



MUSCA-
RELLE
MUSEUM
OF ART

at William & Mary

FALL/WINTER

20

IN MEMORIAM:
ANN MADONIA

LEGACY GIFT FROM
SYBIL SHAINWALD

NEW ACQUISITIONS

ART & PHYSICS

STAFF OF THE MUSCARELLE MUSEUM OF ART

ADMINISTRATION

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David Brashear

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Cindy Lucas

ADMINISTRATION & FINANCE COORDINATOR
Amber Pfenning

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Larry Wright

SECURITY LEAD
Glenyss Nock

CUSTODIAL
Patricia Smith

FRONT COVER:
HELEN LAFRANCE
American, born 1919
Steeplechase (detail), 1997
Oil on canvas
© Helen LaFrance
Acquired with funds from the Board of Visitors
Muscarelle Museum of Art Endowment
2020.012

BACK COVER:
SISTER GERTRUDE MORGAN
American, 1900 - 1980
And I Saw Another Angel (detail)
Paint and ink on card
© Artist's estate
Acquired with funds from the Board of Visitors
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2020.011

CURATORIAL

CURATOR OF NATIVE AMERICAN ART
Danielle Moretti-Langholtz

CURATOR OF DIGITAL INITIATIVES
Adriano Marinazzo

ASSISTANT CURATOR & COORDINATOR
Lauren Greene

WILLIAM & MARY HISTORIC CAMPUS

EXECUTIVE DIRECTOR OF HISTORIC CAMPUS
Susan Kern

NEXT PAGE:
Author Tommy Orange meeting with students from
Danielle Moretti-Langholtz's Native Sovereignty
seminar at the Muscarelle Museum of Art, January
2020.

Docent giving tour of *In Focus* to local students.

Professor Regina Root and her students examine a
recent gift of Latin American art.

Detail of Fumiaki Fukita's *Ryuhyo: Floating Ice*, 1970.

Attendee with a live drawing from Steve Prince's
socially distanced event at the Stryker Center.

Visitor enjoying works from The Owens Foundation on
view in *American Vision*.

David Brashear speaks with a visitor at the *In Focus*
opening.

Curatorial Project students viewing potential works
for their exhibition *Scales of Chaos*.

COLLECTIONS & EXHIBITIONS

DIRECTOR OF COLLECTIONS & EXHIBITIONS
Melissa Parris

ASSOCIATE REGISTRAR
Laura Fogarty

FACILITIES & EXHIBITIONS MANAGER
Kevin Gilliam

MUSEUM EDUCATION & OUTREACH

DIRECTOR OF ENGAGEMENT
Steve Prince

MUSEUM HOURS

Monday - Tuesday | Closed
Wednesday - Sunday | 12 - 4 PM
Closed on most national holidays and subject to
current public health guidelines and closures.

ADMISSION

Regular Admission: Free, timed tickets required. Visit
[Muscarelle.org](https://www.muscarelle.org) to reserve your ticket.

Admission may change during special exhibitions.

For more information, including changes to hours and
public health guidelines and closures, please visit our
website, [Muscarelle.org](https://www.muscarelle.org) or call 757.221.2700.

COVID-19 FAQs

Masks are expected to be worn inside and outside for
all William & Mary community members and visitors.
Visit the William & Mary Path Forward website for
additional information.

Timed tickets are required for each person and
should be reserved in advance of your visit. Please
bring proof of your ticket (printed or digital) to
be reviewed by staff to ensure that everyone is
accommodated at the correct time. If you arrive
before your scheduled ticketed time, you will not be
allowed to enter the Museum early.

Upon entering the Museum, you will see signage and
hand-sanitizing stations located at the entrance and
exit. Restrooms will also be available to wash your
hands.

Coat check will be closed. Please plan ahead
as visitors will not be permitted to bring large
umbrellas, large bags, or luggage inside the Museum.

LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

After nearly eighteen months as Interim Director, it was an honor to be chosen in late June as the fifth director of the Muscarelle Museum of Art. I am excited to both shed the word “Interim” from my title, and to continue the important work that we have been doing since my arrival.

As many of you know, I have long been involved with and committed to the success of the Muscarelle. I have had the privilege to watch it reach its lofty place among college and university art museums, and I look forward to bringing us to our highest aspirations. As a museum situated within the framework of a university, we have the dual opportunity to integrate with and serve a vibrant academic community, while also delivering a program of cultural enrichment to the broader region. In my time at the Muscarelle, I have come to understand and deeply appreciate the value of that intersection which we occupy.

It is a difficult time for all of us, and the Museum has had to adjust to the new order. Although we have been closed since March to visitation, we have continued to work on a variety of projects. Most important, we have endeavored to make our website as engaging as possible. We have posted online exhibitions, special exhibition preview videos, and a wide range of art instruction videos.

Our award-winning online exhibition, *Rising: The American Indian Movement and the Third Space of Sovereignty*, was the result of a pivot that needed to be made last semester. Native American Art Curator Danielle Moretti-Langholtz, who was leading a class with a Muscarelle exhibition as the intended final project, decided to move the exhibition to a digital format as students were sent home and the class had to be finished electronically. This exhibition is powerful and more timely than we could have ever imagined. If you have not yet done so, I hope you will take the time to fully experience it.

Our Director of Engagement, Steve Prince, has been incredibly creative throughout the spring and summer as he developed a sequence of art instruction videos. His work has been appreciated by patrons and friends far and wide, and has engaged people across all age groups. Many school groups have used his videos as a way to extend their teaching into students’ homes. I strongly encourage you to explore your inner artist and indulge in some of Steve’s lessons.

And our team has worked diligently to deliver content every Thursday through our weekly emails. We have very much enjoyed featuring a work of art from our collection each week, opening a window into the

vast treasure that we hold at the Muscarelle. We will continue to be as creative and innovative as we can be as we chart a path through the public health emergency.

While the current environment is challenging, I can assure you that our future is bright. We have received the green light from the university administration to move forward on our long awaited expansion project. We are currently working with our design architects, Pelli Clarke Pelli, to create an exciting and powerful plan for a substantial new wing for the Muscarelle. We have not yet reached our financial target for this project, but with the generosity of donors small and large, I’m confident that we can rally the remaining \$3 million necessary to meet our fundraising goal. We expect to break ground for the new wing in the third quarter of 2021.

I want to close by committing to you – our campus family, community, and museum members – that we are in energetic pursuit of a better tomorrow for everyone. Diversity, equity, and inclusion have been a central part of my approach at the Museum since I began my tenure in January 2019. We have worked to broaden the representation in our collection, and have added many important works by artists of color and women over the past eighteen months. We will continue on that path. We have also highlighted important issues and their intersections with the world of art. We are proud of our groundbreaking *1619 / 2019* exhibition last fall, and our *Rising* online exhibition this spring. We have done an immense amount of outreach with our art education programs, and will continue to strive to make a meaningful impact on people’s lives.

All are welcome at the Muscarelle – everybody. As we work toward a limited reopening, we hope you will schedule a visit and also encourage others to explore the cultural window that we are dedicated to opening.

I wish you the very best, and a season of safety and good health.

Sincerely,

A handwritten signature in black ink, which appears to read "David M. Brashear". The signature is fluid and cursive, with a long horizontal stroke at the end.

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

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LETTER FROM THE CHAIRMAN



Greetings to all,

As we rolled into 2020, all looked well and the Muscarelle Museum of Art was once again poised to enrich the cultural landscape of William & Mary and the regional community. We opened our spring exhibition season with two outstanding installations: *In Focus: New Acquisitions in Photography* and *American Vision: A Tribute to Carroll Owens, Jr.* Both exhibitions were very well received, but with the public health crisis having emerged so quickly after the opening, the opportunity to see them in person was, unfortunately, limited.

Since the Museum's closure in March, the Board has been very proud of staff efforts to keep the Muscarelle vibrant and relevant by developing a wide range of digital and online programming. Like our cultural peers across the country, the Museum has leaned into the virtual world by offering lectures, videos, exhibitions, and other online options that will continue to make life a little more exciting in this time of quarantine. One of the offerings will be our next *Muscarelle Explorations* series. The program topic for this fall will be Art Forgeries—expect lectures from experts in the field, a film, and a book club event.

In April, William & Mary President Katherine Rowe enthusiastically endorsed our facility expansion plan, and we are now fully engaged with our project architects, the renowned firm of Pelli Clarke Pelli, to design a new home for the Museum. The expansion will result in a considerable amount of additional exhibition space, as well as a study center and several rooms for the academic exploration of the Museum's collection. We expect to complete the planning stage before year end, and break ground in the summer of 2021. In the meantime, we will continue our fundraising efforts for this project.

Unfortunately, the Muscarelle's annual *Wine & Run for the Roses* auction, its signature fundraising event scheduled for this past May 2nd, was also impacted by the public health crisis. What would have been the 10th auction has now been rescheduled for May 1, 2021, the same day as the 147th Kentucky Derby. We plan to hold the event at the Williamsburg Lodge, and I hope you will join us for a day of fun and camaraderie in support of the good work of the Museum.

