



**MUSCA-  
RELLE  
MUSEUM  
OF ART**

at William & Mary

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FALL/WINTER

**22**

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**BUILDING UPDATE:**  
Looking Forward,  
Looking Back

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**MUSEUM EXPANSION:**  
The Martha Wren  
Briggs Center for  
The Visual Arts

February 12 - December 11

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**FACULTY SHOW 15**

September 30 - December 11

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## IMAGE CREDITS

### FRONT COVER:

Muscarelle Museum of Art rendering provided courtesy of Pelli Clarke & Partners

### BACK COVER:

Archival photography from initial construction of the Muscarelle Museum of Art

### NEXT PAGE: (left to right)

Student model views the Degas exhibition

*The Curatorial Project* class views Special Collection Research Center Baskin materials

Degas exhibition light post

Whitney Ledesma and group pose with their chalk art entry *In the Garden* by Romare Bearden

Students enrolled in Eliot Dudik's *Photomania* class view selected photography from the collection

Ron Nobles enjoying himself on the 2022 Muscarelle Bermuda trip

Student shares creation from Community Quilt Project

Intern Sarah Wicker works on the mural *By Our Hands* at Swem Library

## W&M LAND ACKNOWLEDGMENT

William & Mary acknowledges the Indigenous people who are the original inhabitants of the lands our campus is on today – the Cheroenhaka (Nottoway), Chickahominy, Eastern Chickahominy, Mattaponi, Monacan, Nansemond, Nottoway, Pamunkey, Patowomeck, Upper Mattaponi, and Rappahannock tribes – and pay our respect to their tribal members past and present.

## MUSEUM HOURS

Monday | Closed

Tuesday - Sunday | 12 - 5 PM

Closed on most national holidays and subject to current public health guidelines and closures.

Visit [Muscarelle.org](https://www.muscarelle.org) to check current hours and special member events!

## ADMISSION

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

Admission may change during special exhibitions.

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

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## LETTER FROM THE DIRECTOR

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### Dear Friends of the Muscarelle,

As we prepare for our upcoming expansion project and our move to a temporary space during the construction process, I am excited about spending one last semester in our current building, celebrating the visual arts with all of you!

This fall, we are presenting *Faculty Show 15*, the fifteenth time since the Museum opened in 1983 that we have featured the amazing work of the studio art faculty here at William & Mary. The department has a long history of distinguished and accomplished artist-teachers, and the current faculty is full of world-class talents. The faculty shows we host are always unique from the perspective that we have the rare opportunity to showcase a variety of media in one exhibition—paintings, drawings, prints, sculpture, photography, ceramics, furniture, and even architecture.

Our upper level galleries will be closed for the fall semester as the Museum team uses the space to prepare our collection to be sent to offsite storage. We will, however, host several short-term viewings in our upper galleries this fall that feature some of our recent acquisitions. Please watch for details regarding these special opportunities.

Steve Prince, our Director of Engagement, will also conduct a sequence of workshops that will allow you to exercise your own creative skills. Be sure to check [Muscarelle.org](http://Muscarelle.org) and watch our weekly emails for more information!

This fall, our *Muscarelle Explorations* series will provide an in-depth examination of the international art market. Our programming will include lectures by Joseph French, a collector and former dealer in photography, Najee Dorsey, the co-founder and CEO of Black Art in America, Louis Salerno, founder and CEO of Questroyal Fine Art in New York, and Samantha Koslow, Director of Business Development at Christie's auction house in New York. We will also present a film on the art market and discuss the book *The Value of Art: Money, Power, Beauty* by Michael

Findlay. We look forward to sharing these programs with you as we learn, together, what drives the art market.

We are very happy that so many of you joined us this past spring for our exhibition *Edgar Degas: The Private Impressionist* and our *Explorations* programming built around that exhibition. In addition to Degas, we were proud to host the Department of Art History's curatorial class and their exhibition of works by the artist Leonard Baskin. And we were very pleased that a few of you journeyed with us for an investigation of art in Bermuda on our group trip there in early June, hosted by Muscarelle Trustee Jane Spurling and her husband Rick.

Thanks to all of you who were instrumental in making the 11<sup>th</sup> annual *Wine & Run for the Roses* auction in May our best ever! Special thanks go out to our generous donors and to all who attended and bid on the wonderful lots. It was a day of celebration and fun.

Finally, we continue to make progress in our fundraising for our new construction project, having raised \$32 million toward our \$44 million goal. Please contact me if you are interested in learning more about the expansion project, scheduled to begin this January.

Thank you for being a part of the Muscarelle Museum of Art and for your ongoing and generous support. We are proud to serve as the visual arts nexus for William & Mary and the greater Williamsburg and regional community, and we look forward to seeing you in the Museum this fall!

Sincerely,

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

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

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MUSEUM  
OF ART

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Scan QR code to learn more about our building expansion!



## LETTER FROM THE CHAIR



### Greetings to all,

The greater Williamsburg area continues to grow in the arts world and our own Muscarelle Museum of Art is a significant driver. Collaboration with other arts programs has never been stronger. In October 2021, President Katherine Rowe established a new Office of Strategic Cultural Partnerships, which is “responsible for leading engagement with key external partners and facilitating connections with university initiatives and experts.” To lead this initiative, Dr. Ann Marie Stock was appointed the Presidential Liaison for Strategic Cultural Partnerships. As such, she oversees research and various operations of the Williamsburg Bray School initiative, the Muscarelle Museum of Art, William & Mary’s Highland, and the Omohundro Institute of Early American History & Culture, and also works to advance the collaboration between William & Mary and Colonial Williamsburg, among other regional and national partners.

From my perspective, there is much to be gained by working with the Colonial Williamsburg Foundation and others to create a greater arts experience in this region. Gaining a “critical mass” of art venues will lead to greater destination tourism and help the Muscarelle Museum of Art reach new audiences.

For those of you who attended or supported this year’s *Wine & Run for the Roses* – thank you! In my opinion, this year’s event was the best to date and I sense the next auction will be even better. Mark your calendars for Saturday, May 6, 2023 to support the Muscarelle in our annual fundraiser. Special thanks to our corporate and individual sponsors for continued support of this great event.

Finally, If you haven’t yet seen architectural renderings of the new building, please take time to look at the sketches using the QR code above. To get a real sense of how the new Museum will integrate into the William & Mary campus, I encourage you to enjoy the video tour on the webpage. I personally think the new design is stunning, simultaneously reflecting, honoring and expanding on the awarded design of original architect Carlton Abbott. We are still in the fundraising phase due to increased construction costs that were beyond our control (pandemic related) but are optimistic. Thank you to everyone for your patience and commitment in this endeavor!

Wishing everyone a happy and rewarding autumn and winter.

