

A graphic overlay consisting of several overlapping shapes: a teal triangle pointing down, a green square, a yellow rectangle, a teal horizontal bar, and a magenta semi-circle. The text is placed within these shapes.

**1983**

**MUSCA-  
RELLE  
MUSEUM  
OF ART**

at William & Mary

**2023**

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## WEB DEVELOPMENT

### WEB DEVELOPER

Brendan Reed

## IMAGES



### FRONT COVER

Architect Carlton Abbott's sketch of the original Muscarelle Museum of Art

### NEXT PAGE

Top row: A participant in a portrait drawing workshop at WindsorMeade Williamsburg displays her work.

The stairwell of the Muscarelle is demolished to make way for the new central atrium that will connect the original building with the new wing.

William & Mary students put their hands in various clays, sourced from campus, during a workshop with artist Michelle Erickson '82.

Middle row: A pop-up action painting experience on campus draws two small artists.

During an *Art of the Book* workshop, a participant displays her carved linoleum block.

Bottom row: Director of Engagement Steve Prince and Community Engagement Specialist Sarah Wicker brought the *Communal Quilt Project* to the Virginia Museum of Fine Arts.

Polly Bartlett '62, M.A.Ed. '89 (center) was appointed Emerita Trustee in recognition of her years of dedicated service to the Muscarelle Museum of Art Foundation Trustees. She is pictured with Chair Tom Gillman and Director David Brashear.

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## 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.

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## LETTER FROM THE DIRECTOR

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### Dear Friends of the Muscarelle,

This fall, we will be celebrating the 40th anniversary of the opening of the Muscarelle Museum of Art, with a grand celebration on Friday, November 17 at the Alumni House. I hope that you will be able to join us to mark this amazing milestone!

The Muscarelle Museum of Art would not have been possible without the vision and tenacity of Professor Miles Chappell and President Tom Graves, the financial support of Joseph Muscarelle, Sr. and Margaret Muscarelle and a cadre of generous founding donors, or the early guidance of Glenn Lowry, the first director of the Museum. We were fortunate to engage Carlton Abbott as our lead architect, who created a home for us that has become a local landmark. The collective efforts of this group set us on a journey of discovery in the arts.

The Muscarelle has served both William & Mary and the broader region very well over the last four decades. We have worked hard to present meaningful exhibitions that demonstrate the breadth of human creativity in the visual arts, and we have made it a priority to deliver educational programs that broaden the opportunity for learning in the context of our shows.

While we will be spending some time this year remembering our roots and our regional impact, we are also firmly focused on the future. With each passing day, our remarkable expansion comes closer to being a reality. In fall 2024, the Martha Wren Briggs Center for the Visual Arts will open as the new home of the Muscarelle!

As we celebrate all that we have accomplished together over the years, and look toward many more decades of impact, we are focused on completing the

fundraising for our \$43.8 million expansion project. The new facility will be 100% financed through private contributions, and I'm very pleased to announce that many generous donors have helped us achieve over 80% of our funding objective.

As we push toward our ultimate financial goal, we welcome gifts of all sizes. We have recently created a new fund to name a space in the Museum to honor one of our earliest team members. The Louise Lambert Kale Collection Records Center will honor an important contributor to the launch of the Muscarelle. As the first registrar of the Museum, Louise established a professional environment for the collection and its management, setting in place practices and procedures that complied with the highest operational standards. Please contact me if you are interested in honoring Louise by making a gift to this new fund.

As always, thank you for your support. We are in service to our community, and are at our best when we are working with you. I look forward to seeing you very soon.

Sincerely,

A handwritten signature in black ink that reads "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

FALL/WINTER

23

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**40 YEARS**  
Join us in celebrating  
our 40th anniversary

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**PEOPLE'S CHOICE**  
Art Selection Dinner  
brings exciting  
acquisition to the  
collection

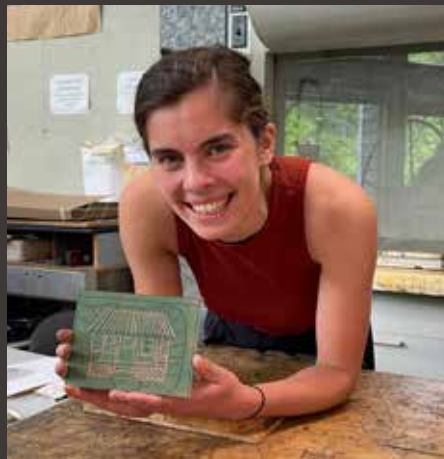
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**UNITY**  
A new sculpture by  
Michelle Erickson '82  
honors university's  
response to the  
pandemic

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**A 35-YEAR  
LEGACY**  
The Muscarelle's  
Cindy Lucas retires

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Scan QR code to learn more about our building expansion!



## LETTER FROM THE CHAIR



### Greetings to all,

I hope everyone enjoyed a relaxing summer with family and friends and that any travels took you to exciting places!

It's certainly an exciting time in Williamsburg as we look forward to the next "brick and mortar" chapter at the Muscarelle. Construction on the beautiful expansion project started in spring and is proceeding according to schedule. With no unforeseen delays, we hope to be celebrating the grand re-opening with you in late 2024!

As a reminder, the architectural renderings of the new building are available on our website (scan the QR code above). The expanded Museum will integrate with the William & Mary campus and community in a much better way than ever before. The expanded gallery spaces will be triple the present space; the new event hall will have lecture seating for 200 and banquet seating for 100; the light-filled atrium will have seating for 80; there will be a grand staircase to second-floor galleries; there will be seminar rooms for exploring works of art and research; and there will be an open study/library room available for daily use. Plus, there will be additional art storage and, if fundraising is completed successfully, much needed staff office space. Thank you to everyone for your patience and commitment in this endeavor!