On a more immediate day-to-day basis, the Muscarelle could not have the positive impact it does without the financial support of members and friends. In these difficult times, your support and membership are more important than ever. If you are a member, I thank you for your commitment to one of the region's most important cultural assets. And if you are not yet a member, I urge you to visit the Museum's website and discover a membership level that fits your philanthropic objectives.

Finally, as we all work to restore a safe and healthy environment, and move on to a season characterized by even greater activity, I hope you will look to the programming of the Muscarelle for your personal enrichment and enjoyment. And with any luck, we look forward to welcoming you again in the Museum sooner rather than later.

Cheers,

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

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

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IN MEMORIAM: Ann C. Madonia

By David Brashear, Director, Muscarelle Museum of Art



The Muscarelle Museum of Art honors a longtime associate, Ann C. Madonia, who passed away in Williamsburg on July 14, 2020. Ann joined the Muscarelle team in 1989 as Curator, under former Director Mark Johnson. She served in that role for seventeen years, until her retirement in 2006. During her long tenure, Ann had an enormous impact on the Museum, helping to steward our collection as it expanded from its earliest days.

Ann was a student at Hunter College at the City University of New York, where she majored in art history as an undergraduate. She continued her education at Hunter, and earned a master's degree in American Art History. Her master's thesis, entitled *Frederic Edwin Church: A Man of His Time*, conveyed her love of the Hudson River School. Ann also earned a certificate in Art and Antique Appraisal from Hofstra University.

Following her academic journey, Ann began her work in the field of art as a gallery assistant at David Findley Galleries in New York City. She went on to become Curator of Collections at the Davenport Museum of Art in Iowa, and held that position for over nine years. As Curator of Collections, Ann was responsible for overseeing a collection of over 5,000 objects, and organizing both in-house and traveling exhibitions.

Fortunately for us, Ann's next career move brought her to Williamsburg. In early 1989, she became the Muscarelle's first Curator of Collections. Over the next 17 years, Ann oversaw a collection that grew to over 3,500 objects, including paintings, sculpture, prints and other decorative objects. She authored a number of exhibition catalogues for the Museum, and established many important operational protocols at the Muscarelle. She was instrumental in the Museum's initial accreditation quest under the framework of the American Alliance of Museums, establishing the Muscarelle as the first academic museum in the Commonwealth of Virginia to be accredited by the AAM.

I had the good fortune to work with Ann during her final years at the Museum, up until her retirement in 2006. After the resignation of former Director Bonnie Kelm in 2002, Ann was appointed as Acting Director. At the time, I was a member of the Muscarelle Board of Directors, and the Chair of the Finance Committee. In those tough times, Ann and I worked together closely to ensure that the Museum was able to successfully

navigate the financial challenges that faced both the university and the Muscarelle. As always, creativity was at the forefront. Ann proposed a celebratory exhibition marking the 20th anniversary of the Museum's founding, and in late 2003, she opened *William & Mary Collects II: A Celebration Looking Back 20 Years*. The exhibition was a great success, pulling together important works of art owned by alumni and friends of William & Mary, and celebrating the fact that even in uncertain times, the Museum continued to have an impact and move forward.

As the financial clouds lifted in 2004, Ann devised a plan for securing an exhibition that would captivate and energize our Museum constituencies and, shortly after I became Board Chair, we proudly presented *Toulouse Lautrec: Master of the Moulin Rouge*. Other notable exhibitions followed, including the 2005 presentation of *Charles Burchfield: Backyards and Beyond*.

Ann and I collaborated on many other initiatives, always with a careful eye toward staying within our financial means. She presented a plan to the Board for hosting an innovative Curator's Choice fundraising dinner, where attendees had the opportunity to participate in an acquisition decision. Proceeds from the dinner, which was held in the Great Hall of the Wren Building, were used to purchase the work of art selected, through a vote, by the dinner attendees.

Ann was a strong and talented individual, and her contributions during her time at the Museum cannot be numbered. We are grateful for her grit and determination, all of which helped to pave the way for another era of success at the Muscarelle. We will always remember her contributions and her friendship.



WORTHINGTON WHITTREDGE | American, 1820 - 1910 | *A Beech Tree Overhanging the Hudson River* | Oil on paper, over board | Gift of Gene A., W&M '52 and Mary A. Burns | 1998.037



JASPER FRANCIS CROPSEY | American, 1823 - 1900 | *Autumn Landscape*, 1875 | Oil on canvas | Purchase, Endowment Acquisition Fund, Museum Acquisition Fund and Joseph and Margaret Muscarelle Art Endowment Fund | 1995.090

LEAVING A LEGACY: Sybil Shainwald

by Tina Eshleman, University Advancement

Stepping into the New York City home of Sybil Shainwald, W&M '48, '19 LLD next to Central Park is like entering a museum.

“You’re immediately aware of being surrounded by art,” says David Brashear, Director of Muscarelle Museum of Art at William & Mary. “As you move from room to room, you begin to understand that not only is it an exquisite presentation of art, but there’s also a strong collecting thread that works through it.”

The list of artists represented is jaw-dropping: There are drawings by Henri Matisse and Pablo Picasso; photographs by Richard Avedon, Man Ray and Helen Levitt; sculptures by Louise Nevelson and Henry Moore; charcoal on paper works by Willem de Kooning; a surrealist painting by Dorothea Tanning.

Those are just a few of the 100 works of art that Shainwald has decided to donate via her estate to William & Mary. Upon viewing the art, a theme quickly emerges — nearly all the pieces portray women, and many were created by female artists.

“At the time I started collecting, I thought that women artists and their work were undervalued and underrepresented,” Shainwald says. That is changing and this transformative gift puts William & Mary in a position to accelerate that positive change.

ADVOCATE FOR WOMEN

Shainwald’s approach to collecting is consistent with a storied legal career devoted to women’s health cases. Since receiving her law degree



Leaving a legacy: Sybil Shainwald (right) with W&M President Katherine A. Rowe at the James Blair Society reception on Feb. 8., 2020. Photo by Capture Photography.

in 1976, she has fought for justice on behalf of thousands of women harmed by products such as breast implants, contraceptives and drugs given to pregnant women at risk of miscarriage — both in the United States and in developing countries around the globe. Shainwald’s achievements have drawn accolades from William & Mary, Columbia University’s Graduate School of Arts and Sciences, New York Law School and the New York County Lawyers Association, among others.

“When the history of women’s health in the second half of the 20th century is written, Sybil Shainwald will be right in the middle of that history,” John Stewart Bryan Professor of Jurisprudence Davison Douglas says in a video tribute for the pioneering social

justice advocate, who received an honorary doctor of laws degree from the university in 2019. “She has had an extraordinary impact on women’s health through her work as an attorney.”

Shainwald’s observation about art by women being undervalued and underrepresented remains as compelling today as it was when she started collecting art in the 1950s.

A survey of 18 major US museums published by the Public Library of Science journal *PLOS ONE* in March 2019 found that 87% of the works in their permanent collections are by male artists. And despite increased attention to the gender imbalance, the numbers don’t appear to be moving swiftly in a more equitable direction. According to data released in September by *Artnet News* and the *In Other Words* podcast, works by women represent just 11% of art acquired by museums over the past decade.



DOROTHEA TANNING | American, 1910 - 2012 | *Dreams, 1947* | Oil on linen | © Artists Rights Society (ARS), New York / ADAGP, Paris

Melissa Parris, Director of Collections & Exhibitions at the Muscarelle, says that art by women comprises about 25% of Shainwald's collection. Incorporating those into the museum's holdings not only will increase the number of works by women, but also will spotlight artists who are not currently represented at the Muscarelle, such as Dorothea Tanning, Lynda Benglis and Lisette Model.

Planned gifts such as this one are an important part of the university's *For the Bold* campaign, comprising one third of the total raised to date. They also demonstrate a strong commitment by alumni and friends to invest in William & Mary's future.

"Sybil Shainwald's extraordinary gift will forever change the representation of women artists in the university's collections," says W&M President Katherine Rowe. "She shines as a brilliant litigator and a visionary

art collector. We are incredibly grateful to her for entrusting William & Mary with this transformative collection."

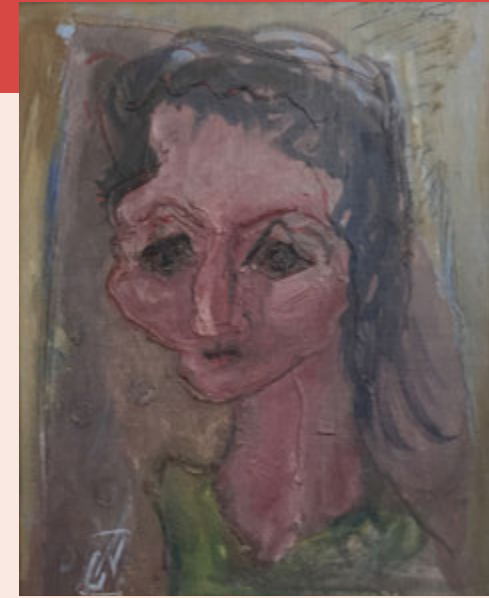
With an expansion planned for the Muscarelle's facility, Brashear envisions eventually displaying Shainwald's collection in its entirety as an exhibition of art by and about women. He says the museum is also talking with Shainwald about loaning a few pieces in the meantime as a preview and celebration of her gift.