All the best to you and yours,

Tom Gillman MBA '93

Chair

Muscarelle Museum of Art Foundation

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# BUILDING UPDATE

## LOOKING FORWARD

By David Brashear, Director

The forthcoming renovation and expansion of the Muscarelle Museum of Art is fast approaching, and much of our excitement around the project stems from the transformational impact our new facility will have on the cultural landscape of the university and the region. The design for the building, named the Martha Wren Briggs Center for the Visual Arts in honor of our lead donor, is exceptional, simultaneously embracing the architectural language of our existing building while also making new, modern gestures. The design team at Pelli Clark & Partners has been led throughout the effort by William E. Butler, who has been dedicated to finding the right fit on all aspects of our project and making sure that everything about our expanded Museum meets our functional and aesthetic needs.

There are many reasons to be excited. The building will be an asset to both the new and expanded arts quarter on campus and to the architectural collection of the university as a whole. Increasingly, forward-looking architecture is becoming part of the William & Mary fabric, with the beautiful designs for the theater arts expansion and the new music building announcing a broader architectural palette along Jamestown Road. Those projects join other modern inflections, including the recently completed Wellness Center and Sadler Center expansion. And perhaps nothing has been as much of a work of art as *Hearth: Memorial to the Enslaved*.

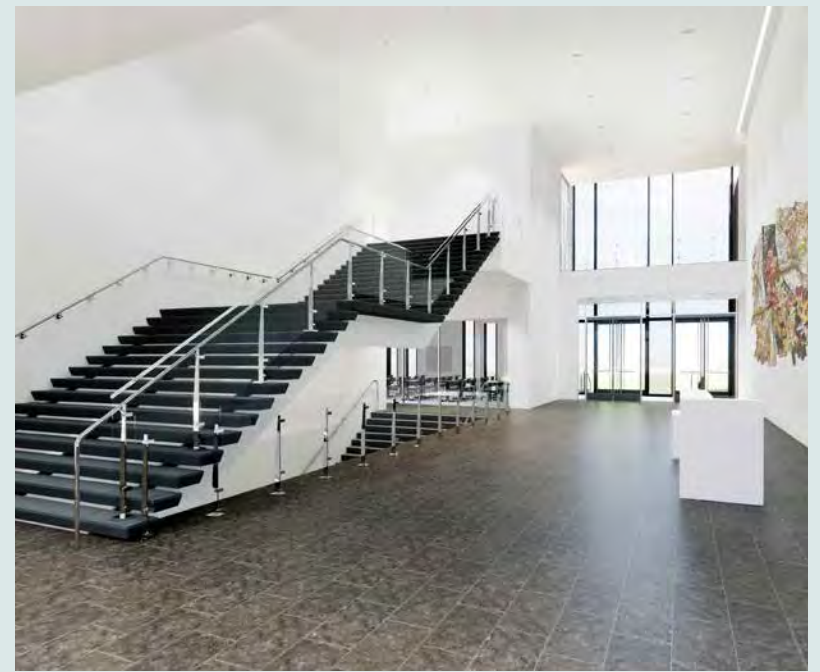
The beautiful packaging of the new Martha Wren Briggs Center for the Visual Arts is fitting and well-matched to an equally stunning interior design. Our new entrance, a two-story atrium joining the new wing to the existing building, will be one of the most modern interior spaces on campus. A freestanding, grand staircase will lead visitors to the upper level, where we will have nearly four times the gallery space on that floor as we currently have. The main level will include state-of-the-art seminar rooms, as well as additional gallery space. And the lower level will bring together staff offices and working spaces,

enabling the Museum team to operate more effectively than ever and support collaboration with student interns in more robust and meaningful ways for years to come.

With construction slated to begin in January 2023, the Museum will conclude operations in our current building at the end of December. The satellite Muscarelle will reopen in late January in a new temporary space. We are currently evaluating several options for our temporary location, and will announce our destination as soon as the site selection is finalized. We have a host of very exciting exhibitions planned for our time in our temporary location and look forward to seeing all of our Museum friends there in early 2023.

“When you think back to your days in college and your alma mater, you really bond to the institution through the built environment. There really isn’t anything that does it more than a building that houses the great moments. All institutions need those buildings and there’s no building on this campus that has that potential more than the Muscarelle Museum of Art. If you think about it, every work of art is a kind of wormhole into another world, another time, another culture and that connection becomes visceral and it can really change lives. That’s why I think being part of that and wanting to contribute to that is probably one of the greatest things anyone can do.”

- William E. Butler, Partner, Pelli Clarke & Partners



LEARN MORE ABOUT OUR BUILDING PROJECT THIS FALL IN OUR MUSEUM EXPANSION GALLERY AT THE MUSCARELLE MUSEUM OF ART

# BUILDING UPDATE

## LOOKING BACK

By Melissa Parris, Deputy Director - Collections, Exhibitions & Operations

As the Muscarelle Museum of Art approaches its 40<sup>th</sup> year and grows closer to breaking ground on the building expansion, we would like to acknowledge the contributions of the many who helped bring us to where we are today.

Built in two phases, the Muscarelle opened the doors for Phase I in 1983. This was accomplished after numerous years of planning and gaining traction with a wide group of stakeholders. The earliest advocate for a campus museum was Professor Miles Chappell, who surveyed what was called the “College Art Collection” in the early 1970s. Chappell’s project revealed that over nearly 300 years, the university had amassed a sizeable collection of art, and there was a clear need for a museum to preserve and protect them.

W&M President Thomas A. Graves HON ’15 found the arguments supporting the formation of a university museum compelling and made its construction a centerpiece of his administration. President Graves and Dean J. Wilfred Lambert ’27, LHD ’81 recruited Joseph L. Muscarelle, Sr. ’27 and his wife Margaret to be the primary benefactors of the new museum, and their generous support helped move the project forward. Subsequent endowments from the Muscarelle family helped support museum operations and scholarships for William & Mary students. With the Muscarelle’s patronage and additional funds from The Kresge Foundation, Philip Morris Incorporated, Lucille Godfrey Quattlebaum ’38, and Alexander M. Quattlebaum, a campus museum became a reality.

The award-winning architect Carlton Abbott was selected to design the Muscarelle Museum of Art, and ground was broken on November 6, 1981. The first phase was comprised of two galleries named in memoriam, including The Edythe C. and Ralph M. Sheridan Gallery funded by Jeanne ’39 and Gilbert ’34 Kinnamon and the adjacent Enid W. and Bernard B. Spigel Gallery funded by Frederick ’48 and Lucy S. Herman ’47 with support from their daughter Fredrika Herman Jacobs and their son Bernard L. Herman ’73.



At the original groundbreaking in 1981, featured from left to right, are Carlton Abbot (architect); President Thomas A. Graves, Jr.; Gertrude Perrin; Margaret and Joseph L. Muscarelle; Jeanne and Gilbert Kinnamon; Zoë Graves; and Lucy S. (with Duffy the dog) and Frederick Herman.