While the dust is flying on the construction site, Muscarelle programming continues unabated. There has been an increased focus on online programming and the response has been exceptional. I personally love Virtual Muscarelle ([muscarelle.wm.edu/virtual](http://muscarelle.wm.edu/virtual)) as a springboard to dive into virtual exhibitions, workshops, lectures and projects.

One of my favorite events every year is the Muscarelle's *Wine & Run for the Roses* auction. It is our most important fundraiser, and helps fund Museum operations in many ways. As usual, this year's event will be on Saturday, May 4th, the day of the running of the Kentucky Derby. The Williamsburg Lodge will be the epicenter for this grand event, as they have been gracious hosts for the past several auctions. Every year just seems to get better. The Lodge offers nice guest rooms for out-of-town visitors, so I encourage you to consider making it a weekend! Come to support the Muscarelle, see friends, show off your Derby Day outfit, buy fine wines and great lifestyle lots, and bask in a once-a-year party atmosphere.

We couldn't present this special day each year without the support of our individual and corporate sponsors, and I extend my personal thanks for their generosity.

I wish everyone a happy and rewarding fall, and I look forward to seeing you at a Museum event!

All the best,

Tom Gillman M.B.A. '93  
Chair  
Muscarelle Museum of Art Foundation

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PERLE FINE | American, 1905-1988 | *Cool Series #45, Striated Yellow*, circa 1961-1963 | Oil on linen | © A.E. Artowrks, LLC | Selected by 2023 Curator's Circle Members and acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2023.029

# PEOPLE'S CHOICE

## Art Selection Dinner adds exciting works to collection

By Julie Tucker, Marketing & Events Manager

This spring, supporters of the Muscarelle had a unique opportunity to impact the Museum's future by choosing the next great artwork to join the permanent collection. At the first-ever *Curator's Circle Art Selection Dinner*, attendees chose from among five carefully curated works, presented by three different members of the Muscarelle staff. The winning piece was then purchased and now joins museum history.

All five selections reflected the Museum's vision to expand the representation of works by women and under-represented artists in the collection, but they offered significant diversity in their style and subject matter. Each staff member relished the challenge of persuading the audience that their selection should join the collection.

Danielle Moretti-Langholtz, Curator of Native American Art, advocated for the addition of two works to the Museum's growing collection of Native American art. "As a cultural anthropologist and curator, I feel one of my primary tasks is to enter into conversations and dialogue regarding the cultural, historical and ideological threads which run through the imagery in these works, and to share this context with museum visitors," she said.

Moretti-Langholtz selected two works on paper by artist Harry Fonseca (1947-2006). "As a graduate student at the University of Oklahoma, I met the artist in the late 1990s, while he was at the height of his fame," she said. "To have the opportunity to place Fonseca's work before our donors was a dream come true."



Curator's Circle members gathered in the Great Hall of the Wren Building for the inaugural Art Selection Dinner. Photo by Skip Rowland '83

The two works, *Coyote Koshare* and *Rose on the Half Shell III*, present a male and female version of Coyote, a notorious trickster character who appears in numerous legends and stories among tribes in North America. The works demonstrate Fonseca's classic use of coyote imagery and his placement of the coyote figure in unusual settings.

Moretti-Langholtz shared, "These works are colorful and vibrant, and,



HARRY FONSECA | American (Maidu/Native Hawaiian), 1946 - 2006  
 Left: *Coyote Koshare*, 1981 | Crayon and pastel on paper | © Harry Fonseca Trust | Acquired with funds provided by Pamela Goodrich Palmore and Fred Palmore | 2023.024  
 Right: *Rose on the Half Shell III*, 1982 | Acrylic on heavy wove paper with glitter | © Harry Fonseca Trust | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2023.023



in some ways, they appear to be comical. However, viewer beware! Coyote is a trickster figure, master of stealth and disguise, responsible for chaos in our shared human experience and in the lives of individual people. We all encounter the trickster, and this makes Fonseca’s work relevant and understood in a cross-cultural way.”

She also argued that W&M students would both enjoy Fonseca’s work and share in the humor and seriousness of the symbolism that Coyote represents.

Melissa Parris, Deputy Director of Collections, Exhibitions and Operations, selected two untitled landscape drawings by Virginia-born Lynne Drexler (1928-1999). “We already have a very small painting by Drexler in the collection, *Sunset over the James*, that has always intrigued me,” said Parris. “While the composition is pure abstraction, in my mind’s eye, it clearly conveys a fiery sunset over the James River.”

Drexler grew up in Newport News and attended William & Mary briefly before moving to New York to study with Hans Hofmann and Robert Motherwell, and the prospect of adding works by an alumna was also an attraction. *Sunset over the James* was created early in the artist’s career, so Parris chose two drawings that demonstrate Drexler’s move toward representational art in her later years.

“As I started learning more about Drexler, it was exciting to realize that her work has finally breached obscurity,” said Parris. “In fact, her works are very sought after, and she is now being recognized as an important second-generation abstract expressionist.”

Director David Brashear presented the final selection of the evening. *Cool Series #45, Striated Yellow* is a monumental work, measuring 60 by 50 ins., by artist Perle Fine (1905-1988).

“I wanted to present the work of an important woman artist who was not yet represented in our collection,” said Brashear. “There are a number of important artists from the 20th century who are only now beginning to get the recognition warranted by their work. Perle Fine is one of my favorites, and I deeply



LYNNE DREXLER | American, 1928-1999  
 Left: *Untitled*, 1991 | Color pencil on wove paper | 2023.021  
 Right: *Untitled*, 1991 | Color pencil on wove paper | 2023.020  
 Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment



admire her talent for abstraction. I found the piece by her that I selected to be incredibly compelling.”