A FORWARD-THINKING COLLECTION

Among the first works of art Shainwald purchased was an abstract female figure by French-born sculptor Louise Bourgeois. Shainwald's husband, Sidney, was not thrilled.

"He said, 'I don't really like that sculpture,'" she recalls. "I said, 'Well you'll learn to love it if you look at it long enough.'"

Sidney Shainwald, a prominent consumer advocate and certified public accountant who died in 2003, may not have learned to love all of the pieces his wife bought, but his devotion to her held strong throughout their 42-year marriage. During that time, she earned a graduate degree in history from Columbia University, then a law degree from New York Law School — after Columbia declined to admit her into its law program, saying she'd take the place of a man who would practice law for 40



LOUISE NEVELSON | American, 1899 - 1988 | *Self-portrait, circa 1938* | Oil on canvasboard | © Estate of Louise Nevelson / Artists Rights Society (ARS), New York

years — then embarked on a decades-long legal career.

Supreme Court Justice Ruth Bader Ginsburg, who, like Sybil Shainwald, faced gender discrimination in pursuing a law career and has been a strong advocate for women, noticed a similarity between the Shainwalds' relationship and her own marriage to Martin Ginsburg. Both women had attended James Madison High School in Brooklyn, although Ginsburg is several years younger, and they met through a shared passion for opera. Two years ago, Ginsburg spoke at the Sidney Shainwald Public Interest Lecture Series, which Sybil founded in her late husband's honor, at New York Law School.

"Afterward, she said, 'Come have a cup of coffee with me,' so of course I did," Shainwald says of Ginsburg, "and she said, 'You and I had the same husbands. They were both supportive.'"

While working as a CPA, Sidney Shainwald represented artists including Jacques Lipchitz, George Grosz and Marc Chagall, and he and Sybil visited their studios.

“I started to buy what I could afford, which wasn’t too much,” Sybil Shainwald says. “I never thought of art as an investment. I bought what I liked.”

Her favorite piece of art is an oil painting of a woman on a wine bottle by Belgian surrealist René Magritte. She had tried to buy a similar piece by the artist at a Christie’s auction, but someone else outbid her.

“I was very unhappy,” she says. “Afterward, I went to Christie’s and said, ‘Do you think that when somebody goes over to Belgium, they could get another bottle?’ They called a couple of months later and they said, ‘We have a bottle for you.’ They had seven, all different. I went and picked out the one I liked.”

RENEWED RELATIONSHIP

Based on her time as a student at William & Mary, the university might seem an unlikely destination for Shainwald’s art collection. When she entered as a 16-year-old freshman in the spring of 1945, she wasn’t sure whether she’d remain.

“I called my mother right away and said, ‘I absolutely hate this school. I have to come back to New York,’” she recalls in an oral history recorded in 2017 with Carmen Bolt of W&M Libraries.



ALBERTO GIACOMETTI | Swiss, 1901 - 1966 | *Untitled*, circa 1950s | Graphite on paper | © Artists Rights Society (ARS), New York / ADAGP, Paris
RENÉ MAGRITTE | Belgian, 1898 - 1967 | *Femme-bouteille*, circa 1945 | Oil on glass bottle | © C. Herscovici / Artists Rights Society (ARS), New York

Shainwald (then Sybil Schwartz) was one of the few Jewish students at the time, and she was particularly uncomfortable with the racial segregation in the South. While at W&M, she worked on *The Flat Hat* and took part in a protest when the Board of Visitors demanded the editor-in-chief of the student newspaper, Marilyn Kaemmerle, be fired and school officials temporarily shut down publication of the student newspaper after it published a 1945 editorial calling for African Americans to be recognized as equals and saying that one day black students should attend and fully participate in college life. Six years later, the first black student at W&M enrolled in a graduate program in 1951.

Despite her qualms about the school’s social environment back then, Shainwald speaks highly of her professors. An American history major, she was a President Bryan Scholar and graduated Phi Beta Kappa.

“I did receive a great education,” she says.

Over the past decade, Shainwald reconnected with her alma mater. Gerald Bullock, W&M ‘97 MEd now the Executive Director of Development for Art and Sciences, met with her in 2010 when he was working as an advancement officer in the Northeast region. Two years later, she returned to campus for the first time since graduating in 1948 to attend Charter Day events in 2012. During that visit, Bullock introduced her to Douglas and law professor *emerita* Jayne Barnard.

She has since returned multiple times to speak at the school, and she established the Shainwald Immigration Law Clinic Fund.

“She became very devoted to our law students,” says Douglas, who stepped down as Dean at the end of June to return to the faculty. “When the students heard her biography, they were amazed. They would just huddle around her. It was clear that the students were mesmerized by her.”

Barnard says that Shainwald often shared meals with students working on the *W&M Journal of Race, Gender and Social Justice*, and has maintained relationships with many of them as they’ve moved on into their careers.

“Even though she did not attend William & Mary Law School, she’s made it and the *Journal* part of her life,” Barnard says. “We’ve been so lucky she ‘adopted’ us.”



HELEN LEVITT | American, 1913 – 2009 | New York (*Children in Masks*), circa 1940 | Gelatin silver print | © Helen Levitt Film Documents LLC

In addition to receiving her honorary degree during William & Mary's 2019 Commencement, Shainwald was inducted in 2012 into W&M's Eta Circle of Omicron Delta Kappa, a leadership honor society for which she was ineligible in the 1940s because membership was reserved for men. Her latest visit to campus was in February for Charter Day Weekend and induction into the James Blair Society, which recognizes donors who have made cumulative gifts of \$1 million or more to the university.

Now, Shainwald has another connection to strengthen her bond with William & Mary: Her granddaughter, Emma Shainwald, W&M '20, graduated in May with a degree in Asian

Pacific Islander American Studies, with honors. Like her grandmother, Emma has worked to promote inclusivity at William & Mary. During a May 1 online ceremony, she received the Center for Student Diversity's Ernestine Jackson Award for Cross Cultural Understanding. The award recognizes her efforts to build positive relationships between all members of the W&M community.

When asked what advice she would offer young women, Sybil Shainwald responds: "Go to law school."

"What I'm interested in is making people's lives better," she says. "I like history a lot, but

I thought I could make a difference by being a lawyer."

Through the Shainwald Collection at the Muscarelle, she'll have yet another way to make a difference for generations to come.

"The art can be used to support study programs in a variety of departments, stretching beyond art and art history to talk about gender, psychology and other academic fields of inquiry," Brashear says. "That's how a university museum can have an even greater impact, because it sits so perfectly in the intersection between the art world and the academic world."

NEW ACQUISITIONS

By Melissa Parris, Director of Collections & Exhibitions

In the Muscarelle's continuing effort to acquire underrepresented art, we are pleased to add six new works by African American self-taught artists to the Museum's permanent collection. As part of the southern folk art tradition, these works convey an intimate look at the imagination and ingenuity of self-trained artists, celebrating their individual impulses to create. Standing outside the academic tradition of art where formal aspects of perspective, scale and modeling are conventional methods of rendering a scene or idea, self-taught artists work outside of the mainstream, creating highly personal visions using intuition rather than formal devices. This mode of working allows artists to be spontaneous and authentic, adding energy and immediacy to their representations.

Each of these artists have their own unique mode of expression and therefore it is impossible to characterize the works in any single style. The artists are connected by their shared experience of living and working in the south – Clementine Hunter and Sister Gertrude Morgan in Louisiana, Helen LaFrance in Kentucky, and Thornton Dial in Alabama – and that they began making art relatively late in life.

Clementine Hunter, born in 1887, lived and worked most of her life at Melrose Plantation in Natchitoches Parish, Louisiana. In 1918, at the burgeoning of the Southern Renaissance in literature, Melrose became an active artist's retreat. While serving there as a cook, Hunter's world changed in her late 50s when she found some discarded paints and brushes left by a visiting artist. Thus began her most beloved vocation that would endure until her death at age 101. Extremely prolific, Hunter's paintings ranged from depicting daily activities of planting and harvesting to milestones such as baptisms and funerals and everything in between.

The Muscarelle works *Funeral*, *Sugar Cane Syrup Makin'*, and *Baptism* present sequential imagery that are akin to storytelling. Shown in registers to both depict depth of field and the passing of time, Hunter's scenes are colorful reminders of the rich traditions of rural culture. The flat, planar nature and



CLEMENTINE HUNTER | American, 1887 - 1988 | *Funeral*, 1957 | Oil on paperboard | © Clementine Hunter | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.007



CLEMENTINE HUNTER | American, 1887 - 1988 | *Sugar Cane Syrup Makin'*, 1979 | Oil on canvasboard | © Clementine Hunter | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.008

repetitive pattern of the figures express the importance of community and shared ritual. The instantly recognizable nature of these images and her iconic portrayals of life on the Cane River have cemented her importance in American art history.