Glenn Lowry (current Director at the Museum of Modern Art, New York) served as the inaugural Museum director and oversaw the construction, which included a multi-colored solar wall designed by Washington Color School artist Gene Davis. The first phase also included an administrative office and art storage necessary to house the historic collection as well as new gifts of art from Gertrude Perrin and Fred and Lucy Herman, among others. Along with past efforts from Earl Gregg Swem and Miles Chappell, Louise Lambert Kale HON ’09 was the Museum’s first member of the curatorial staff, serving as registrar from 1983 through 1995. Kale’s steadfast dedication was integral to the launch and operations of the new Museum.

In 1987, the Museum underwent an expansion to nearly double its original footprint. At this time, Mark Johnson succeeded Glenn Lowry as Director and oversaw the expansion as well as the Museum’s first accreditation with the American Alliance of Museums. In Phase II,



June S. and Joseph H. Hennage funded the build-out for the office of the Director. The Herman Graphic Arts Study Room, in recognition of the generosity of Lucy Spigel Herman and Frederick Herman, was established. A second floor with exhibition galleries was created, including the Cheek Gallery, in recognition of the generosity of Mary Tyler Cheek and Leslie Cheek, Jr., who served as the founding chair of the fine arts department in 1936. The central, larger Graves Gallery was named in honor of Zoë Wasson Graves and Thomas A. Graves, Jr., who served as W&M president from 1971 – 1985, both of whom actively supported the Museum's founding. Later funding for the third gallery, now the Gene A. '52 and Mary A. Burns Gallery, was named in loving memory by their son William A. Burns, daughter-in-law Jill Eden Burns, and son Andrew A. Burns.

While the second phase created additional office and art storage spaces, the Muscarelle has now outgrown the 1987 addition. At the time of its initial opening in 1983, the Museum had a staff of three and an art collection of just under 1,000 works. Since that time, the collection has grown to over 6,500 works and hosts a team of 16, working to support the academic mission of the university and respond to the cultural needs of both the William & Mary and regional communities.

Beginning around 2008, when the need for additional art space on campus was recognized, a feasibility study for an expanded arts quarter was conducted. With the support of President W. Taylor Reveley, III HON '18, LHD '18 and the Muscarelle Museum of Art Board, the study helped to energize the aspirations of numerous alums who will forever be part of the history of the Muscarelle Museum of Art.

With a significant leadership naming gift from Martha Wren Briggs '55, a long-time supporter and friend of the Museum, the concept of an expanded facility became manifest. Our efforts were bolstered by important commitments from Jane '56 and Jim '57 Kaplan, Joseph

and Sharon Muscarelle HON '16, Patty and Carroll '62 Owens and The Owens Foundation, and Henry "Hank" '64, JD '66, LLM '73 and Dixie Wolf. Many others have answered our call for support, and it is with these collective commitments, we look forward to breaking ground in early 2023.

The renewed Museum will include additional gallery space, a state-of-the-art study center for works on paper, a hall for special functions, expanded storage areas for the collection and new staff offices. The combined new facility will total approximately 59,000 square feet, with a new entrance through a central atrium that bridges between the old wing and the new wing, accessible from both Jamestown Road and the internal campus. The expanded Museum will help to foster curiosity and the love of arts for generations to come. This kind of impact is borne out of the kindness of our donors, and we thank all, named and unnamed here, past and present.

## IN MEMORIAM

We were saddened to learn of the 2021 passing of Lucy Spigel Herman '47. Lucy was preceded in death by her husband Fred '48, and both leave behind a legacy of supporting the arts at William & Mary and in Virginia. A teacher by profession, Lucy also cared for and helped to support animals throughout her lifetime. Her early support of the Museum has helped to foster the teaching of arts at W&M and we are proud to steward the many artworks the Hermans donated to the Museum. We are indebted to Lucy and Fred Herman, and remember their generosity as we move forward to a future that they helped to build.

# MUSCARELLE EXPLORATIONS

This fall, *Muscarelle Explorations* will focus on the dynamics of the international art market. Through a series of lectures, a film and a book discussion, we will explore the dimensionality of the commercial side of the art world, learning from experts in the realms of making, selling, and collecting art.

## LECTURES

*All lectures will be in person at the Muscarelle Museum of Art and free with registration on [Muscarelle.org](http://Muscarelle.org)*

### ***Collecting Art – A Dealer Shares His Passion***

**Joseph French, Photographic Historian and Collector**

**OCT 11  
6 PM**

Joseph French spent his early years learning the art of photography, and then working with some of the most celebrated photographers of the time – Ansel Adams, Berenice Abbott, Wynn Bullock, and Paul Caponigro, among many others. He became a dealer in photography and a collector. In this lecture, Mr. French will share personal accounts of his interactions with different artists and describe the ins and outs of the market for photography from the 1970s through today, his personal collecting strategies, and his perspective on what makes a great collection.

### ***Developing the Market for African-American Art***

**Najee Dorsey, Co-founder and CEO of Black Art in America**

**OCT 25  
6 PM**

Black Art In America is not only a multifaceted arts company and gallery, but also a cultural hub for all things that exemplify Black art. In this lecture, Najee Dorsey will speak about the journey of Black Art In America and its mission to grow the market for art by African-American artists through a community first media and marketing strategy. Mr. Dorsey will discuss the overall market, the importance of galleries, the process of finding and cultivating talent, and the value of collecting original art.

### ***The New York Gallery Scene***

**Louis Salerno, Founder and CEO of Questroyal Fine Art**

**NOV 3  
6 PM**

Galleries around the world present new and old works to those looking to acquire art – collectors, corporations, museums, and other institutions. New York City is home to some of the most important galleries in the world, and is a center for the art market. Louis Salerno is the founder and CEO of Questroyal Fine Art, a well-established New York gallery that specializes in American art from the 18<sup>th</sup> through the 20<sup>th</sup> centuries. Mr. Salerno will describe the market for art from the perspective of a gallery with a focused mission, describing how he sources both works and clients, and how he develops relationships with sellers and buyers.

### ***The International Auction Market for Art***

**Samantha Koslow, Director, Business Development, Christie's**

**NOV 15  
6 PM**

Auction houses make up an important part of the art market, helping to determine the ever changing value of art by directly confronting buyers in a public bidding exercise. Auction houses come in all shapes and sizes, and several are prominent across the globe. In this lecture, Samantha Koslow, Director of Business Development and Head of Museum Services at Christie's in New York, will describe the way an auction house works – how they staff and how they bring together both sellers and buyers in an open forum as well as the way they have adapted to the digital world.