After a preliminary round of voting, attendees made a final selection between the Fonseca works and the Perle Fine painting. Brashear’s closing argument — that the green and gold palette of the Fine work was particularly fitting for William & Mary and would become an iconic part of the collection — won the day. The Perle Fine was announced the winner.

“The competition was considered to be very tough, but I liked the works presented by my colleagues as much as I liked my own selection, so I knew there could be no bad outcome,” said Brashear.

Following the event, Brashear set to work on figuring out a way to acquire more of the works presented. Muscarelle Trustee Pamela Goodrich Palmore ’68, M.A.Ed. ’74, P ’02 and Fred Palmore ’67, P ’02 stepped up to provide the funding to add one of the Fonseca works, *Coyote Koshare*, to the collection. The couple were seated at Moretti-Langholtz’s table at the dinner and felt strongly that the piece belonged at the Muscarelle. “I look forward to installing that work in a future exhibit with the Palmore name on the label,” said Moretti-Langholtz.

This gift provided the momentum to reserve additional funds in the acquisition budget to acquire the second Fonseca work, as well as both drawings by Lynne Drexler, meaning that all five works will be added to the permanent collection.

“The evening was a lot of fun and I think everyone enjoyed the experience — learning about new artists and seeing great works,” said Brashear. “Everyone was deeply engaged, but having a grand time as we worked our way through the program! We look forward to hosting the second annual event in spring 2024 — and for many years to come.” ■



Clockwise from top:  
Director David Brashear welcomes guests to the Wren Building.  
Guests debate among the selections presented over the course of the evening.  
Muscarelle Trustee Betsy Anderson '70, HON J.D. '15 shares a moment with a fellow guest.  
Members mark their selections in the second round of voting to determine a winner.  
Deputy Director Melissa Parris presents her selections.  
Photos by Skip Rowland '83



# UNITY

## Michelle Erickson '82 commemorates the university's response to the pandemic with a new ceramic artwork

By Claire DeLisle M.B.A. '21, W&M Advancement

The pandemic was a challenging part of W&M's history and a formative part of its story. Now, it will also be part of its art.

The President's Office commissioned internationally renowned ceramist Michelle Erickson '82 to create an artwork that commemorates the university's response to the worldwide COVID-19 pandemic. Erickson is working with staff at the Muscarelle on the project, and the final piece, called *Unity*, will be part of the President's Collection of Art. It will be displayed on campus starting this fall.

Erickson's work uses colonial-era ceramic techniques to tell modern social, political and environmental stories. Her solo exhibition *Recasting Colonialism* at the Baltimore Museum of Art opened May 7 and runs through October 1 and pairs historic pieces in their collections with her contemporary work. Her art is represented in museums from the Seattle Art Museum to the Victoria and Albert Museum, and her techniques and ceramics have been widely published.

"What fascinates me, and what I like to explore creatively, is how the legacy of colonialism is reaching into our present moment, and how that can be illuminating to where we are and why we're here," she says. "My work is drawing on both ghosts and ancestors — some of the past that we want to forget, and some of the things that make us who we are."

James D. "Jim" Penny J.D. '83 and Pamela J. "Pam" Penny '77, HON J.D. '16 are longtime collectors of Erickson's work and provided a gift to support the commission.

Michelle Erickson '82 involved students, faculty and staff in the process of making the piece by inviting them to add their handprints and inscribe words to be used in the final artwork. Photo by Robert Hunter M.A. '87

"When President Katherine Rowe came to us with the idea of a project to commemorate the hardships and triumphs related to COVID, we immediately thought of Michelle and the pieces she created for the 9/11 Memorial & Museum," says Jim Penny. "She is an extraordinarily talented ceramic artist and alumna."

For Erickson, the university's response to the pandemic was very much about community — sustaining community when we couldn't physically be together, as well as working together to keep each other healthy. These ideas drew her to study communal drinking vessels from the Colonial period, representative of a shared experience that was unthinkable in the height of the pandemic.

In her research, she discovered an early 1700s "fuddling cup," a vessel made of three connected cups, in the collections of the Manchester Art Gallery. Especially fitting to this project, the cup was inscribed with "HEARE IS A HEALTH TO KW" (K W being King William).

Erickson's version of the piece is significantly larger, but it works the same way. Because the cups are connected, filling one fills all



Posset on stand, 1685. Image courtesy of Manchester Art Gallery

three to the same level. “They’re interdependent, just as we were during the pandemic,” she says. She also sees it as representative of the way the pandemic was intertwined with other struggles. “The pandemic could have leveled the playing field in some ways, for people of different races, socioeconomic classes and genders who were all going through this together. But in many ways, it exposed the inequities among different groups.”



At an event in Andrews Hall, students added their handprints to the project. Photo by Robert Hunter M.A. '87

Each of the cups is in the shape of a face and is labelled with a word: HUMANITY, EQUALITY, UNITY. They are covered with the handprints of students, alumni, faculty and staff, who came together for an event in Andrews Hall on April 19 to participate in the project. Jim Penny also attended and added his handprints, representing alumni and supporters of the university.

“People from all aspects of the university had their hands on this project, just as we all came together to get through the pandemic,” says David Brashear HON '07, director of the Muscarelle Museum of Art. “It was important to us to do this before our graduating seniors left, since the pandemic was so much a part of their experience.”

At the event, students also inscribed words like “resistance” and “friendship” into pieces of clay. Erickson then used those pieces to create molds and transfer the students’ writing onto the base of the piece.

It was important to Erickson that the piece incorporate the university’s physical location. “I knew from the beginning that I wanted to use clay from the actual grounds of campus, which hold so much history,” she says.

