENS
AUG 27

CLOSES
SEPT 27

This exhibition considers neuro-aesthetics and brings first-hand

experiential interaction with contemporary abstract works from a distinguished group of living artists composed of Michelle Benoit, Phil Chang, Stefan Chinov, Jaynie Crimmins, Sara Dochow, Diane Englander, Pamela Farrell, Karen Fitzgerald, Helen O'Leary, Lorraine Tady, Jo Volley and Susan York. The twelve invited artists make work that moves back and forth between two and three dimensions. Some are painters who work three dimensionally while others work in and across dimensions and mediums.

GALLERY TALKS

Join the exhibition curator **Elizabeth Mead**, Professor of Art, W. Taylor Reveley Interdisciplinary Faculty Fellow, Department of Art & Art History, William & Mary, for **walking tours** of the exhibition from **12 to 1 PM** on the following dates: **September 6, 13 and 27.**

DOCENT TOURS

are available for these exhibitions,
please check muscarelle.org
for schedule.

Faculty Show 14

Muscarelle Museum of Art,
Sheridan and Spigel Galleries

OPENS
OCT 4

CLOSES
OCT 27

Works by William & Mary Studio Art faculty will be featured in an exhibition at the Muscarelle Museum of Art from October 4 through October 27, 2019. This exhibition, a long-standing collaboration between the two departments, will showcase representations of each artist's current studio works.

1619 / 2019

Muscarelle Museum of Art,
Sheridan and Spigel Galleries

OPENS
NOV 6

CLOSES
JAN 12

As a contemporary response to the 1619 commemoration in Virginia, *1619 / 2019* will feature works from African American and Native American emergent and established artists in a variety of media. This exhibition marks the 400th anniversary of the arrival of the first documented African slaves in Colonial Virginia, which was part of the greater narrative of slavery in the Americas and helped to set into motion the ongoing repercussions of this historical event.

LECTURES

The Adjacent Possible: Susan York

4 – 5:30 PM, Andrews Hall, Room 101

Susan York, Independent Artist, Del Deo
& Barzune Gallery

SEPT
20

Join us for a very special artist talk with Susan York, one of the participating artists in *The Adjacent Possible*. York will discuss the relationships and transitions between flat and dimensional forms in her work and how those forms are able to merge with a space to challenge our perception. The talk will be moderated by Charles Palermo, Professor of Art History.

A reception will follow the talk at the Muscarelle Museum of Art from 5:30 to 7:30 PM.

Collection as a Surrealist State of Mind

6 – 7 PM, Tucker Hall, Tucker Theater

Kate Conley, Dean of the Faculty of Arts & Sciences,
Professor of French & Francophone Studies,
William & Mary

OCT
23

Surrealist artists and poets in France and England filled their living spaces with objects from around the world that had symbolic value to them. Over the course of the movement, which spanned the twentieth century, collection became a surrealist state of mind. The things they collected mirrored and refracted back to them aspects of their own experience of being alive in a material world. This talk will highlight the impact the collections of André Breton, author of the *Manifesto of Surrealism* (1924), and Roland

Penrose, organizer of the first major surrealist exhibition in London in 1936, had on their thought and everyday lives. They were fascinated by objects from Oceania, specifically Papua New Guinea and Vanuatu, that had a ritual function in their cultures of origin. That original function lay dormant within these things, lending them a ghostly quality within their new European settings that activated the surrealists' imagination. They sought insight from their things, ways to create new rituals that would allow them to work together as a group to invent new ways of thinking and making art that could revitalize their lives and the life of their community.

Bread and Wine in Picasso's Blue Period

6 – 7 PM, Tucker Hall, Tucker Theater

**Charles Palermo, Professor of Art History,
William & Mary**

**NOV
20**

Professor Charles Palermo will discuss some strange and previously mostly unnoticed features of important paintings and prints of Pablo Picasso's so-called Blue Period. Certain curious features of these works, which were made between about 1902 and 1904, have never been subjected to very close scrutiny, but their ambiguous relation to Christian themes has long been noted. Palermo will consider the way the people in the pictures — and especially their strange poses — relate to those religious themes and will suggest what they mean for us, as people who look at pictures.

LECTURE ADMISSION
Free To Members, W&M
Students, Faculty and Staff
Non-Members: \$5

ART FILM FRIDAYS

Anne Truitt: Working & Museum Hours

5:30 – 7:30 PM, Tucker Hall, Tucker Theater

**SEPT
6**

Join us for a screening of two of Jem Cohen's films. *Anne Truitt: Working* (2009) provides a portrait of the artist Anne Truitt (1921 – 2004) through interviews with the artist and the filmmaker. Cohen says, "I was honored to know Anne Truitt, and doubly so when she allowed me to make a short record of her presence and thoughts. I felt as if she opened her hand and showed, in a profound but down to earth way, the compass by which she navigated." We will also be showing *Museum Hours* (2013), which is a mesmerizing tale of two adrift strangers who find refuge in Vienna's grand Kunsthistorisches Museum.