# THE MARKET FOR ART



## MUSCARELLE READS

*Virtual and free with registration on Muscarelle.org*

### *The Value of Art: Money, Power, Beauty*

By Michael Findlay

David Brashear, Director of the Muscarelle Museum of Art

Gary Ryan, Director & CEO of the Virginia Museum of Contemporary Art

DEC 8  
6 PM

Please join us for a virtual book club co-hosted by David Brashear, Museum Director, and Gary Ryan, Director & CEO of the Virginia Museum of Contemporary Art. Our featured book, recently updated, offers a lively and authoritative look at the financial and emotional value of art throughout history. The author draws on a half-century in the business and a passion for great art to question and redefine what we mean by "value." In this book, the author shares insider anecdotes involving scoundrels and scams, stories of celebrity collectors, and remarkable discoveries, distilling a lifetime of experience.

## FILM SCREENING

*In person at the Muscarelle Museum of Art and free with registration on Muscarelle.org*

### *The Price of Everything*

(run time: 1h, 45m)

OCT 20  
6 PM

What forces are driving the white-hot art market? Who assigns and who pays these astronomical sums? What currency adequately measures art's value? *The Price of Everything* leads us into a rarefied labyrinth of galleries, studios, and auction houses to wrestle with these questions and explore what society loses and gains when art becomes a rich person's commodity. With unprecedented access to pivotal artists and the market surrounding them, this film dives deep into the contemporary art world, holding a mirror up to our values and our times – where everything can be bought and sold. Nominated at both the Sundance Film Festival and the News and Documentary Emmy Awards, *The Price of Everything* was directed by Nathaniel Kahn.

## SPECIAL MEMBERS LECTURE

*Virtual and free with registration on Muscarelle.org*

### *The Artist in the Renaissance: The Dance with Patrons*

Elaine Ruffolo, Art Historian

NOV 19  
2 PM

For centuries, artists have made their way through the art market and navigated fame with the help of important patrons. Sometimes patrons have been in the form of institutions, and other times patrons have been individuals or families strongly interested in the work of a particular artist or artistic movement. Noted art historian Elaine Ruffolo will join us from Florence, Italy for this special, virtual lecture that maps the dependency that existed between artists and patrons during the Italian Renaissance. The investigation will include the training and production practices that helped to ensure the flow of art from workshop to placement.



# UPCOMING EVENTS



WILLIAMSBURG AREA  
**ARTS**  
COMMISSION

The Muscarelle Museum of Art thanks the Williamsburg Area Arts Commission for its support of our programming for the 2022-2023 academic year.

## WORKSHOPS

### ***The Art of the Book***

**Adults/Teens (Ages 14+)**

**Earl Gregg Swem Library (400 Landrum Drive)  
& Matoaka Art Studio (141 Ukrop Way), William & Mary**

**OCT  
22 & 23  
10 AM-3 PM**

In this two-day intensive workshop participants will explore and study the exciting world of the history of books in Swem Library's Special Collections Research Center. Participants will examine rare books in Special Collections, learn about the history of the book, create an original collective handmade book, and receive a copy of that book upon completing the class. We will utilize one of the oldest forms of book making through relief printmaking in the Matoaka Art Studio. Refreshments will be provided each day.

Muscarelle Members, W&M Staff, Faculty  
& Students: \$25; Non-Members: \$30

### ***Plein Air Oil Pastel Drawing on Campus***

**Adults/Teens (Ages 14+)**

**Meet at Muscarelle Museum of Art**

**NOV 14  
1-4 PM**

Participants will create *plein air* (in the open air) drawings incorporating nature and architectural structures on the campus of William & Mary. The instructor will provide demonstrations and guidance to the students creating snapshots of the environment.

Muscarelle Members, W&M Staff, Faculty  
& Students: \$10; Non-Members: \$25

## YOUTH PROGRAMS

### ***Imaginary Beasts and Stranger Things!***

**Youth (Ages 7-14)**

**Muscarelle Museum of Art**

**NOV 5  
10 AM-12 PM**

Students will explore the fantastical world of creating mystical, mythological, imaginary animals, beasts, and stranger things with oil pastels and tempera paint. We will study the world of drawing and color mixing to make our artistic creations, which we shall name in the end!

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

### ***The Tiny Art Museum***

**Youth (Ages 7-14)**

**Muscarelle Museum of Art**

**DEC 3  
10 AM-12 PM**

You are one of the most sought-after global artists, and your name is as well-known as spaghetti. As we imagine the new Muscarelle Museum of Art, participants will create a miniature gallery and fill it with their own masterpieces. You will be encouraged to sculpt, draw, and paint your gallery space as the class creates the first show for the new museum!

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

**Registration for all workshops is required.  
Visit [Muscarelle.org](https://www.muscarelle.org) for more information and to register.  
Please register early to ensure a spot in our classes.**

# CURRENT EXHIBITION

## MUSIC IN THE GALLERIES

Free and in person at the Muscarelle Museum of Art with registration at [Muscarelle.org](http://Muscarelle.org)

### **Parry, Price, and Tchaikovsky — Music for Strings**

Sheridan Gallery, Muscarelle Museum of Art

NOV 9  
7 PM

The Gallery Players, W&M's conductor-less chamber orchestra of 15 string players, will feature music of English composer Sir Hubert Parry and African American composer Florence Price, then conclude with Tchaikovsky's *Souvenir de Florence*.

### **An Eastern Mediterranean Musical Mosaic**

Sheridan Gallery, Muscarelle Museum of Art

NOV 17  
7 PM

Established in 1994, under the direction of Professor Anne Rasmussen, the Middle Eastern Music Ensemble welcomes students, faculty, and community musicians. It explores the styles and repertoires of Arab, Turkish, Persian, Armenian, and Greek musical traditions. The group has presented numerous concerts featuring guest artists from a variety of Arab and Middle Eastern music traditions and has concertized in the mid-Atlantic region, and internationally in Morocco and Oman. We are pleased to welcome them back to the Muscarelle.

## FACULTY LECTURE

Free and in person at the Muscarelle Museum of Art with registration at [Muscarelle.org](http://Muscarelle.org)

### **Marking Time and Space:**

### **Sacred Landscapes in Afro-Caribbean Art**

Elizabeth Morán, Associate Chair, Jane Williams Mahoney Associate Professor of Art History

NOV 11  
5 PM

Please join us for an illustrated lecture by Associate Professor Elizabeth Morán. She will discuss how Haitian and Cuban artists have transformed two dimensional surfaces to embody the concepts, narratives, and memories of trans-Atlantic cultures in the Americas, yet have also created new ones in the Diaspora. This lecture will explore some of these shared traditions, from an art historical perspective, to investigate how landscape and nature is marked, represented and remembered in the visual material of the African Diaspora in the Caribbean.



# FACULTY SHOW

September 30 - December 11, 2022

Muscarelle Museum of Art, Sheridan Gallery

Recent works of William & Mary's studio art faculty, including visiting instructors and emeriti professors, will be featured. This exhibition will highlight their diverse talents in a variety of media including ceramics, drawing, painting, printmaking, photography, and sculpture.