The clay used for ceramics needs to be just the right consistency and balance of materials to withstand firing and hold together over time. First, Erickson and Brashear sourced clay from the construction teams working on campus, but when that clay ended up being too brittle, they decided to go looking for appropriate clay themselves.

It ended up being quite an adventure when Erickson fell completely into the muddy stream beside Compton Drive. Thankfully, neither of them was hurt, they got the clay Erickson needed and they both laugh about the story — “she’s such a positive spirit,” says Brashear.

Erickson used that clay, mixed with some commercial clays of different colors, to form the piece. Each cup has a lid, which is decorated with a pattern based on the W&M cypher. The three lids are topped with a small additional cup and a crown, the pattern of which is inspired by 17th-century Native American pottery from Virginia.

“Being made of ceramic gives it a permanence that other kinds of art may not have had,” says Pam Penny. “The piece speaks to the resilience of our community to overcome adversity. The clay is substantial, solid and stronger for having come through the fires of the kiln — just as the university is stronger for having come through the pandemic.”

Creating such a complex piece and firing it in the kiln was a physical challenge — the three connected cups must be moved as one piece, as do the three connected lids, and Erickson needed to flip them over and rotate them to work on all sides. She also had to transport the wet, unfired pieces to campus for the April 19 event and then transport them back to her studio in Hampton, Virginia, without crushing them.

A model of the piece had twisted in the kiln when she did a sample firing, so she was anxious to see if the high temperature of the kiln would cause any damage. Thankfully, it did not.



“I think the struggle of making it also reflected what people went through in the pandemic, and how the struggle molds who you are,” she says. “You don’t necessarily need to know the backstory to appreciate the piece, but the process is so much a part of the meaning.”

Erickson was a double major in fine and performing arts at William & Mary. Through the encouragement and guidance of Emerita Professor of Art Marlene K. Jack, who passed away this spring, “half-way through college, I focused completely on ceramics, and haven’t looked back since,” she says.

While working as a teaching assistant at William & Mary after graduation, she had the opportunity to look at Colonial Williamsburg’s ceramics collection. The British and European ceramics from the Colonial era fascinated her. Later, she worked making pottery at Jamestowne Island and was able to delve into their collection of archaeological ceramics from Native Americans and European settlers. These experiences spurred what’s now been 30 years of exploration of colonialism through ceramics — letting work from the period inspire contemporary pieces.

“She brought all of her considerable ceramic and artistic expertise to bear on the final form, and it’s truly an astounding work of art,” says Brashear. “It’s substantial in terms of size, and it’s many layered in terms of meaning and connection to William & Mary, to the graduating class and to the collective experience that we all had through the pandemic.” ■



Left: Muscarelle Director David Brashear HON '07, Michelle Erickson '82, Jim Penny J.D. '83 and Assistant Professor of Ceramics Mike Jabbur with pieces of the *Unity* project. Photo by Robert Hunter M.A. '87

Far left: A view of *Unity* before it was fired in the kiln. Photo courtesy of the artist



# A 35-YEAR LEGACY

The Muscarelle's  
Cindy Lucas retires

Cindy Lucas retired this spring from the Muscarelle after serving 35 years as Assistant to the Director. *Photo by Julie Tucker*

### **How long have you been with the Muscarelle?**

I joined the Museum staff in May 1987 and served as the Assistant to the Director for 35 years. Within the first few years, I knew there was no other place I'd rather be.

### **Over the course of your career, what are some of the most significant changes that you have seen?**

When I started, there were six staff members and one computer. The Museum had just completed an expansion project, nearly doubling its original size. Now there are 15 employees, a lot more computers and the number of objects in the permanent collection has increased from approximately 1,000 in 1983 to 7,000 today. To accommodate this incredible growth, the project to renovate and expand the Museum is now underway and will triple its original footprint. The new facility, the Martha Wren Briggs Center for the Visual Arts, is expected to open in 2024 and I can hardly wait to see it!



Cindy works in the main office of the Museum, circa 1991.

### **What has made the Muscarelle a home for you?**

The Museum hosted so many wonderful exhibitions as well as special programming even though our staff was small. Looking back, I am amazed at what we accomplished over the years. We were more than willing to help one another when needed — just like family.

### **What is one of your fondest memories of the Muscarelle?**

There are so many — the first that comes to mind occurred early on when the Museum exhibited photographs by Yousuf Karsh and I had the privilege to meet Mr. Karsh and his wife. I always liked his work that I had come across in books and magazines; however, I gained a much deeper appreciation when I saw these original photographs in our galleries.

Working at the Muscarelle also allowed me to see works of art by world-renowned artists. I never dreamed I'd see work by Rodin, Michelangelo, and Leonardo da Vinci in Williamsburg — but I did! It was also quite rewarding to see students obtain hands-on experience working with Museum staff members. Their enthusiasm still resonates with me.

### **What are your plans for retirement?**

My fiancé and I are planning to visit family members and friends that we haven't seen in while and spend time in Jackson Hole which is one of my favorite places. I also want to take advantage of the members trips. I've been a member of the Museum for more than twenty years but it wasn't easy for me to go on the trips — until recently. Now, I have four under my belt and cannot tell you how much I enjoyed our visits to the National Gallery of Art, the Chrysler, MOCA and the VMFA along with the Museum of History and Culture this past spring. I'm definitely looking forward to future trip offerings.



A group shot of the 1997-1998 Muscarelle staff with (back row, left to right) Melissa Parris, Registrar; Ursula McLaughlin, Special Projects Coordinator; Bonnie Kelm, Director; George Farrell, Security Supervisor; (front row, left to right) Katherine Hood, Membership Secretary; Cindy Lucas, Assistant to the Director; and Ann Madonia, Curator of Collections.