Creating through an inner drive and divine inspiration, Sister Gertrude Morgan began making paintings in her late 50s. Morgan's works demonstrated her profound devotion to spirituality with images set within recurring Christian themes and biblical scripture. Born in 1900 in Lafayette, Alabama, Morgan was compelled to share the word of God and spread the gospel throughout the south before settling in New Orleans, where she established her Everlasting Gospel Mission in the Lower Ninth Ward. Dressed in an all white nursemaid's uniform and wielding a tambourine, Morgan's mission as a street preacher and an artist became more intense after receiving a vision in 1965.

In her painting *And I Saw Another Angel*, Morgan created a cadre of angels set among texts from the Book of Revelations. In her usual visual vocabulary, her handwriting comprises much of the composition and serves as an evangelizing decorative element. The boldly colorful figures are often stacked and repeated at varying proportions ingeniously adding dimension to the otherwise flat rendering. In 1973, Morgan's depictions with accessible iconography and engaging arrangements ended when her spiritual aspirations took precedence, even at a time when her works were in high demand.

Although she painted throughout her life, Helen LaFrance did not dedicate herself to creating art in earnest until she was well into her 50s. LaFrance, who



CLEMENTINE HUNTER | American, 1887 - 1988 | *Baptism*, Late 1950s | Oil on canvasboard | © Clementine Hunter | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.009



SISTER GERTRUDE MORGAN | American, 1900 - 1980 | *And I Saw Another Angel* | Paint and ink on card | © Artist's Estate | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.011



HELEN LAFRANCE | American, born 1919 | *Steeplechase*, 1997 | Oil on canvas | © Helen LaFrance | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.012

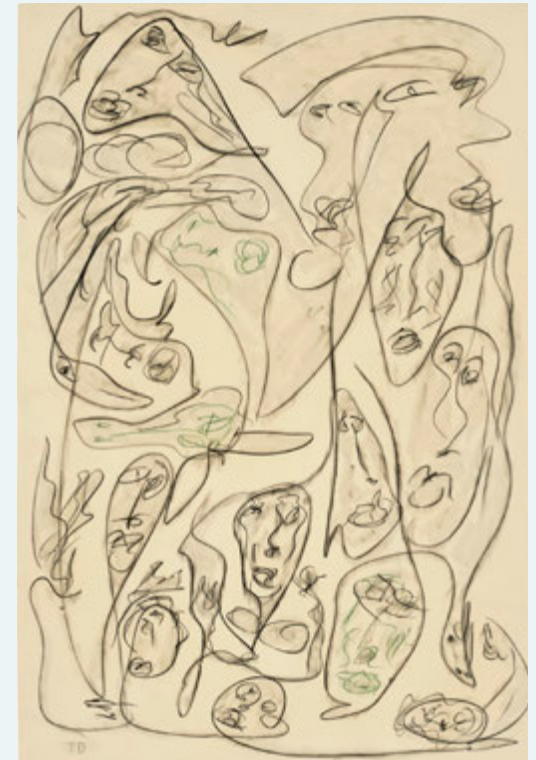
will be 101 years old in November, created an autobiography in paint and is often referred to as a memory painter. Her art focuses on southern scenery and communal mythology through an accessible iconography.

Despite her rural roots, like most self-taught artists of our time, LaFrance has been exposed to a generation of mainstream media and its visual currents. In *Steeplechase*, LaFrance has created an inviting Kentucky horseracing scene. While her figures are primarily reduced to silhouettes, she instinctively creates a sense of perspective with the use of curved lines in both the track and tent tops and with an angled line on the spectator stand awning. In an interesting juxtaposition of dimensions, LaFrance has created depth of field by both tilting the racetrack upwards and creating a level horizon line, forcing a dual vantage point. Following a stroke in her late 80s, LaFrance became confined to a wheel chair and is no longer able to paint.

Born in rural Alabama in 1928, Thornton Dial, Sr. spent much of his adult life as a metalworker at the railway carmaker Pullman Standard Company. After the factory closed in 1981 when he was in his 50s, Dial began constructing metal outdoor furniture with his sons as a family business. As an outgrowth of these experiences, he began constructing large-scale found object assemblages in his yard, which came to the attention of William S. Arnett, an art historian and collector who championed Dial's works since their initial meeting in 1987.

Excited by the artist's energy, Arnett encouraged Dial to create works in additional media, including watercolor and drawing. Like Dial's assemblages, his drawings offer a multi-layered dynamism. In *Life is Altogether*, his expressionistic vision is realized through a fluidity of line and a dreamlike spatial composition. Much of his work responds to social inequity, poverty and war, however, this work suggests that he was commenting on the inescapable interconnectedness of humans through its lively figurative intimation, compositional kinship, and the title.

All of these artists are sought after and collected by major institutions and we are fortunate to count them amongst our collections. While each of these artists have their own highly individual style, we are indebted to them for sharing their creative impulses and personal histories in response to life in the south.



THORNTON DIAL | American, 1928 - 2016 | *Life is Altogether*, 1994 | Charcoal and colored pencil on paper | © Estate of Thornton Dial / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.010

CURRENT EXHIBITIONS

SCALES of CHAOS

The Dance of Art & Contemporary Science

CHEEK, GRAVES & BURNS GALLERIES | September 23, 2020 – January 10, 2021

Curated by the nine William & Mary students in Professor Xin Conan-Wu's class *The Curatorial Project*, *Scales of Chaos: The Dance of Art & Contemporary Science* presents fresh ways of reading art, and of artworks that embody a sensible intuition of complex phenomena. Art and science explore one and the same world, each with its own tools and perspectives, and at its own pace. Art does not produce science, for lack of an articulated language; science does not produce art, because its results can only be presented through a rationalized language. Discerning these differences reveals a fascinating dance of art and science: in a whirl, art responds to science by rendering sensible a metaphor of its progress; in the next whirl, science reveals the unknown, while art may have already displayed an *intuition* of the discovery.

We are all familiar with scales: that of the human, the environment, the universe, and the microscopic. The first two have been explored by the arts since the Renaissance; the last two were clarified with the rise of modern science since the Age of Enlightenment. Entering the twentieth century, three new developments – the Theory of Relativity, Quantum Theory, and Chaos Theory – have revolutionized our view of the properties of nature, allowing us to explore order in the universe, indeterminacy at the infra-atomic scale, and the emergence of order out of indeterminacy at a new kind of scale, respectively. According to Chaos Theory, an imperceptible impact on a complex dynamic system can cause either orderly or disorderly behaviors and results, depending on the complexity. This has ushered in novel models of perceiving and engaging with the world.

Scales of Chaos: The Dance of Art & Contemporary Science was originally scheduled to open on April 17 in our first floor Sheridan gallery. Professor Conan-Wu and the students in *The Curatorial Project* quickly adapted after the university's suspension of in-person instruction due to the COVID-19 pandemic. They accomplished all curatorial tasks, recorded videos discussing the featured works and why they were chosen, created an interactive 3-D virtual exhibition, and



Student curators, Professor Xin Conan-Wu and Museum staff gathered in the Sheridan Gallery.



Student curators examine potential works for exhibition at Swem Library's Special Collections Research Center.



Professor Xin Conan-Wu speaks to the student curators.

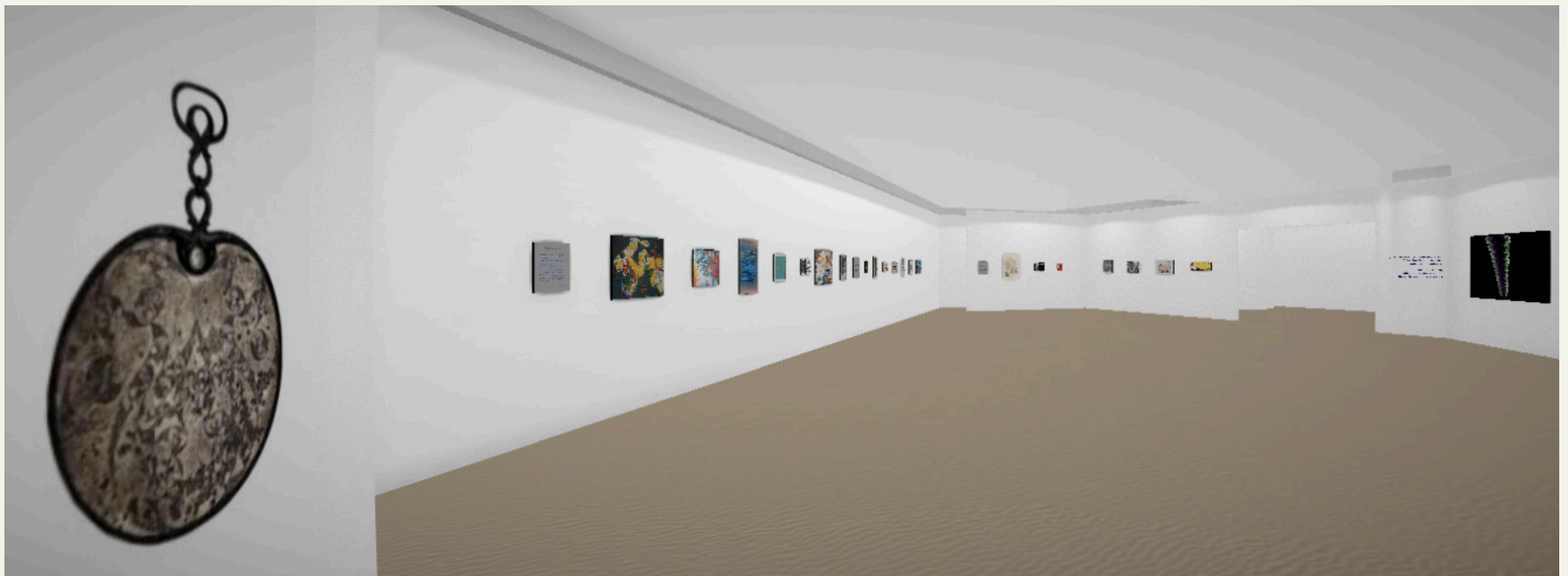
produced an exhibition catalogue. After the completion of their class the Museum staff and Professor Conan-Wu stayed in close contact hoping to eventually share the exhibition that the students worked so hard on. The Museum is pleased to announce that we mounted a modified version of *Scales of Chaos* in our second floor galleries.