WILLIAM D. BARNES

CHRISTIAN BRAHE

DAVID CAMPBELL

LEWIS COHEN

ELIOT DUDIK

MICHAEL GAYNES

KAT HALL

MIKE JABBUR

BRIAN KREYDATUS

JOHN LEE

JAYSON LOWERY

ELIZABETH MEAD

BARRY O'KEEFE

NICOLE MCCORMICK SANTIAGO

CHRISTOPHER B. WAGNER

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# LABORATORY FOR LEARNING

## THE CURATORIAL PROJECT

By Laura Fogarty, Registrar

*The Human Frame: Prints by Leonard Baskin* focused on the Muscarelle's growing collection of works by the noted 20<sup>th</sup> century artist. Students enrolled in *The Curatorial Project* (ARTH 331), taught by Professor Charles Palermo, worked with William & Mary staff from the Muscarelle and Special Collections to select works to support their chosen topic, which focused on "how creatures, human and otherwise, embody themes of morality and mortality in Baskin's haunting portraits and satirical personifications of death." Curated by William & Mary students Alice Baughman, Gabrielle Buffaloe, Isobel Collins, Ivana Genov, Carter Helmandollar, Yijun Huang, Emma Jackson, Ellie Kurlander, Maeve Marsh, Miles Piontek, Anna Scott, Tara Vasanth, Donovan Watters, and Anna Wilkinson, *The Human Frame* was a wonderful opportunity to showcase our new acquisitions and their research. You can learn more about how the exhibition came to be through our "making of" virtual exhibition.



*"It's an extremely valuable experience as a student of art history to learn directly from professionals about the timeline, process and analytical work of curation."*

*~ Alice Baughman*



# RECENT EXHIBITION HIGHLIGHTS

## *EDGAR DEGAS: The Private Impressionist*

By David Brashear, Director

Over the past two years, we were focused on bringing a major exhibition to the Muscarelle in advance of our closing for our expansion project—a kind of last hurrah! *Edgar Degas: The Private Impressionist* was exactly what we were hoping to find. We had admired the Degas exhibition for several years, and were thrilled to be able to work this traveling exhibition into our own schedule.

We made the decision to leverage the high quality of the Degas exhibition and construct a robust set of programs to support the art we were presenting. What resulted was an incredible opportunity for the Museum's constituencies to engage, and to learn about Degas and his work from many different angles.

The speakers that came to help us explore Degas were phenomenal. Robert Flynn Johnson, the exhibition's collector and curator, gave us insight into his motivations for building the collection we exhibited. Dr. Margaret MacNamidhe, from the School of the Art Institute of Chicago, and Dr. Michelle Foa, from Tulane University, helped us better understand why Degas the artist did what he did. Dr. Barry Bergdoll, from Columbia University, situated Degas and other Paris-based artists within the period's architectural explorations. And Steve Prince, our Director of Engagement, developed a series of three hands-on workshops collaborating with the William & Mary Theatre and Dance departments.

In addition to our lectures and workshops, we also screened a film for the Ampersand International Arts Festival, and I had the pleasure of discussing *Picasso Looks at Degas* with Professor Charles Palermo as part of the *Muscarelle Reads* book club.

We look forward to presenting exceptional exhibitions in our expanded museum, and plan to create programming that will bring our future exhibitions to life.





# SPARK OF IMAGINATION

By Melissa Parris, Deputy Director - Collections, Exhibitions & Operations

Since our founding in 1983, the Museum collection has grown close to 7,000 works with a particular strength in prints and drawings from the 15<sup>th</sup> – 21<sup>st</sup> century, primarily American and European. Self-taught art is a new collection area and is part of our strategic vision to add works by underrepresented artists.

The exhibition *Spark of Imagination* highlighted a number of new acquisitions including works by Grandma Moses, Sister Gertrude Morgan, Helen LaFrance and Clementine Hunter. Featuring loans from Colonial Williamsburg, the Taubman Museum of Art, the Baron and Ellin Gordon Collection, and the Linda Matney Gallery, *Spark of Imagination* celebrated the ingenuity of American self-trained artists and their creative impulses.

Rendering observations, personal experiences, memories, or sometimes visions, work by self-taught artists often stands outside academic tradition. Terms such as folk, naïve, outsider, primitive, and visionary are often arbitrarily ascribed to artists with no formal training. As visitors saw, these descriptions do not fully capture the inventive and

imaginative range of expression in their work. *Spark of Imagination* sought to demonstrate an inclusive spectrum of creativity that is integral to visual culture and part of the greater history of human imaginative endeavors.



# IMPORTANT LOANS

By Laura Fogarty, Registrar



EMMI WHITEHORSE | American (Navajo), born 1957 | *Petrichor II*, 2020 | Oil and mixed media on canvas | © Emmi Whitehorse | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2021.049

## *Petrichor II*, 2020 by Emmi Whitehorse

Our recent acquisition *Petrichor II* by Emmi Whitehorse has been in high demand. The painting was on view in our exhibition *Shared Ideologies* (September 1, 2021 – February 13, 2022) and at the time of acquisition, was promised to the Barnes Foundation for their exhibition *Water, Wind, Breath: Southwest Native Art in Community*, which ran from February 20 – May 15, 2022. Our Director and Deputy Director of Collections, Exhibitions & Operations traveled to Philadelphia during the exhibition, and were welcomed by the Barnes Foundation staff. They received a private tour and were very pleased to see that *Petrichor II* was chosen as the image to open the exhibition.

*Water, Wind, Breath* introduced art made by Pueblo and Diné (Navajo) peoples in the mountains, valleys, and mesas of present-day New Mexico and Arizona. In the Southwest, the practices of creating pottery, textiles, and jewelry hold underlying cultural values that sustain health and well-being. Through centuries of hardship and colonization, art has helped the people endure. The exhibition explored these histories while celebrating *Po-wa-ha* (water-wind-breath), a term used by the Tewa Pueblos to describe the flow of energy that animates all existence and the practices that nourish life.

## Portrait of William Short, 1806 by Rembrandt Peale



We are pleased to report that our portrait of William Short by Rembrandt Peale was on loan to the Gallerie d'Italia Milan for their important exhibition *Grand Tour: The Dream of Italy from Venice to Pompeii*. On view from November 19, 2021 – March 27, 2022, the exhibition focused on Italy's importance in the cultural pilgrimage called the "Grand Tour," which was popular during the 17<sup>th</sup> to early 19<sup>th</sup> centuries. The exhibition featured approximately 130 works from the Intesa Sanpaolo collection, private collections, and numerous international institutions, including the Metropolitan Museum of Art, Gallerie degli Uffizi, Museo Nacional del Prado, and the Royal Collection/HM Queen Elizabeth II.

A protégé of Thomas Jefferson, William Short (1759 – 1849) was America's first career diplomat. The Grand Tour provided foreign and cultural training and was requisite for diplomats of the era. Peale's selected backdrop of the Grecian Temple of Hera II at Paestum is an example of Neo-classicism, which dominated the ideology and aesthetics of the period. Though Peale never visited Italy, he knew the edifice from the prints of Giovanni Battista Piranesi and of Short's enthusiasm for classical architecture. The choice of backdrop romantically presents Short as an intellectual and worldly figure.