### **Is there anything you'd like to say to your fellow Muscarelle teammates and community members?**

My time at the Museum has been an amazing journey and witnessing its growth over the years has been incredibly exciting. However, none of this would have been possible without support from the university administration, the Muscarelle Board of Trustees, members of the Muscarelle staff, the community and the generous donors who support our work. As I mentioned earlier, the staff here is like a family, and it continues to be my family. I am happy to help and support in any way I can as the Museum remains near and dear to my heart. ■

# CELEBRATE WITH US!

## CELEBRATING 40 YEARS OF ART AT THE MUSCARELLE

SEPT 30

### **COMMUNITY ART DAY** **Williamsburg Community Building**

Join us for a fun-filled day of art exploration in downtown Williamsburg! We'll unveil our *Communal Quilt* (now nearly 100 ft. long!) and offer interactive art activities for people of all ages. Recreate works of art from the collection in our *Chalk Art Competition* to win prizes, and stay to enjoy music by W&M student bands with a headlining performance by local favorite Brasswind. Take a docent-led tour of our exhibition, *40 Years of Art at the Muscarelle*, at the Stryker Center and enjoy refreshments from a lineup of food trucks. There will be something for everyone — free and open to all!

NOV 17

### **40TH ANNIVERSARY DINNER** **William & Mary Alumni House**

Celebrate 40 years of fantastic art and community during a special evening at the Alumni House. We'll honor Glenn Lowry, the first director of the Muscarelle and current director of the Museum of Modern Art; Professor Miles Chappell, who first organized the university's art collection and advocated for a museum; and Carlton Abbott, the architect of our iconic building. Enjoy fabulous fare and wonderful company as we look back on 40 years of the Muscarelle and look forward to an exciting new chapter in the Museum's story. Tickets go on sale in mid-September. Visit [Muscarelle.org/Events](https://www.muscarelle.org/Events) for details.



ON VIEW  
AUG 21 - NOV 1

## 40 YEARS OF ART AT THE MUSCARELLE

**Stryker Center**  
**412 N. Boundary Street**

Visit us at the Stryker Center to explore the story of art at the Muscarelle Museum of Art and William & Mary. From the origins of the collection nearly 300 years ago, through the establishment of the Museum in the 1980s, to our exciting future as we prepare to re-open the Muscarelle in the Martha Wren Briggs Center for the Visual Arts, the exhibition spans our past, present and future. Learn more about our most significant works of art and the people whose vision, perseverance and generosity established and sustained a home for art at William & Mary.

The Stryker Center is open Monday through Friday, 9 AM to 5 PM. Docent-led tours of the exhibition will be available Wednesdays at 2 PM and Fridays at 10 AM. Other tours provided by request.

# SHARING THE MUSEUM'S PAST, PRESENT & FUTURE



# MUSCARELLE EXPLORATIONS

## 40 YEARS OF COLLECTING

This semester, our *Muscarelle Explorations* lecture series will dive into the people, the art and the stories that have defined the Muscarelle over the past 40 years.

Find more details and register at [Muscarelle.org/Events](https://Muscarelle.org/Events)



The Muscarelle Museum of Art thanks the Williamsburg Area Arts Commission for its support of our programming for the 2023-2024 academic year.

SEPT 14  
5 PM

**THE ORIGINS OF THE COLLECTION**  
**A conversation with Miles Chappell, Professor Emeritus of Art History, William & Mary**  
*Tucker Hall Theatre*

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 the works. Join us for a casual conversation between Director David Brashear and Professor Chappell to learn more about the university’s art collection and the genesis of the Muscarelle.

SEPT 28  
5 PM

**GENE DAVIS AND “THE LONG SIXTIES”**  
**Lecture by Jack Rasmussen, Director and Curator of the American University Museum at the Katzen Arts Center**  
*Tucker Hall Theatre*

One of the most iconic elements of the Muscarelle Museum of Art is the large installation of colorful illuminated tubes on its front facade. The work, entitled *Sun Sonata*, features color arrangements designed by artist Gene Davis, a central figure of the Washington Color School, a movement epitomized by color field painting and centered in Washington, D.C. Learn more about the artist and the movement in this lecture by Jack Rasmussen of the American University Museum. One of the defining characteristics of Washington art made during “the long sixties” (roughly 1957 to 1982) was its adherence to aesthetic and commercial constraints that encouraged artists to remain silent in the face of bias, violence and war — in fact, Gene Davis and fellow artists took great pains to avoid social and political content. Join us to explore the art of Gene Davis in the context of the culture that produced it.

OCT 10  
5 PM

### **FORWARD VISION: THE FUTURE OF THE MUSCARELLE MUSEUM OF ART**

**Lecture by David Brashear, Director of the Muscarelle Museum of Art**

*Tucker Hall Theatre*

One of the great privileges of being the Director of an art museum is the opportunity to guide the expansion of the permanent collection and chart its direction. We are currently focused on expanding the representation in our collection, with a special emphasis on adding works by women and artists of color. Join Director David Brashear as he surveys the progress the Muscarelle team is making toward these goals, and showcases many works that have been brought into the collection over the past five years.

OCT 17  
5 PM

### **THE LIFE AND WORK OF GEORGIA O'KEEFFE**

**Lecture by Barbara Buhler Lynes, Art Historian and Founding Curator of the Georgia O'Keeffe Museum**

*Tucker Hall Theatre*

In 1938, Abby Aldrich Rockefeller donated what is possibly the most famous work in the Muscarelle's collection, *White Flower*, by Georgia O'Keeffe. She hoped her gift would be seen "not only as an aesthetic gesture but also as an inspiration to the young women who are students at William & Mary." Barbara Buhler Lynes, the preeminent scholar on O'Keeffe, will visit campus to discuss the life and work of the artist. Lynes was the founding curator of the Georgia O'Keeffe Museum in Santa Fe, NM, and wrote the two-volume catalogue raisonné that documents O'Keeffe's extensive oeuvre.