Additionally, an online exhibition documenting the collaborative process and behind-the-scenes work as well as the student created digital elements of the exhibition are available on VIRTUAL MUSCARELLE as an online companion. Adriano Marinazzo, Curator of Digital Initiatives at the Muscarelle, says that this project is a key example of how “the Museum’s digital platform can serve and elevate the merging of liberal arts and digital humanities.”

A number of institutions and individuals at William & Mary made this project possible, including staff at the Muscarelle Museum of Art, Department of Art & Art History, Special Collections Research Center of the Swem Library, and University Communications Web & Design.



Student curators for *Scales of Chaos* in the Museum galleries.



Virtual rendering of the Sheridan Gallery with the student’s original layout.

CURRENT EXHIBITIONS

Exhibition dates are subject to latest public health guidance and closures. Check [Muscarelle.org](https://www.muscarelle.org) for most up to date information and visitation instructions.



IN FOCUS

New Acquisitions in Photography

SHERIDAN GALLERY | Open through October 11, 2020

This exhibition has been extended in light of our closure due to the COVID-19 pandemic. As a university museum, the Muscarelle's mission is to serve as a teaching vehicle for understanding and exploring the visual arts. In the service of our mission, this exhibition presents an array of new photographic acquisitions displaying a diversity of process, subject matter, and important artists.

AMERICAN VISION A Tribute to Carroll Owens, Jr.

SPIGEL GALLERY | Open through January 10, 2021

This exhibition has been extended in light of our closure due to the COVID-19 pandemic. In honor of Carroll Owens, Jr., W&M '62 and his service to the Muscarelle and William & Mary, the Museum created a display of works from The Owens Foundation including paintings by Thomas Cole, Robert Henri, Childe Hassam, and Edward Potthast among others.



UPCOMING EXHIBITION

LOOKING OUT, AT, IN, and BACK AGAIN

“But not just anyone can be someone who only looks. If the one who is looked at looks back, then the person who was looking becomes the one who is looked at.”

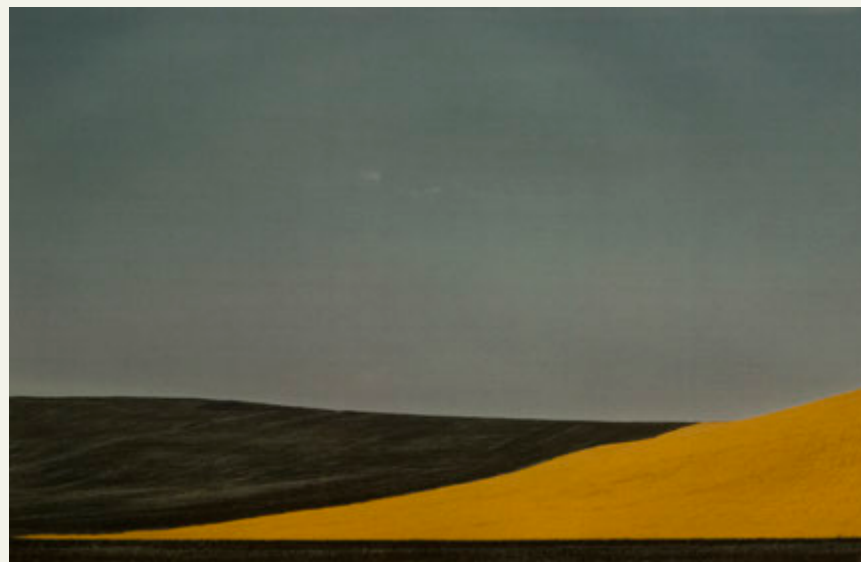
Kobo Abe – The Box Man

SHERIDAN GALLERY | October 16, 2020 - January 10, 2021

Looking is a very complex process—nearly as complex as seeing. It requires we let go of what we know so we can open ourselves to what we see. Or, as American artist Robert Irwin said, “Seeing is forgetting the name of the thing one sees.” Works of art are never merely mimetic representations but rather entities in their own right.

A visual language gives art its power regardless of whether or not we can name the thing we are looking at. Works of art always involve aspects of abstraction. To this extent, the notion of representation is false. What we actually see are merely marks of ink on paper, paint on a support, or the silver in paper.

Using selected works from the Museum’s permanent collection, *Looking out, at, in, and back again* views the ways in which representation uses abstraction and abstraction uses representation. The exhibition will serve as a laboratory for the class *Neuroaesthetics: The Artist and the Mind* taught by W. Taylor Reveley Interdisciplinary Fellows Jennifer Stevens of the Department of Psychological Sciences & Neuroscience Program Faculty and Elizabeth Mead of the Department of Art & Art History Studio Faculty.



FRANCO FONTANA | Italian, born 1933 | *Landscape (Paesaggio), Luciana II* from *Color Landscapes II*, 1978 | Cibachrome print | © Franco Fontana | Gift of Mr. and Mrs. Andrew G. Gerry | 1984.093



JON GILBERT FOX | American, born 1950 | *Easter Morning Coming from Harlem*, circa 1974 - 1975 | © Jon Gilbert Fox | Gift of Jon Gilbert Fox, W&M '72 and Darrell Hotchkiss | 2017.072

VIRTUAL EXHIBITION

RISING

THE AMERICAN INDIAN MOVEMENT AND THE THIRD SPACE OF SOVEREIGNTY

Rising: The American Indian Movement and The Third Space of Sovereignty was originally conceived as a pocket exhibition for the Herman Graphic Arts Print Room at the Muscarelle Museum of Art, curated by William & Mary students enrolled in the spring 2020 capstone seminar on Native Sovereignty. The exhibition was a component of the course syllabus and students agreed that foregrounding the dynamic history and legacy of the American Indian Movement (AIM) in a visual manner would offer students, faculty and the general public content that would encourage thoughtful dialogue and reflection about the political activism of Native Americans during the past fifty years.

Each of the nine students in the seminar selected a key individual or event associated with the American Indian Movement of the late 1960s and early 1970s. Students began creating didactic posters to be exhibited. However, the COVID-19 pandemic canceled all in-person classes at William & Mary and temporarily shut the doors of the Museum.

After discussions amongst Curator Danielle Moretti-Langholtz, her students and the Museum staff, it was decided that the original physical exhibition would be reoriented to an online format, all while keeping the original timeline to open the week of commencement. This quick pivot in format and design brought significant



Members of the Alcatraz occupation including John Trudell, Richard Oakes, Stella Leach, and Ray Sprang.
Photo by Art Kane.



Native American "community of occupation" near Wrigley Field in Chicago, June 1, 1970. Photo by Charles Knoblock.

challenges to the original exhibition and design concepts. However, moving to an online format allowed the students to broaden the scope of the exhibition. The use of archival images, video footage and audio recordings provided an immersive experience that captured the energy of the Red Power movement and the era. For example, select videos and pages feature sound including the AIM musical theme, field recording from Woodstock, news reports from Alcatraz, and a stream of John Trudell's *Radio Alcatraz*. The placement and sequence of each of these items were carefully considered in order to provide a cohesive narrative and bring a sense of authenticity to the exhibition.

The *Rising* exhibition provided an opportunity for students to research, synthesize information and develop content about an important social movement, which brought a unique dimension to experiential learning during the spring semester. Student curators not only developed a level of content expertise, but they worked to create critical content on the rise and legacy of the American Indian Movement in order to tell a story to a wide audience, who was generally unfamiliar with this history.

Rising was widely praised on campus by faculty and students across departments. Outside of the Museum and university domain the exhibition generated deep interest among the indigenous community and scholars of the Red Power Movement. Inquiries requesting that the exhibition remain available for incorporation into fall 2020 college courses were received from American University and Washington and Lee University, among others. Visitors to the site from the U.K. and France were also enthusiastic about the content.

The planning, design and execution of the award-winning exhibition *Rising* is an example of the way that being mindful of institutional goals and working collaboratively can overcome the daunting obstacle of the shutdown of the university and the Museum during COVID-19. The students, Museum staff, web designer Brendan Reed and William & Mary's Studio for Teaching and Learning Innovation all worked in concert to fulfill the original goal of the exhibition and bring the legacy of the American Indian Movement in a visual and dynamic manner to encourage thoughtful discussions of social justice, inclusivity and equity for Native communities.