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Visit [mmawineauction.com](http://mmawineauction.com) for more information and to purchase tickets!

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**SAVE THE DATE! SATURDAY, MAY 6, 2023**

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# BEYOND THE MUSEUM'S WALLS

## INSTITUTE FOR INTEGRATIVE CONSERVATION MURAL

By Steve Prince, Director of Engagement

The Muscarelle Museum of Art assisted the Institute for Integrative Conservation (IIC) in the creation of an augmented reality mural called *By Our Hands* at Swem Library in April. William & Mary students Sofia Geislinger, Katie Lee, and Sarah Wicker won the competition sponsored by IIC to create a mural that would operatively challenge the William & Mary community to revisit our relationship to the environment. The design intent was to raise awareness about rapid global changes, loss of species, and depletion of natural resources, and to hopefully spur the community to develop

solutions to these global challenges. In the spirit of interdisciplinary collaboration, several partners emerged to successfully design, create, and dedicate the augmented reality mural on April 19, 2022 during Earth Week.

The mural project was an exercise of communal collaboration that strategically merged disciplines comprised of students, faculty, alumni, and community partners. The mural concept expresses the “mutualistic relationship between Virginia’s native plants and pollinators and the socio-economic,

ecological, and cultural connection between humans and plants/pollinators.” With a smartphone, visitors gain access to an augmented reality experience and witness the delicate balance of nature and the importance of each species from the micro to the macro.

We are grateful to the many partners involved: Augmented Island Studios, W&M Art & Art History, W&M Design Review Board, W&M Facilities, W&M Libraries, W&M Public Safety, and W&M Office of Sustainability.



# CULTURAL ARTS EXPERIENCE

By Brian Zhao '23, Summer Collections Intern

This past June, the Muscarelle Museum of Art hosted the 10<sup>th</sup> annual Cultural Arts Experience for thirty local middle school students in the Hampton Roads area. This year's immersive weeklong experience was led by our Director of Engagement Steve Prince with support from fellow instructors Leah Glenn, Barbara Bell, and Charles Bell. The theme focused on celebrating the accomplishments and accolades of black women "firsts" by highlighting the stories of notable trailblazers in their respective fields, such as Shirley Chisholm and Toni Morrison, amongst an array of others.

Throughout the week, students rotated through supervised workshops on fashion design, dance, and performance art, as well as researching and writing to learn more about their chosen "first." At the end of the week, students came together to demonstrate the fruits of their labor in a memorable

and lively fashion show. Each pupil presented an upcycled outfit inspired by the life of their assigned figure.



I served as a counselor and student liaison (as well as fashion show DJ) for the week. In a world where the arts continue to be attacked, defunded, and dismissed, I believe having the opportunity to share a space where artistic agency, creativity, and expression acts as the central bastion for all that we do, even if only for a couple of days, is something truly special. Sharing that moment with our younger generation is something that I will be forever grateful for.

CAE would not be successful without our ongoing partnership with the Greater Williamsburg Women's Association (GWWA). Special thanks to all who donated their support at the *Wine & Run for the Roses* auction, which helped to make CAE 2022 possible. To all those associated with CAE — thank you and we look forward to hosting this special summer experience again in 2023!



# CHALK ART COMPETITION

By Liberty Bassett '22, Summer Collections Intern

Last year we hosted the first annual *Muscarelle Museum Chalk Art Competition* which was a wonderful success! All summer, participants created replicas of art from the Muscarelle Museum of Art collection. We had entries from across the United States and from all ages and abilities. Our judge, actress and art collector, C.C.H. Pounder had the difficult task of selecting six winners. Our first place winner, Naoka Nakagawa-Russo from New York, recreated *Tomomori* by Torii (Kiyotada) Kotondo. Second place was Eric Toussaint from

California who recreated *Carry This in Remembrance of Me* by Delita Martin. Third place was Sylva Murtinova from Williamsburg who also recreated *Tomomori* by Torii (Kiyotada) Kotondo. Runner-ups included Sisayanh Houghton & Group, who created a pixelated version of *Fuji Musume (Wisteria Girl)* by Kotondo, Whitney Ledesma & Group, who recreated *In the Garden* by Romare Bearden, and Michelle Chrismon, who recreated *The Sunflower Quilting Bee at Arles* by Faith Ringgold.

(continued, next page)

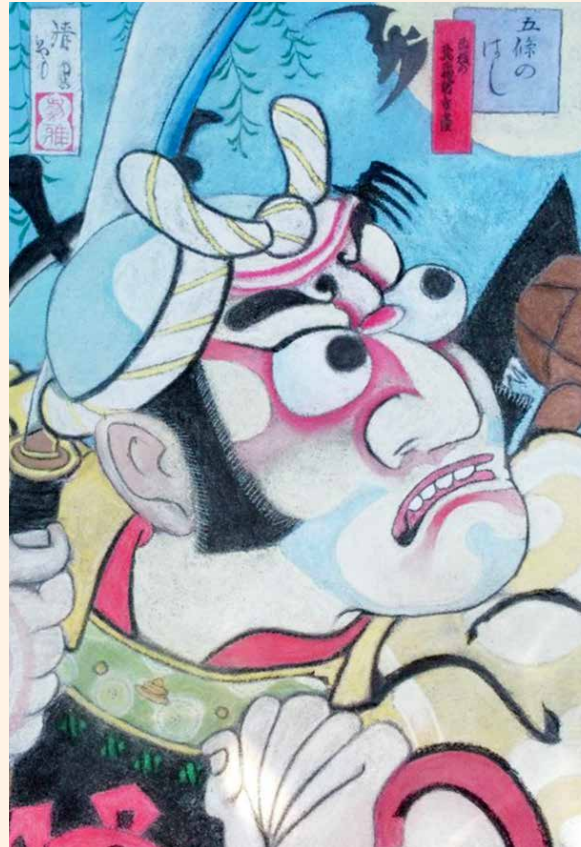
# BEYOND THE MUSEUM'S WALLS

Learn more and view this year's winners



This year's *Chalk Art Competition* was bigger and better, with additional categories and more prize money! Our esteemed juror was former NBA star Darrell Walker, an art enthusiast and collector. We kicked off this year's competition in April with an event called the *Mardi Gras After Party*. Over 30 groups participated in a one-day competition, and winners were selected by Cody Latpakdy, Assistant Manager of the Charles H. Taylor Visual Arts Center in Hampton, Virginia. A music celebration followed the art-making, with the Bobby Blackhat Band and Audacity Brass Band making the event a wonderful start to the *Chalk Art Competition*.