NOV 29  
7 PM

### **GALLERY PLAYERS PRESENT MUSSORGSKY'S PICTURES AT AN EXHIBITION**

*Phi Beta Kappa Memorial Hall*

The Gallery Players, William & Mary's chamber orchestra of 15 string players, will present an arrangement of Mussorgsky's *Pictures at an Exhibition*, originally written in 1874 for the tour of an exhibition of works by architect and painter Viktor Hartmann. The music will be accompanied by a slideshow of images from Muscarelle exhibitions from the past 40 years — join us on this walk down memory lane set to a stunning soundtrack!

DEC 5  
5 PM

### **VOICE OF THE ARTIST: NELL PAINTER**

**Lecture by Nell Painter, Edwards Professor of American History, Emerita, Princeton University**

*Commonwealth Auditorium, Sadler Center*

Leading American historian Nell Irvin Painter is the author of many books, including *Sojourner Truth*, *Creating Black Americans* and *The History of White People*. In her 2018 book, *Old in Art School*, Painter recounts her journey from scholar to artist including her enrollment in the prestigious Rhode Island School of Design. There, she became a student again in her 60s and continues as a working, professional artist in her 80s. Painter will discuss the struggles in making a late-life pivot and the obstacles and biases she was up against as she pursued her dream of becoming an artist. Further, she will discuss the intersection of history and art making as it applies to her work and her upcoming essay collection, *I Just Keep Talking* (Doubleday, March 2024).

[MUSCARELLE.ORG/EVENTS](https://www.muscarelle.org/events)

# WORKSHOPS

We have an exciting lineup of workshops in a broad range of mediums this fall! Visit [Muscarelle.org/Events](https://Muscarelle.org/Events) for more details, including special member pricing, and to register.



A participant displays her creations from a recent watercolor monotype workshop. Photo by Steve Prince

[MUSCARELLE.ORG/EVENTS](https://Muscarelle.org/Events)

SEPT  
23 - 24

## MURAL-MAKING WITH STEVE PRINCE

AGES 14+ | 10 AM - 3 PM DAILY

Join Director of Engagement Steve Prince to learn a variety of techniques for producing large-scale murals. You'll recreate larger than life works from the Muscarelle collection and gain the skills to transform every wall you encounter!

OCT 2

## BOTANICAL CYANOTYPES

AGES 6-11 | 9 AM - NOON

Inspired by the work of the first female photographer Anna Atkins, students will create their own botanical photographs with Community Engagement Specialist Sarah Wicker. Explore the local ecosystem, collect samples and photograph them utilizing the sun! We will learn about chemistry, history, ecology, and the principles of design.

OCT 16

## RELIEF WOOD SCULPTURE WITH DONALD WILSON

AGES 14+ | 5 - 8 PM

Artist Donald Wilson will combine art-making and guided imagery, a mind-body intervention, to inspire the creative process and explore the possibilities of abstract art.

NOV  
2 - 3

## ART OF THE BOOK

AGES 14+ | 10 AM - 3 PM DAILY

Explore the exciting history of books in Swem Library's Special Collections Research Center. Participants will examine rare books, learn about the history of the book, and create a collaborative artwork through relief printmaking.

NOV 6

## SCREEN PRINTING THE WARHOL WAY

AGES 12-18 | 9 AM - NOON

Pop artist Andy Warhol created many of his iconic works through silk screen printing, a method in which layers of ink are transferred through a fine mesh screen. We invite teens to channel their inner Warhol and join Steve Prince for this workshop that will explore the art of silk screen.

## **VOLUNTEER WITH THE MUSCARELLE!**

We are looking for volunteers to help support our many programs, workshops, and community activities this year. Volunteers assist in a variety of roles, ranging from supporting our major fundraising events, serving as greeters for our lecture series, preparing for our summer camp and assisting at our *An Occasion for the Arts* community booth this October. **No prior art experience is required, just an interest in supporting our growing community outreach programs!**

Be on the lookout in our e-newsletter, website and social channels this year for opportunities to serve *your* Muscarelle Museum of Art!

For more information on volunteering, please contact Rachel Williams, Education, Publications, & Volunteers Manager, at [rmwilliams@wm.edu](mailto:rmwilliams@wm.edu).



Volunteer Erica Aday assists students through an art project during the 2023 Muscarelle Summer Art Camp. Photo by Julie Tucker

## **MEET A DOCENT**

Meet Georgianna Avioli, who has served as a docent at the Muscarelle since 1994.

### **Why did you become a docent?**

I became an adjunct lecturer in the math department at William & Mary after retiring from full-time teaching, so I had more time to explore other interests. I saw an ad requesting volunteers for a new docent program started by Mary Hoffman and Irma Kate Peltz (both now deceased). Training was more like “learn while doing,” but this was for me! The opportunity to learn about art and then tell others about it was too good to be true.

### **What is your favorite part of being a docent at the Muscarelle?**

I have several. One is learning about art. As we prepare for Muscarelle exhibitions, I read so much and this is pure joy. A close second favorite is actually giving tours. After so much study and preparation, I tell visitors that discussing art with them is an honor and responsibility — all worth the effort as soon as I begin to talk and engage my viewers. And finally, giving tours to children is so rewarding. I asked a class of children if they liked the Chagall tapestries we had in an exhibit. One child said she didn’t because they were “messy.” They feel wonderfully free to contribute!