Run time: *Anne Truitt*: 13 minutes, *Museum Hours*: 107 minutes. A brief introduction by the Student Organizers will precede the screenings.

NATIVE ART NOW!

5:30 – 7:30 PM, Tucker Hall, Tucker Theater

**NOV
1**

NATIVE ART NOW! examines the evolution of Native contemporary art over the last 25 years, presenting personal perspectives from internationally acclaimed Native modern artists. Installations, paintings, photographs, prints, sculptures, glass and fabric art by indigenous artists Rick Bartow, Meryl McMaster, Jim Denomie, Holly Wilson and numerous others from the United States and Canada are featured in the program. This documentary was produced by PBS in collaboration with the Eiteljorg Museum of American Indians and Western Art.

Run time: 57 minutes. A brief introduction by the Student Organizers will precede the screening.

**Check muscarelle.org for event updates
and current event listings!**

Times and locations are subject to change.

UPCOMING EVENTS

EXPERIENCE MUSCARELLE

MUSIC IN THE GALLERIES

6 – 8 PM, Muscarelle Museum of Art,
Sheridan & Spigel Galleries

Christopher DeLaurenti,
Visiting Assistant Professor of Music

SEPT
26

Join us at the Muscarelle Museum of Art for a special performance by Christopher DeLaurenti situated among the abstract compositions featured in *The Adjacent Possible* exhibition. DeLaurenti is a writer, sound artist, improviser and phonographer whose sound work encompasses field recordings, electroacoustic and acousmatic music, text-sound scores, free-improvised low-tech electronics and compositions for acoustic instruments.

Appalachian Music Ensemble
with Director Tripp Johnson

OCT
10

Come join us for a performance by The William & Mary Appalachian Music Ensemble against the backdrop of the always-exceptional Studio Art faculty exhibition at the Muscarelle Museum of Art. The ensemble players utilize a multitude of stringed instruments, including banjo, fiddle, guitar and mandolin as they explore the rich heritage of traditional Southern Appalachian tunes and songs.

Talon Silverhorn

NOV
21

In recognition of National American Indian Heritage Month and in conjunction with the *1619/2019* exhibition, the Muscarelle is proud to present flautist Talon Silverhorn. An Eastern Shawnee educator and musician, Silverhorn will share Native stories and music in the gallery space where the works of art represent contemporary reactions to migration, colonialism and pluralism.

The Links Project: *Steamroller Print Viewing*

12 – 1 PM, South Yard, Wren Building

Steve Prince, Director of Engagement,
Muscarelle Museum of Art

NOV
7

The Links Project is a global initiative to draw upon various cultures and age demographics in reflecting upon the history and the impact of slavery through the cathartic nature of creating art led by our Director of Engagement Steve Prince. Participants in the project created individualized artworks, which Prince arranged to form the blocks for a singular piece of contemporary art that will be printed with an industrial steamroller in the South Yard of the Wren Building. We invite you to witness the creation of this monumental print, which will be on view in the *1619/2019* exhibition from November 7, 2019 through January 12, 2020.

It Happened... 1619 and Beyond

6 – 8 PM, Muscarelle Museum of Art,
Sheridan & Spigel Galleries

DEC
5

Join us for an evening of commemoration and celebration within the galleries of the *1619/2019* exhibition. Like the “Happenings” of the 1960s, this event will feature a variety of media, including dance, poetry and interactive arts looking at the past (what was), present (what is) and future (what will be). This will be a time to reflect and respond using the dynamic forces of creation.

MEMBERS' TRIPS

Verrocchio: Sculptor and Painter of Renaissance Florence

National Gallery of Art, Washington, D.C.

SEPT
23

Join us at the National Gallery of Art for *Verrocchio: Sculptor and Painter of Renaissance Florence*. This comprehensive exhibition examines the wealth and breadth of Verrocchio's extraordinary artistry by bringing together over 50 of his masterpieces in painting, sculpture and drawing.

Glenstone

Glenstone, Potomac, Maryland

NOV
14

Travel with the MMA's Interim Director, David Brashear, to Glenstone and discover an oasis outside of Washington, D.C., that offers an environment of architecture, art and designed landscapes. Engage in a self-guided tour of Glenstone's collection of modern and contemporary fine art, with guides available to provide answers at every turn.

All reservations are for Museum Members and William & Mary Faculty and Students, and are made on a first-come, first-serve basis. There will be a cap of 30 people, so please reserve your space early and encourage your friends to become Members and join you! For more information about this event and upcoming trips, visit muscarelle.org or email us at museum@wm.edu.