On August 13, we partnered with Habitat for Humanity and hosted an event with food trucks, a live DJ, and free popcorn. In coordination with a variety of W&M student organizations that included STEP, Student Leadership Development, and Student Assembly, *Chalk Art Competition* took over the Sadler Terrace & Crim Dell on September 4. We welcomed new students and left a beautiful mark on the campus to start the semester.



Clockwise from top left: First place winner Naoka Nakagawa-Russo recreated *Tomomori* by Torii (Kiyotada) Kotondo

Second place winner Eric Toussaint recreated *Carry This in Remembrance of Me* by Delita Martin

Runner-up Sisayanh Houghton & Group created a pixelated version of *Fuji Musume (Wisteria Girl)* by Torii Kotondo

A participant recreates *Rooster* by Benny Andrews

Runner-up Michelle Chrismon recreated *The Sunflower Quilting Bee at Arles* by Faith Ringgold



# IN MEMORIAM

By David Brashear, Director

## James R. Kaplan '57

The Muscarelle Museum of Art honors an important friend, James R. Kaplan, who passed away in Williamsburg on July 3, 2022. Jim was a 1957 graduate of William & Mary, and attended the university on a basketball scholarship. He was a star player for the team, but turned down an opportunity to play professional basketball, choosing instead to serve in the U.S. Army. He joined Cornell Dubilier Electronics following his time in the Army, and later became president. In 1983, he led a leveraged buyout of the firm, acquiring it from Exxon.

Jim spent his life supporting his alma mater. He was dedicated to athletics, with a clear focus on basketball. He was inducted into the William & Mary Athletics Hall of Fame in 1987, and William & Mary Hall was renamed Kaplan Arena in 2016 in recognition of the financial support pledged by Jim and his wife Jane to the basketball program.

Jim's volunteer service to the university stretched far. He served as a trustee of The College of William & Mary Endowment Association and was a member of the Board of Directors of the Alumni Society, among many other commitments. William & Mary President Katherine Rowe said that Jim "championed William & Mary in every way."

Jim and Jane made a substantial commitment to the Museum's new building project, helping to move the effort forward. Jim felt the Museum showcased the best that William & Mary could be, and was proud of the institution it had become. Their philanthropy has included substantial support over the years for Museum programming, and they have been driving forces behind the success of the Museum's annual *Wine & Run for the Roses* auction, held each spring.

Just weeks before the pandemic closed the world, Jim and Jane joined me for an extensive, behind-the-scenes look at an exhibition that was being installed



Jim Kaplan '57 and his wife, Jane Thompson Kaplan '56, spread their philanthropy campus-wide, proudly doing more than their share in support of William & Mary. *Photo courtesy of W&M Athletics*

in our downstairs galleries. I can remember Jim's energetic reactions to the stories behind some of the photographs we were including in the exhibition. It was a wonderful evening, and Jim reminded me of how special it was to him several times over the ensuing months.

We will miss Jim's presence at the Museum and in the stands in Kaplan Arena cheering on his favorite team. But most of all, we will miss Jim's larger-than-life personality, and the positive energy he gave to all of us.

# SPOTLIGHTS



## **JULIA BLAIR HUNTER    DIRECTOR OF DEVELOPMENT**

Julia Blair Hunter joined the Muscarelle Museum of Art in May of 2022. She holds a BA in Architectural History from the University of Virginia. Her previous experience includes an internship at the Chrysler Museum of Art in Norfolk, a position in the Office of Special Events at the National Gallery of Art in Washington, D.C. and nine years in various development positions at the Science Museum of Virginia Foundation in Richmond.

Julia Blair joined Make-A-Wish Greater Virginia in 2016 as the Director of Development where she oversaw all development activities, including Major Gifts, Grants and Foundations, Individual Giving, Corporate Giving and Special Events. She currently resides in Richmond with her husband and son.

Julia Blair is excited to be a part of the Muscarelle Museum of Art and have the opportunity to connect students, alumni, parents, friends, and the community to a thriving museum with dynamic exhibitions, collection and strong programming. The building expansion will allow the museum to accomplish more than ever.

Interested in learning more about engagement opportunities at the Muscarelle and the upcoming building expansion? Reach out to Julia Blair at [jshunter@wm.edu](mailto:jshunter@wm.edu) or 757.221.1016.



## **LIBERTY BASSETT '22    SUMMER COLLECTIONS INTERN**

Liberty Bassett is a spring 2022 graduate from William & Mary. She double majored in accounting and art history and will be pursuing a Master of Accounting this fall. She is primarily interested in non-profit management as well as in Post-Impressionist art. Liberty first joined the Muscarelle as a Strategic Planning and Analysis Intern and later transitioned to a Summer Collections Intern, fully immersing herself into the operations of the Muscarelle. Notable projects included advertising and marketing efforts, researching other campus museums and their programming, examining annual reports and budgeting metrics, cataloging new acquisitions, and inventorying the President's House Collection. Outside of work, Liberty enjoys reading, making art, exploring local coffee shops, and spending time with animals.



## **WILLIAM TATUM '23 COMMUNITY ENGAGEMENT INTERN**

William Tatum joined the Muscarelle this spring as a Community Engagement Intern working with Director of Engagement Steve Prince. William is a William & Mary senior pursuing a studio arts degree and draws, prints, and takes photos with the aspiration to work as an illustrator or graphic designer. He draws inspiration from nature and a wide variety of media. William looks forward to spending his last year with the Muscarelle, enriching himself and engaging with the community!



## **SARAH WICKER '23 COMMUNITY ENGAGEMENT INTERN**

Sarah is a senior at William & Mary with a major in Studio Art and a minor in Data Science. She joined the Muscarelle team as a Community Engagement Intern this spring working on the communal quilt project, teaching at summer camps, and creating communal art pieces for events like Juneteenth. Her previous experience includes designing and implementing the outdoor augmented reality mural, *By Our Hands*, at Earl Gregg Swem Library and showcasing in galleries down the east coast. She is passionate about the interdisciplinary relationship of the art and STEM disciplines to create STEAM led work and promote creative problem solving. In her spare time, Sarah enjoys playing Dungeons & Dragons, reading, and walking the nature trails on campus.



## **BRIAN ZHAO '23 SUMMER COLLECTIONS INTERN**

Brian Zhao is a senior at William & Mary double-majoring in Asian and Pacific Islander American Studies as well as Comparative Asian and Middle Eastern Studies. His current research interests include, but are by no means limited to, the intersection of critical ethnic studies, postcolonial studies, political philosophy, and decolonial aesthetics. He is particularly interested in exploring the contested terrain of visual knowledge production, the ontology of photography, and the role of popular images in the construction of collective national memory. As a Summer Collections Intern, Brian assisted on a number of projects such as the inventorying of the President's House Collection, the packing and shipping of the Edgar Degas exhibition, and the inventory and reorganization of the Muscarelle works on paper collection.