### **What is your favorite Muscarelle exhibition so far? Do you have a favorite artist or art period?**

There are so many favorites I have experienced over my 30 years as a docent, but the Renaissance exhibits hold a special place in my experience. That a movement in art could change so much is extremely exciting. Having Michelangelo and Leonardo and Caravaggio at the Muscarelle and engaging the public with their works is a lasting experience.

### **What are your interests outside of being a Muscarelle docent?**

So many of my other interests are related to art. Music has been a part of my life since I was a child—singing, attending concerts, and learning about the relationships among the arts. I have been a member of the Williamsburg Symphony Orchestra since its inception and am devoted to its continued growth. I do lots of needlework. I love to travel with my family and have been able to introduce my grandchildren to the wonder of visiting museums.



Georgianna Avioli discusses a work from the collection at a flower workshop.

# IMPORTANT LOAN



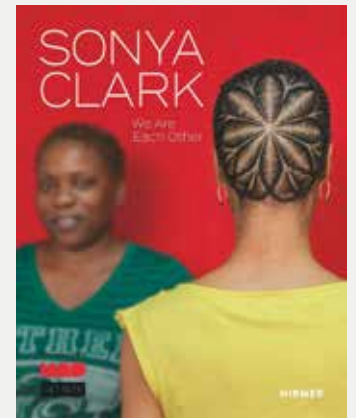
## SONYA CLARK

By Laura Fogarty, Registrar

From June 2023 to September 2024, you can see Sonya Clark's *Gele Kente Flag* in the important mid-career survey *Sonya Clark: We Are Each Other*, which will be traveling to three different venues. Clark's ability to capture complex ideas through everyday fiber materials, including hair, flags and found fabric, is part of what makes her one of the most compelling artists working today. The exhibition highlights her community-centered and participatory projects. These have been an enduring part of Clark's artistic process and are particularly well suited to exploring history, race and reconciliation. The exhibition curators share, "In Clark's work, craft and community are intertwined, and the resulting projects facilitate new collective encounters across racial, gender and socioeconomic divisions."

In a recent artist talk at the Cranbrook Art Museum, Clark spoke about how *Gele Kente Flag* was a part of her 1995 MFA thesis project, where she invited the Black women artist community in Detroit to wear it and ask them about the significance of the flag and Kente cloth. She likes "to think that this piece that is made out of silk and cotton absorbed all of our knowledge and all of the conversations that we had."

SONYA CLARK | American, born 1967 | *Gele Kente Flag*, 1995 | Handwoven silk and cotton | © Sonya Clark | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Foundation | 2021.240



Cranbrook Art Museum, Bloomfield Hills, MI  
June 17, 2023 - September 24, 2023

High Museum of Art, Atlanta, GA  
October 27, 2023 - February 18, 2024

Museum of Arts and Design, New York City, NY  
March 23, 2024 - September 22, 2024



## DAISUKE YOKOTA

*By Laura Fogarty, Registrar*

This year, one of our key acquisitions was the purchase of a large untitled photographic work by the Japanese photographer Daisuke Yokota. Born in 1983 in Saitama, Japan, Yokota works in a variety of media, but is most well-known for his photographs and photo books “which expand the definition of the medium in visceral, fanciful directions.”<sup>1</sup> His process involves the manipulation of undeveloped photographic paper, taking it through a variety of interventions, developing and rephotographing an image up to 15 times to create a degraded effect. In this work, he focused on the emulsion and on the different textures produced.

Yokota says that the experimental electronic musician Aphex Twin is a major influence: “There’s a sense that you can’t really see him, and this confusion is interesting to me. Then, to speak about his music, there’s a lot of experimentation with delay, reverb and echo, which is playing with the way you perceive time. Of course, there’s no time in a photograph, but I thought about how to apply this kind of effect, or filter, to photography.”<sup>2</sup>

Yokota’s work is held in numerous collections, including the San Francisco Museum of Modern Art, the Museum of Fine Arts, Boston, and Fotomuseum Winterthur, Switzerland. Yokota’s unique process will be an asset to William & Mary’s growing photography program. One of our collecting goals is to acquire photographic works that exist within the broadest definition of the medium, demonstrating the ever-evolving breadth of possible images.

<sup>1</sup> Dykstra, J. (2015, Nov 2). *In the Studio: Daisuke Yokota*. Photograph Magazine. photographmag.com.

<sup>2</sup> O’Hagan, S. (2015, May 22). *Aphex Twin is my inspiration: Daisuke Yokota, the acid-loving photographer of tomorrow*. The Guardian. theguardian.com.

DAISUKE YOKOTA | Japanese, born 1983 | *Untitled*, 2022 | Archival pigment print | © Daisuke Yokota | Purchase, Julian W. Fore Muscarelle Endowment | 2023.026

# HONORING A LEGEND

## JOIN US IN ESTABLISHING THE LOUISE LAMBERT KALE COLLECTION RECORDS CENTER

*By Melissa Parris, Deputy Director — Collections, Exhibitions & Operations*

As we prepare to enter the next 40 years in an expanded facility, we would like to recognize Louise Lambert Kale HON '09, whose steadfast dedication was integral to the launch and operations of the Museum. Louise was the first member of the curatorial staff, serving from 1983 through 1995 as the registrar and facility manager. However, her love and care for the university art collection began in 1975, prior to the opening of the Museum.

Driven by a passion to preserve the past, Louise began her career managing the art collection consisting of nearly 300 years of art acquired by the university. Then numbering just under 1,000 objects, she instituted systems to document and care for the collection in the university's custody. With the unrelenting support of W&M President Thomas A. Graves HON '15 and the aid of Professor Miles Chappell, Louise worked with the administration to help establish a museum that would come to meet the professional standards necessary for accreditation with the American Alliance of Museums and serve the interests of the public trust.