Visit the online exhibition at [VIRTUAL MUSCARELLE](https://www.virtuallmuscarelle.com).



Faces of AIM page on *Rising* virtual exhibition.



FBI notice for Leonard Peltier.



American Indian Movement (AIM) flag.

ART & PHYSICS

By Warren E. Buck, Adjunct Professor of Physics, William & Mary

Combining physics and art is a very broad set of processes that can be addressed in a variety of ways. Throughout history, one finds plentiful examples of art on cave walls, art with geometry, and films were first created in physics labs. Galileo's inclined plane, an example of which is found in the Galileo Museum in Florence Italy (1), has an ornate (artful) finish to its structure as well as other instruments of physical measurement. My version of physics and art employs my direct deep experiences with both disciplines through my painting.

I have never stopped painting since I was a little boy growing up in Washington, D.C. Painting has always intrigued and pleased me. Sure, there are times when nothing seems to work. Over my life, I have asked that question to myself: "What does that mean to not work?" I am still reflecting on that, yet, that reflection has not hindered my production of paintings but rather has propelled me to explore new areas.

I hammered out copper reliefs as a freshman at Lincoln University, Missouri and painted acrylics while a senior math major at Morgan State University. When I became a new physics graduate student here at William & Mary, I painted when I was stuck on a physics problem or challenged with civil rights. There is a direct correlation between the action of painting with the action of creativity. Similarly, there are physics calculations as well as experimental solutions requiring creativity. When they work, it is thrilling (vis-a-vis evoke interest, sensation, results, thought, etc.) and the experience of failure enters as a valuable instructive contemplation for creativity.



Warren W. Buck, III (MS '70, PhD '76, SD '13)

Dr. Warren Buck is Professor Emeritus and Chancellor Emeritus of the University of Washington, Bothell. He is a physicist who has presented his physics in many countries and is a Fellow in the American Physical Society. Dr. Buck's art is also wide spread. At William & Mary, he holds an Adjunct Professorship of Physics position as well as serves as Special Advisor to the President for Equity in the 21st Century.



Underwater painting, 2013 (original is in the collection of the Curaçao Museum)

While a postdoctoral candidate at what is now known as Stony Brook University, I found my first watercolor teacher and mentor in Professor Nándor Balázs, a physicist, fencer, and watercolorist. For one full year, he mentored me in watercolor painting inspired by his work and a book on Winslow Homer. Nándor was Schrodinger's assistant in Ireland and, later, Einstein's assistant at Princeton. I recall my first real attempts to paint clouds with watercolors. I went in to see him and told him, "I can't paint the clouds because they move all the time!" He laughed and said, "That's why I suggested you paint them." It was a great example of the rising and falling of resonant states and an experience in impermanence.

Quitting my nice physics post with the University of Paris in order to learn to cruise a motor-less and Spartan trimaran sailboat between Martha's Vineyard and the Bahamas for three consecutive years really was a major watercolor time, and a time, in 1982, to create oil paintings while sitting on the sea floor. Recalling the equation $\Delta p = \rho gh$ was a great guide to understand why a normal paint brush could not work under water pressure; and that same equation suggested a useful way to paint at any depth with the creation of a Seasel™. These works of art are called *Underwatercolours*™ (2). It was the selling of watercolors that paid for much of the voyage.

After 15 years of continuously performing physics and exploring physics education while at Hampton University and The Jefferson Lab, my art began to shift upon arriving as the founding Chancellor of the University of Washington, Bothell. I live by

sensing patterns and shifts in patterns (perhaps you do the same), wherever found, that inspire me to make art. By employing tools of a painter, my *Omega* pieces correlate the patterns of connectedness that are everywhere – between each other, between ourselves and the earth, between ourselves and the cosmos, and between all manner of things. The name *Omega* comes from the fact that the first mark on the canvas is the letter Ω that represents spacial solid angle. It is philosophical and physics phenomenology, as well as Field Theory, brought into fine art.

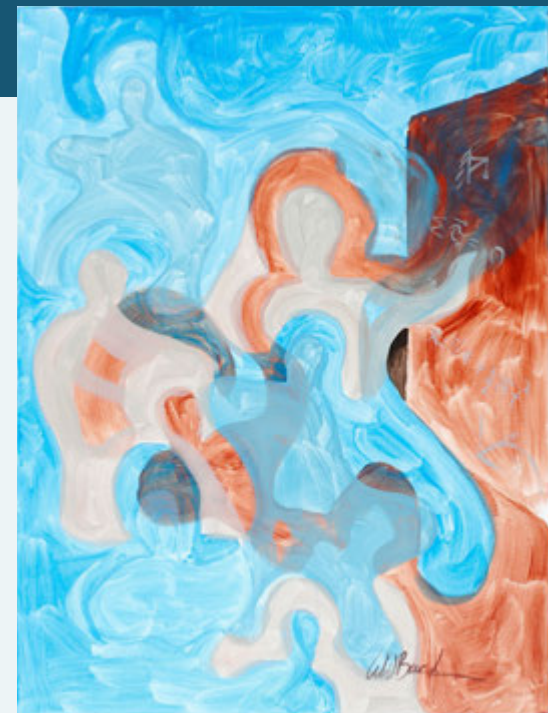
Physics is the study of energy and its changes. Patterns in physics are brought out through the language and tools of the physicist: mathematics, imagination, philosophy, observability. When everything is connected, there is no true observer but a type of witness, yet the observer frame of reference is presently embraced by physicists. This is a fascinating stress area between my *Omega* art and my physics that I continue to explore. Hence, the phenomenological nature of my art and physics.

For my *Omega* art, I imagine that living creatures can be modeled as antennas or electromagnetic circuits. This is not so far-fetched in light of the fact that humans have on the order of milliwatts (mW) of power output. However, precise measurements of resonances generated from such “living antennae” in a huge bath of electromagnetic self and external energy that we find ourselves amongst, have yet to be demonstrated in the language of physics. Yet, the extraordinary number of processes that might create such an action is akin to a dependent origination approach to consciousness. Nonetheless, it is amusing, exciting, and somewhat instructive to make such correlations through these *Omega* paintings. In creating them, my being is merely the conduit for energy flowing from my hand to the canvas so much so that I often cannot recall how a certain stroke was made. The resulting pieces have a beauty that is unique and familiar.

Performing art as well as physics, in this way, are great practices to better understand the Buddhist philosophy of Emptiness.

References:

1. <https://www.museogalileo.it/it/>
2. <https://faculty.washington.edu/wbuck/UnderwaterColors.pdf>



Omega painting, circa 2008



Watercolor painted in 1983

WATER, WATER EVERYWHERE 2020

By Susan Kern, Executive Director of Historic Campus

William & Mary's Office of Historic Campus is charged with the preservation, conservation, and interpretation of the Sir Christopher Wren Building (called "the College" until 1931).

In 2017 Historic Campus launched a multi-year water infiltration study to understand moisture problems in the Wren Building. The most visible problems showed up in plaster cracking, bubbling, or decay on walls and ceilings. At ground level efflorescence (visible salt deposits) on the building exterior and degrading on the interior indicated that moisture was damaging some of the earliest bricks on the building.

An initial inspection of the most likely sources of leaks revealed that the roof was in good condition and chimney flashing was not the problem. Both had been updated during a 2001 Renewal and Replacement project. Gutters on the building need repair or even replacement, but gutter problems could not be directly tied to all the damage inside. There was no obvious correlation between weather events and visible leaks or changes to the damaged walls. We needed to locate slow, persistent sources of water.

We hired WDP & Associates, a structural engineering firm that specializes in water infiltration, to lead the investigation. They installed probes in the walls over a six-month period in 2018 to capture data for interior temperature and humidity changes, moisture moving in air currents, and moisture movement within the walls. They could tie all of this to weather data for exterior temperature and humidity.

The data from the six-month probe study guided further on-site research in June and July 2020. A number of questions required closer inspection inside the building, especially to evaluate condensation from mechanical systems and its role in damage to the third floor ceiling and the north stair hall. New insulation around ductwork and piping will mitigate some of the problem.

In the north stair hall, we needed to know the source of the moisture, but also why it showed up as a large and persistent horizontal line of damage. We cut open the plaster wall to investigate and found that the wall was made of two different materials used during the 1928 – 1931 Rockefeller Restoration



Susan Kern on the lawn of the Wren building.

and the seam between them was what enabled moisture to move to the wall surface and damage the plaster.

At basement level, WDP measured the effects of ground saturation outside the foundation walls and beneath the building. Salts from fertilizers and lawn treatments are partly to blame, but rising damp from groundwater also creates damage.

The damage over the west window on the north wall of the Chapel is likely the result of a cracked internal downspout, that is, a drain line from the roof gutter built into the wall of the building during the Rockefeller Restoration. Only after we repair the downspout will we repair the plaster in this location.