# IN MEMORIAM

By David Brashear, Director

## Frederick Bage Malvin '55

Early this year, the Muscarelle Museum of Art lost a great friend – Fred Malvin. Fred graduated from William & Mary in 1955, and after earning graduate degrees at George Washington University and the Naval War College, he returned to William & Mary to take advanced tax law courses at the Marshall-Wythe School of Law. He spent his life supporting his alma mater, and served on the boards of the William & Mary Tribe Club, the William & Mary Olde Guard Council, the Williamsburg Chapter of the William & Mary Alumni Society, and the Muscarelle Museum of Art Foundation. Fred was an active member of the Tribe Century Club, the Fourth Century Club, the Order of the White Jacket, the Robert Boyle Society, the James Blair Society, and the Quarterback Club.

Fred's generosity reached beyond William & Mary. He and his wife Donna supported many causes across the region, always looking to help those less fortunate. His positive spirit shined brightly at the places he volunteered and supported, including the Virginia Peninsula Boys and Girls Clubs, Peninsula Drug Rehabilitation Services, and Friends of the Homeless. For his amazing life of service, to both the university and the world at large, Fred was awarded the Alumni Medallion in 2017.

At the Muscarelle Museum of Art, we were honored to be a part of Fred's world. Personally, I greatly enjoyed many wonderful times with Fred and Donna – at the Museum, at football games, at dinners, and generally in their company. The Museum is very grateful for the generous support that Fred gave to the Muscarelle over many years, and for the leadership roles he assumed in both our wine auction and our new museum capital campaign.

When we open our expanded Museum in 2024, I know Fred will be with us, smiling at our success.

## Charles A. Banks, III HON '05

A longtime supporter of both William & Mary and the Muscarelle Museum of Art, Charlie Banks passed away in Gloucester on June 27, 2022. Charlie served as a member of William & Mary's Board of Visitors from 2006 to 2014. Prior to his service on the BOV, he was a longtime trustee of the William & Mary Business School Foundation, and served as its chair from 1992 until 2001. For his service to the university over many years, Charlie was named an Honorary Alumnus of William & Mary in 2005.

Charlie and Mari Ann have been engaged members of the local region for decades, and supported many different organizations and initiatives. In addition to their dedication to William & Mary, their involvement in organizations such as the Jamestown-Yorktown Foundation, Virginia Symphony, Virginia Living Museum, Christopher Newport University and many others led them to be honored last year by the Hampton Roads Chamber of Commerce as the Citizens of the Year.

Charlie and Mari Ann have been wonderful friends to the Museum, providing both leadership and financial support. They were early advocates of our new museum capital campaign, and have been loyal and generous supporters of our programs. They have used their many connections to help make the Muscarelle's annual wine auction a unique, and very successful, regional event. Charlie made, and kept, many friends within the Muscarelle's community – opening his home on multiple occasions to benefit the Museum. He was a personal friend to both me and my wife, Janet, and we join together with everyone in the Museum family in mourning his passing and honoring his extraordinary life.

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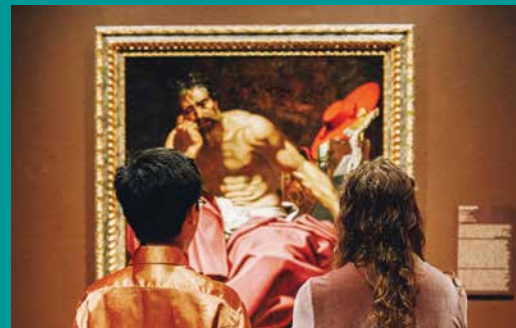
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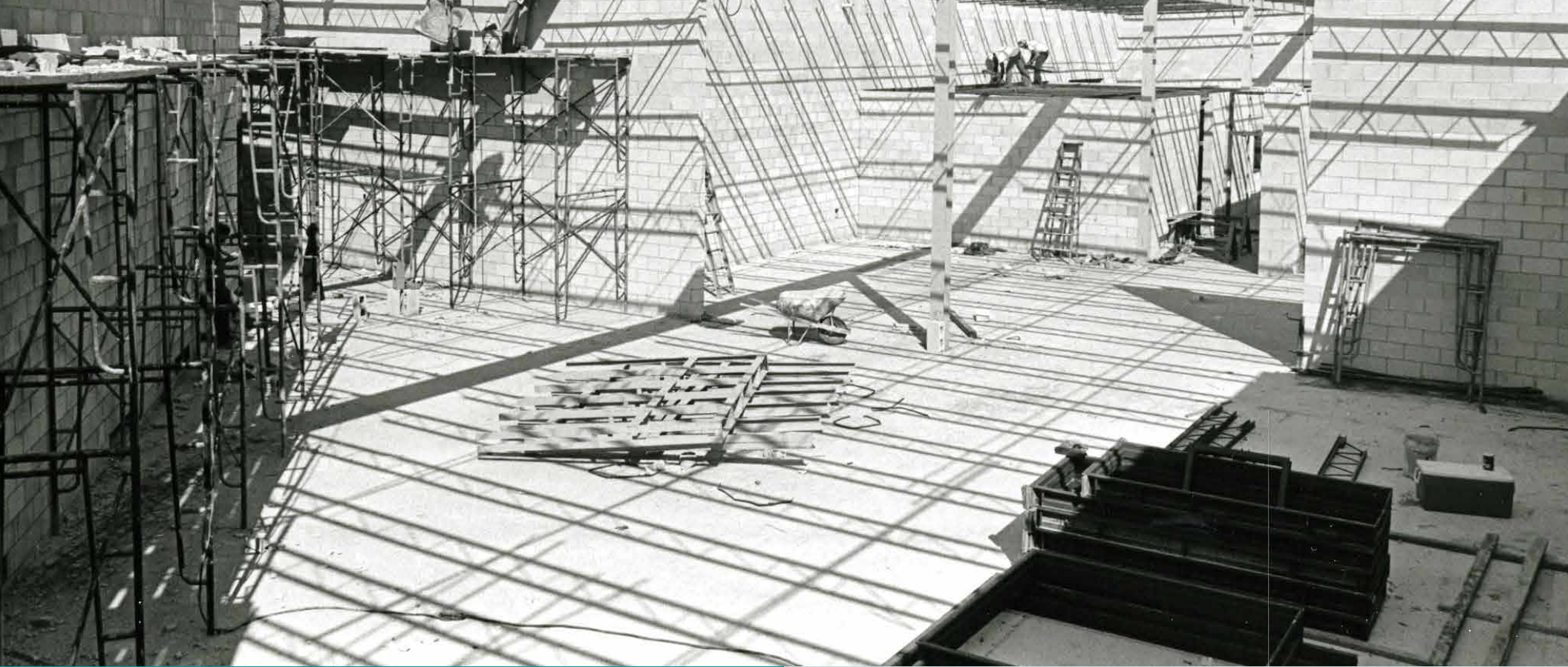
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