Check muscarelle.org for event updates and current event listings!

Times and locations are subject to change.

WORKSHOPS

Youth Workshop Series: Crayon Etching

10 AM – 12 PM

SEPT
21

In this hands-on workshop, participants will learn how to create a multicolored, imaginative, expressive landscape image. The instructor will guide the youth through a creative exploration of wax-resist drawing while teaching about color, composition and design techniques. This workshop is open to youth with an active imagination and a desire to have fun while making art! Fee includes all materials and refreshments.

Level: Elementary School

Space: 15 participants

Workshop fee: Muscarelle Members, W&M Staff, Faculty and Students \$10; Non-Members \$15

Portrait Drawing Workshop

5 – 7:30 PM

SEPT
23-24

In this two-day hands-on workshop, participants will learn techniques in creating a representational drawing of the human head. The instructor will offer lectures, demonstrations and individual instruction to enhance the learner experience. We will work from a model and will cover proportion, feature structure, tonal development of light and shadow, use of materials and studio practice. This workshop is open to artists of all skill levels interested in improving their ability in traditional charcoal drawing. Fee includes materials, model fee and refreshments.

Level: Middle School and above

Space: 12 participants

Workshop fee: Muscarelle Members, W&M Staff, Faculty and Students \$85; Non-Members \$125

MDF Woodcutting Workshop

5 – 8 PM

OCT
7

In this hands-on workshop, participants will learn how to create relief woodcuts utilizing traditional and non-traditional wood carving tools. The instructor will discuss the history of relief printing, offer demonstrations and share images from the Muscarelle collection. We will cover idea development, compositional skills, safe carving techniques, techniques of printing with or without a press, how to create an edition of prints and studio practice. This workshop is open to artists of all skill levels interested in improving their ability in drawing and printmaking. Fee includes all materials and refreshments.

Level: Elementary School and above

Space: 12 participants

Workshop fee: Muscarelle Members, W&M Staff, Faculty and Students \$50; Non-Members \$80

Patchwork Quilt Portrait Workshop

5 – 8 PM

NOV
11

In this hands-on workshop, participants will learn how to create a stylistic portrait out of fabric utilizing non-sewing methods. We will cover compositional development, color theory, collage techniques, framing and display possibilities and studio practices. This workshop is open to artists of all skill levels interested in improving their ability in artistic creation. Fee includes all materials and refreshments.

Level: Middle School and above

Space: 12 participants

Workshop fee: Muscarelle Members, W&M Staff, Faculty, and Students \$30; Non-Members \$50

Kings and Queens Assemblage Portrait Project

10 AM – 1 PM

NOV
16-17

In this two-day hands-on workshop, participants will learn to use found objects and acrylic paint to create an expressive relief self-portrait. We will cover design, color theory, construction techniques, compositional development and studio practice. This workshop is open to artists of all skill levels interested in improving their ability in artistic creation. Fee includes all materials and refreshments.

Level: High School and above

Space: 12 participants

Workshop fee: Muscarelle Members, W&M Staff, Faculty and Students \$50; Non-Members \$80

Personal Puzzles

10 AM – 1 PM

DEC
9

In this hands-on workshop, participants will learn how to create an original mixed-media jigsaw puzzle. We will cover design, color theory, construction techniques and compositional development. The instructor will guide the youth through a creative exploration of acrylic painting and puzzle design. Each student will walk away with an original handmade wooden puzzle – a great idea for holiday gifts! This workshop is open to youth with an active imagination and a desire to have fun while making art! Fee includes all materials and refreshments.

Level: Middle School and above

Space: 15 participants

Workshop fee: Muscarelle Members, W&M Staff, Faculty and Students \$70; Non-Members \$100

ALL WORKSHOPS HELD AT MUSCARELLE @ MERCHANTS SQUARE

UPCOMING EVENTS

MUSCARELLE EXPLORATIONS: 100 YEARS OF BAUHAUS

Through a series of events spanning the fall 2019 semester, we will explore the cultural significance of the Bauhaus in conjunction with the 100 years of Bauhaus celebration. Opened in 1919, the Bauhaus was an innovative school of ideas and a field for experimenting in the free and applied arts, design, architecture and educational methods.



Art Film Friday: Bauhaus, The Face of the 20th Century

5:30 – 7:30 PM, Tucker Hall, Tucker Theater

**OCT
4**

This film memoir recounts the beginning of the Staatliche Bauhaus Weimar with contributions from former students and historians, a strong selection of artworks as well as archival footage including interviews with the founder Walter Gropius. Exceptional visuals add to the beauty of a well-narrated documentary about the 1919 founding and principles of this seminal school. The film concludes that although the Bauhaus did not last that long, its influence has been profound.

Run time: 49 minutes. A brief introduction by the Student Organizers will precede the screenings.