We repaired the most visible damage in the west end of the Great Hall over Fall Break in 2018 to minimize disruption to university events. Moisture caused the plaster to decay on the north, west, and south interior walls and the decorative cornice. We scheduled Colonial Williamsburg's masons to perform the plaster restoration. To prepare, Historic Campus worked with Facilities Management to remove the rugs and move and cover the large refectory tables. Staff from the Muscarelle Museum of Art removed the Sèvre



Protecting Queen Anne. Steve Prince, Lauren Greene, Laura Fogarty, and Kevin Gilliam (left to right), and Melissa Parris (not shown) are the team that moved art to prepare the Great Hall for plaster restoration.

porcelain bust of Thomas Jefferson, and all of the paintings, except for the massive court portrait of Queen Anne, which they covered in place to protect it during the plaster repair. A contractor erected scaffolding in the western end of the room to provide a platform to reach the 25 foot high ceiling.

Restoring the cornice meant that the masons had to create a “knife” in the shape of the cornice to mold the new plaster to match the old. Colonial Williamsburg architectural historians used the drawings by Restoration architects Perry, Shaw and Hepburn to copy the design of the cornice. The masons cut wooden forms following the copy and used those to shape their plaster work in the Great Hall. After the plaster dried, the room was cleaned and reset before the first event following fall break. After commencement in spring 2019 we performed cleaning and conservation work on the paneling.

As we approach the centennial of the Rockefeller Restoration, we will continue to evaluate the state of this landmark work in historic preservation with an eye for the building’s next three hundred years.



Detail of plaster cornice before restoration with damaged plaster removed.



Scaffolding in the west end of the Great Hall allowed Colonial Williamsburg masons Chris Phaup and Isaac Hyde access to the upper wall and cornice on the south, west, and north walls of the room.

OUTREACH & ENGAGEMENT

By Steve Prince, Director of Engagement



Workshop attendees show off their creations.



Steve Prince creating a new work.



Students from the 7th annual Cultural Arts Experience.

On December 5, we created a “Happening” called *It Happened...1619 and Beyond* reminiscent of the 1960s events that blended music, dance, art, poetry, and performance before live audiences. Local musicians Erwin Farrow, The DAY Program, Talon Silverhorn, Lywanda Carroll, Charles Bell and the Three Tenors, and members of the No BS! Brass Band set the evening flowing. Leah Glenn Dance Theatre, James Ingram as Gowan Pamphlet, and poetry by Hermine Pinson seamlessly wove together a non-stop evening of art and expression reflecting on where we have come from and where we need to go.

In February, we hosted the Osher Institute at the Merchant Square facility and taught *Portraits of Life: Drawing the Human Head* for three consecutive weeks. We began the second iteration of our *Muscarelle Goes to School Program* later that month, teaming up with the Museum docents to teach pre-school and elementary level children about portraits from the Muscarelle collection and how to draw the human head using the formula $0 + 5 = \text{FACE}$. We began our series at Clara Byrd Baker Elementary and were slated to go to Matoaka Elementary and Magruder Elementary in March.



Student working on the final project for the 7th annual *Cultural Arts Experience*.

On March 5, we hosted an Alma Mater Productions (AMP) concert in the Muscarelle Museum of Art called *Out of the Crate*. Students filled the museum for this unique concert. Student musicians synergistically created original music in response to the *In Focus* exhibition. A few weeks after the AMP event, the nation stopped. COVID-19 invaded the globe and we received protocols from the medical community to distance our engagement. Cabin fever began to set in and *Muscarelle in the House* was born. We endeavored to create a series of free online art lessons designed for all ages and skill levels. The videos were designed with light humor and a serious lesson to assist people in laughing while using the power of art-making as a balm in these troubled times.

Since the slayings of George Floyd, Ahmaud Arbery, and Breonna Taylor, every Wednesday at noon I have heard the cry of William & Mary students, faculty, and community members proclaim “Black Lives Matter!” In uniform rows the crowd stood wielding hand painted signs signaling to passing motorists and pedestrians venturing through “Confusion Corner” to see, listen, and, with hope, spur the community and nation to make wholesale change to the systemic issues in regards to race in America. Perched in my studio above the old Williams Sonoma store, I was inspired by the diverse voices calling for social change. Echoes from *The Links Project* last fall linger in the air providing us a glimpse of what a beloved community working together looks like.



Steve Prince creating an original portrait of John Lewis as part of the *Black is Beautiful* initiative hosted by the Virginia Beer Company.

This summer we were slated to host the 8th annual *Cultural Arts Experience*, one of our most successful ongoing community projects, at the Muscarelle Museum of Art. This program is presented in partnership with the Greater Williamsburg Women’s Association, but due to the public health emergency, we created a new initiative *Art in a Box*. We packaged art supplies in a box accompanied by African American biographical information connected to our collection and instructions on how the participating students could create an original artwork. The artwork created by the students will be showcased in a virtual exhibition in the fall. Fifty-four children, from elementary school to high school, were issued supplies.

In July, we created a portrait drawing enrichment workshop for seventh and eighth graders as part of the *Camp Launch* program, which is sponsored by the School of Education. The class was taught via Zoom for two consecutive weeks.

We have more exciting programs and workshops slated for the fall that will be facilitated through our robust online programming at the Muscarelle. It is our hope to continue to use the arts as a tool to foster deeper dialogues about the issues embedded in the fabric of America, to create a space where we can continue to expose the global community to the vitality and richness of the creative spirit, and to encourage the community to continue using their imagination to offer solutions in these trying times.

UPCOMING EVENTS

EXHIBITIONS

In Focus: New Acquisitions in Photography

Muscarelle Museum of Art,
Sheridan Gallery

OPENED
FEB 8

CLOSES
OCT 11

American Vision: A Tribute to Carroll Owens, Jr.

Muscarelle Museum of Art,
Spigel Gallery

OPENED
FEB 8

CLOSES
JAN 10

Scales of Chaos: the Dance of Art & Contemporary Science

Muscarelle Museum of Art,
Cheek, Graves & Burns Galleries

OPENED
SEPT 23

CLOSES
JAN 10

Looking out, at, in, and back again

Muscarelle Museum of Art,
Sheridan Gallery

OPENS
OCT 16

CLOSES
JAN 10

LECTURES

Recent Research on Historic Campus: Water, Water Everywhere c. 1710

7 PM, Virtual

Susan Kern, Executive Director, Historic Campus,
William & Mary

OCT
1

Managing water was a challenge in the 18th century too. In the summer of 2019, paving repair inadvertently exposed a vaulted brick

drain in the Wren Courtyard, which prompted a flurry of unexpected archaeology and preservation planning to document and protect this massive early 18th century engineering project just under our feet.

Free and open to the public with registration on Muscarelle.org

From Antiquity to the “Selfie,” Portraiture through the Ages

2 PM, Virtual

Elaine Ruffolo, Art Historian

OCT
16

Join Art Historian Elaine Ruffolo for a virtual presentation through the history of portraiture. What profile picture do you have on your social

media account? How do you want to be portrayed, regarded, and remembered? Portraiture is a very old art form going back to ancient Egypt, where it flourished from about 5,000 years ago. Before the invention of photography, a painted, sculpted, or drawn

portrait was the only way to record the appearance of someone. Portraits can represent individuals in many different ways. They can be literal representations of a person or they can represent a person symbolically. But portraits have always been more than just a record. They have been used to show the power, importance, virtue, beauty, wealth, taste, learning, or other qualities of the sitter.

Free and open to the public with registration on Muscarelle.org

New Forms: The Chicago Tribune Tower Architectural Competition of 1922

7 PM, Virtual

David Brashear, Director, Muscarelle Museum of Art

OCT
22

This lecture was originally scheduled for our spring 2020 *Selected Topics in Architecture* series. We are pleased that we will be able to offer it in a virtual format this fall. When they launched the design competition for their new headquarters in 1922, the publishers of the Chicago Tribune were seeking to build “the world’s most beautiful office building.” Prizes totaling \$100,000 were offered to entrants, and 263 designers from 23 countries submitted entries. The competition was a watershed moment in the evolution of skyscraper architecture, and the diversity of the entries underscored the broad palette available to architects as they struggled with appropriate forms for tall buildings. In this lecture, Brashear will examine the importance of the competition and some of the noteworthy submissions.

Free and open to the public with registration on Muscarelle.org

MEMBERS LECTURE

The Princely Court of Mantua

2 PM, Virtual

Elaine Ruffolo, Art Historian

NOV
21

After the collapse of the Roman Empire, Italy gradually fragmented into numerous little territories with unique political systems.

Debilitating violence all too often ensued as the leading families fought with fellow citizens for dominance of the city. A common outcome from the 13th century onwards was the imposition of autocratic rule by a single prince and by the 15th century, most of Italy was organized around princely courts.

Mantua is deeply connected to the history of a particular family, which ruled and determined the town’s fate. The Gonzaga family gave the town prestige and funded imposing construction projects and artistic endeavors. Their rule may have been tyrannical, and warfare their principal occupation, but the Gonzaga dynasty brought into being through their patronage some of the finest buildings and works of art of the Renaissance. Many of the leading artists in 15th- and 16th-century Italy worked in the service of the princely court of Mantua including Mantegna, Alberti, Pisanello, and Giulio Romano. Join Elaine Ruffolo for an unhindered gaze into court life in Mantua.

Exclusive Members only event. Free to Members with registration on Muscarelle.org

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

Times and locations are subject to change.

CURATOR TALKS

Scales of Chaos: The Dance of Art & Contemporary Science

Making of Scales of Chaos exhibition,
VIRTUAL MUSCARELLE (prerecorded)

Xin Conan-Wu, Associate Professor of Art
History, William & Mary

Be sure to check out Professor Xin Conan-Wu's video tour about the making of the student curated exhibition *Scales of Chaos: The Dance of Art & Contemporary Science*. The video will accompany *The Making of Scales of Chaos* page on VIRTUAL MUSCARELLE.

Looking out, at, in and back again

6 PM, Virtual

Elizabeth Mead, Professor of Art, William & Mary

NOV
5

Join us for a special discussion with Elizabeth Mead who curated the exhibition *Looking out, at, in and back again*. Mead

will discuss the works from the Muscarelle collection included in the exhibition and how it serves as an interdisciplinary laboratory for the class *Neuroaesthetics: The Artist and the Mind* taught by her and Jennifer Stevens of the Department of Psychological Sciences as part of the W. Taylor Reveley Interdisciplinary Fellows program.

Free and open to the public with registration on Muscarelle.org

VIRTUAL WORKSHOPS

Join our Director of Engagement Steve Prince in this series of virtual workshops. All skill levels are welcome; just bring your imagination!

Perspective Drawing Made Easy

5 – 8 PM, Virtual

OCT
7

In this workshop participants will learn the secrets to creating images with dynamic depth and dimension utilizing linear perspective.

Students will explore one-point, two-point, and three-point perspective and learn how to draw simple to complex structures. The instructor will issue a supply list for all participants to purchase and follow along in the virtual classroom. This class is open to teens and adults.

Please note that space is limited to 25 participants

The World is a Cartoon Part II: Story Telling

1 – 3 PM, Virtual

OCT
30

In this workshop participants will learn how to create comic strips with original characters.

Students will employ basic story telling techniques to create a world for their characters to live in. The instructor will issue a supply list for all participants to purchase and follow along in the virtual classroom. This class is open to ages 10 and up.

Please note that space is limited to 20 participants

The World is a Cartoon Part I: Character Building

1 – 3 PM, Virtual

OCT
24

In this workshop participants will create popular cartoon and anime characters, and the fundamentals of making your own original creations.

Students will learn basic figure drawing skills and how to create expressive characters that emerge from the page! The instructor will issue a supply list for all participants to purchase and follow along in the virtual classroom. This class is open to ages 10 and up.

Please note that space is limited to 20 participants

Lions, Tigers, and Bears, Oh My!: Drawing Animals

5 – 7 PM, Virtual

NOV
11

In this workshop participants will learn how to create cute, cuddly, and ferocious animals step by step. The principles taught in this class will

enable you to make beautiful portraits of your personal animal or animals from around the world! The instructor will issue a supply list for all participants to purchase and follow along in the virtual classroom. This class is open to ages 10 and up.

Please note that space is limited to 20 participants

WORKSHOP FEE

Muscarelle Members, W&M Staff, Faculty, Students: \$10

Non-Members: \$25

Register on Muscarelle.org

MUSCARELLE EXPLORATIONS: FACT, FICTION, FABLES AND FORGERIES

While our physical location remains closed to the greater community during the pandemic, we are pleased to continue to offer a rich menu of virtual programming for our Members. Continuing with our highly successful series *Muscarelle Explorations*, we will take a deep dive into the fascinating world of art forgery and deception. Guided by a panel of experts, this series will feature virtual lectures, a film screening followed by a live Q&A with the directors, and a book club and discussion.

LECTURES

The Art and Science of Detecting Fakes

6 PM, Virtual

Colette Loll, Founder/Director of Art Fraud Insights

OCT
29

Join Colette Loll, the Founder and Director of Art Fraud Insights, as she details the stories behind the headlines and describes the scoundrels that perpetrated the frauds that were featured in her groundbreaking exhibition *Treasures on Trial*. She will describe fake-busting techniques used to determine authenticity, and while focused on art and antiques, will also discuss objects from other collector categories such as fine wine, sports memorabilia, and most recently, her project with ancient texts.

Microscopes and Death Threats: Case Studies in Art Forensics

6 PM, Virtual

Thiago Piwowarczyk, Founder and Owner of New York Art Forensics

DEC
10

Join us for a special lecture with Thiago Piwowarczyk, Founder and Owner of New York Art Forensics, a firm dedicated to full-service art consulting for the purposes of authentication, attribution and conservation. This lecture will focus on how art authentication investigations can be scientifically challenging, but sometimes, the challenge lies elsewhere. From historical research to exposing scams, join us as we examine some past cases undertaken by New York Art Forensics.

LECTURES

Muscarelle Members, W&M Staff, Faculty, Students: Free

Non-Members: \$10

Register on [Muscarelle.org](https://www.muscarelle.org)

VIRTUAL FILM SCREENING & DISCUSSION

Art and Craft Screening

STARTS
OCT 30

ENDS
NOV 12

Art and Craft starts out as a cat-and-mouse art caper, rooted in questions of authorship and authenticity—but what emerges is an intimate story of obsession and the universal need for community, appreciation, and purpose. Mark Landis has been called one of the most prolific art forgers in US history. His impressive body of work spans thirty years, covering a wide range of painting styles and periods that includes 15th century Icons, Picasso, and even Walt Disney. And, while the copies could fetch impressive sums on the open market, Landis isn't in it for money. Posing as a philanthropic donor, a grieving executor of a family member's will, and most recently as a Jesuit priest, Landis has given away hundreds of falsified works over the years to a staggering list of institutions across the United States. But after duping a tenacious museum registrar who ultimately discovers the decades-long practice, Landis must confront his own legacy and a chorus of museum professionals clamoring for him to stop.

Free with registration to *Art and Craft* Discussion

Art and Craft Discussion

6 PM, Virtual

Colette Loll and film directors/producers Jennifer Grausman and Sam Cullman

NOV
12

Join us for a virtual discussion and Q&A with *Art and Craft* documentary film directors and producers Jennifer Grausman and Sam Cullman moderated by art fraud specialist Colette Loll. The 2014 documentary follows the unique story of art forger Mark Landis and provides a window into how and why he created fraudulent works of art meant to deceive museums across the country.

Free with registration on [Muscarelle.org](https://www.muscarelle.org)

After screening the film, please submit your questions for the panel to museum@wm.edu no later than 12 PM on November 12 as part of the discussion.

MUSCARELLE READS

Provenance: How a Con Man and a Forger Rewrote the History of Modern Art

By Laney Salisbury and Aly Sujo

For our next installment of *Muscarelle Reads*, we are reading *Provenance: How a Con Man and a Forger Rewrote the History of Modern Art* by Laney Salisbury and Aly Sujo. *Provenance* delves into the astonishing narrative of one of the most far-reaching and elaborate cons in the history of art forgery. Stretching from London to Paris to New York, investigative reporters Laney Salisbury and Aly Sujo recount the tale of infamous con man and unforgettable villain John Drewe and his accomplice, the affable artist John Myatt. Together they exploited the archives of British art institutions to irrevocably legitimize the hundreds of works they forged, many of which are still considered genuine and hang in prominent museums and private collections today.

Free with registration on [Muscarelle.org](https://www.muscarelle.org)

Book Discussion

6 PM, Virtual

Moderated by David Brashear, Director, Muscarelle Museum of Art & Carrie Cooper, Dean of University Libraries, William & Mary

DEC
3

Join David Brashear, Director, and Carrie Cooper, Dean of University Libraries, William & Mary, for a lively discussion on *Provenance*. While it reads like a well-plotted thriller, filled with unforgettable characters and told at a breakneck pace, this is most certainly not fiction. Join our discussion about this meticulously researched and captivating account of one of the greatest cons in the history of art forgery.

Free with registration on [Muscarelle.org](https://www.muscarelle.org)



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Image caption: JEAN DUFY | French, 1888 - 1964 | Aux Courses (At the Races), 1957 - 1958 | Oil on canvas | Gift of Mrs. Rose A. Guy in honor of William & Mary President Thomas A. Graves, Jr. | 1984.027

Due to the ever-changing health and safety restrictions surrounding the current health crisis, we have postponed our 10th Anniversary *Wine & Run for the Roses* auction to Saturday, May 1, 2021 at The Williamsburg Lodge. Our Vintner Dinner at Waypoint Seafood & Grill has also been rescheduled until Thursday, February 4, 2021. If health guidelines indicate the dinner needs to be postponed further, we will move the evening to Thursday, April 29, 2021, right before the *Wine & Run for the Roses* auction. We hope you will laugh, libate, and join us to support the Muscarelle Museum of Art Foundation!

In lieu of an in-person event this year, we held our first-ever online auction in September featuring some of our most popular lifestyle lots, including small social gatherings, dinners, and travel. This auction had a wonderful turn out and we are grateful to everyone who participated in this new event!

Thank you to our 2020 corporate Wine and Run for the Roses sponsors!

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