Muscarelle Reads: Gropius, The Man Who Built the Bauhaus

by Fiona MacCarthy

6 PM, Sheridan Gallery, Muscarelle Museum of Art

**OCT
25**

Join us for our second installment of MUSCARELLE READS. This semester, we are reading *Gropius, The Man Who Built the Bauhaus*. Fiona MacCarthy presents a fascinating reexamination of the urges that drove European and American modernism through the life of Walter Gropius, the founder of the Bauhaus.

Sign-up on muscarelle.org.

Designing Women of the Bauhaus

6 – 7 PM, Tucker Hall, Tucker Theater

Elizabeth Otto, PhD, Associate Professor of Art History and Visual Studies, University at Buffalo College of Arts and Sciences

Ailsa Mellon Bruce Senior Fellow, 2019–2020, The Center for Advanced Studies in the Visual Arts, National Gallery of Art

**OCT
30**

A century after its founding, scholars and the art-and-design interested public associate the Bauhaus with modernist architecture, avant-garde design and abstract painting by artists such as Kandinsky, Klee, or Moholy-Nagy. Until recently, mainstream accounts of the school have most often failed to acknowledge the significance of Bauhaus women's work either on its own or in relation to its impact on the institution. In this talk, Elizabeth Otto will focus on the vibrant artistic contributions made by female *Bauhäusler* throughout the fourteen-year existence of this early 20th century movement.





The Architecture of the Bauhaus: What and Why

6 – 7 PM, Tucker Hall, Tucker Theater

David Brashear, Interim Director,
Muscarelle Museum of Art

NOV
12

In this lecture, David Brashear will explore the intersection of the Bauhaus idea and architecture examining the iconic campus buildings at Weimar and Dessau, and also the incorporation of architecture into the curriculum and practice of the Bauhaus. Housing concept explorations by Bauhaus architects will be investigated, highlighting the important contributions of giants like Mies van der Rohe.

Art Film Friday: Bauhaus Spirit

5:30 – 7:30 PM, Tucker Hall, Tucker Theater

NOV
15

This film describes the fascinating story of the Bauhaus as a statement, but also the failure and renewal of a social utopia. It tells of artists, scientists and architects today, who, in their examinations of current challenges, also relate to the Bauhaus. Bauhaus history is not just the history of art, but also the history of an era that stretches from the early 20th century to the modern day.

Run time: 90 minutes. A brief introduction by the Student Organizers will precede the screening.

Bauhaus in America

6 – 7 PM, Tucker Hall, Tucker Theater

David Brashear, Interim Director,
Muscarelle Museum of Art

DEC
3

After the closure of the Bauhaus by the Nazi's in 1933 for its curriculum based on "degenerate" art, many of its artistic luminaries began to feel stymied by the pressures of an all-controlling government. As the suppression broadened, a number of Bauhaus leaders emigrated to the United States, bringing with them a breadth of modernist design principles. In this lecture, David Brashear will investigate the impact of Walter Gropius, Mies van der Rohe, Marcel Breuer, Josef and Anni Albers, and László Moholy-Nagy as they made their presence known in America.



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INTERN SPOTLIGHT



Emma Efke, W&M '19

As an intern at the Museum, I performed all kinds of tasks, including social media output, collections research, docent coordination and even co-curated the exhibition *Objects of Ceremony*. This summer I performed ethnographic field research in India with a program from the University of California, Los Angeles. In September, I will be working in the special projects division of the Smithsonian's Center for Folklife and Cultural Heritage. I am thankful to the Muscarelle for the opportunity to work so closely with art and increase my passion for the field!



Matthew Parciak, W&M '19

I worked at the Muscarelle from the fall of 2017 to my graduation in the spring of 2019, and I really enjoyed the experience. My favorite aspect of the internship was being able to handle and frame works by Picasso, Warhol and other amazing and world-renowned artists. I double-majored in Studio Art and Biology, and I will be putting my experiences at William & Mary and the Muscarelle to use in my new position as the Carolyn Wolf Intern at The San Diego Museum of Art in the Education Department.



Tess Thompson, W&M '19

I worked at the Muscarelle for two years, and I mainly assisted with the management of the President's Collection of Art, which provides art for public spaces on campus. I learned so much about collections management, exhibitions and curation from the staff at the Muscarelle, and it was one of my most formative experiences at William & Mary. I plan to work in the museum industry after graduation and the skills I've gained at the Muscarelle will undoubtedly help!

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Sonya Clark's *Gele Kente Flag* will be appearing in *1619 / 2019* on view November 6, 2019 through January 12, 2020.

SONYA CLARK | American, born 1967 | *Gele Kente Flag*, 1995 | Handwoven silk and cotton | © Sonya Clark | Photo credit: Taylor Dabney | On loan from the artist

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