Establishing a museum is a major undertaking, and Louise was up for the challenge. Her efforts to document and safeguard the objects and archives were aligned with significant responsibilities in the creation of policies and procedures that are still in use today. Louise's collegial approach, competency and desire to steward the past led her to a newly created position of Executive Director of the Historic Campus in 1995, where she would oversee the operations of the Wren Building, the Brafferton and the President's House. Now retired, Louise's contributions to the Muscarelle Museum of Art and William & Mary are legendary. In addition to her honorary degree in 2009, Louise's accomplishments have been recognized by the Omicron Delta Kappa leadership society, the Sullivan Award and the Alumni Association's Faculty/Staff Service Award.

In honor of her service, we are establishing the Louise Lambert Kale Collection Records Center. A unique opportunity to support the Museum's mission in Louise's name, the Collection Records Center is necessary in the preservation of institutional and object-related records, official correspondence, provenance and exhibition histories, ephemera, catalogue records, publication history, genealogy of portraiture and more. This will enable the Muscarelle Museum of Art to preserve and make these important records accessible to all.

Through your kind donations, the Louise Lambert Kale Collection Records Center will be a tangible demonstration of her excellent service and commitment to preservation and access.



Louise references a baseline condition report as she examines the art work on the table, circa 1991.

Scan QR code to  
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in honor of  
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# SUPPORT THE NEXT ERA OF THE MUSCARELLE

The expanded Museum will be a state-of-the-art regional venue for students, faculty, staff, alumni and the broader community to come together to experience world-class exhibitions and robust academic programs.

With your help, the expanded Museum will be a premiere place for the collection, preservation and presentation of compelling art to educate, inspire and engage the W&M community.

Learn more about how you can support the building expansion project by scanning the QR code or visiting [Muscarelle.org](https://Muscarelle.org).



# WINE & RUN FOR THE ROSES



*Lift your paddle for a great cause!*

Join us for the *Wine & Run for the Roses* wine auction on Derby Day, Saturday, May 4, 2024 from 2 to 7 PM at The Williamsburg Lodge! The event will feature a wine reception with fabulous fare, a derby race raffle, and a giant screen telecast of the Kentucky Derby. Our highly anticipated live and silent auctions offer rare vintages as well as unique lifestyle and travel opportunities. Your support for *Wine & Run for the Roses* allows the Muscarelle to continue to play an integral role in the cognitive life of the university and the cultural landscape of the community.

Visit [mmawineauction.com](http://mmawineauction.com)  
for information about sponsorships, donations and tickets!



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# LABORATORY FOR LEARNING

## Muscarelle Summer Art Camp

By Abigail Davis, Education Intern

This summer, children ages 7 to 13 attended the first ever *Muscarelle Summer Art Camp*. During the week-long program, Muscarelle staff, volunteers and local artists taught the next generation about nature, community and sustainable practices through art. Campers learned creative ways to make art while reducing waste, such as making pin-backed buttons out of magazine pages and pressed foliage.

A diverse set of projects were taught by Director of Engagement Steve Prince, Community Engagement Specialist Sarah Wicker '23, and local artist instructors Alison Pariso and Donald Wilson.

In Alison Pariso's class, students made collages using wire, sequins and a variety of other found materials. For Isabelle R. (age 10), this class was the highlight of the camp. "I liked the collages because you got to make

old things into fun new recycled things," she said at the end of the week. Creations ranged from birds to jellyfish to Pokémon battles, but each camper learned how to find potential in supplies that are otherwise destined for the landfill.

With Donald Wilson, the children arranged leftover wood scraps into three-dimensional abstract sculptures. Through a guided visualization, Wilson inspired them to use their imaginations to add decorative elements to their works.

Sarah Wicker taught campers how to use collected flora from around campus to make cyanotypes. They also learned about native, naturalized and invasive species. "I liked doing the blueprints...the ferns and the flowers from the front of William & Mary — those were really pretty," said Peyton R. (age 9).

With Steve Prince, children created plaster relief sculptures using sand and found objects. They helped mix plaster while learning technical elements like the catalytic properties of water. The class also covered theories on positive versus negative space and the proportionality of the human body.

On the last day, campers made squares for the *Communal Quilt Project*, an ongoing project to build a quilt representing the diversity and depth of our communities, and presented their art to families at an art show and reception. ■



Top: A camper displays the sculpture he made from wood scraps, paint and seashells. Bottom: Rinsing the reactive chemicals from a finished cyanotype.



The 50 campers were divided into four groups, led by student intern team leaders. On the final day, campers, student interns and instructors posed for a group photo. Photos by Julie Tucker

# Cultural Arts Experience

By Hannah Saad, Marketing & Events Intern

This summer, the Muscarelle Museum of Art and the Greater Williamsburg Women's Association (GWWA) put on the 11th annual *Cultural Arts Experience* (CAE) for 30 middle-school students in the Hampton Roads area. Our Director of Engagement Steve Prince led the weeklong program alongside fellow instructors Leah Glenn Prince and Barbara Bell.

The theme of this year's CAE was "Blacks in Film, Theater, and Television: Fame." Students participated in workshops in visual art, dance and literature each day and created a culminating production where they spoke to the evolution of Black media over time as well as the importance of inclusion and representation.

Steve Prince shares that, "Our children are our future and it is imperative that we create a safe space for them to be challenged, be expressive, and be edified. The CAE program is unique and special each year because we get to witness the youth grow and inspire them to be comfortable with the uncomfortable."

As a student liaison with CAE myself, I watched the program's mission come to fruition and the positive influence that artistic immersion had on all those involved. It was beautiful to see the passion and enthusiasm that the students brought to the William & Mary campus each day as well as the growth that they achieved from honing their skills in all three workshop spaces. I am so grateful to have been a small part of this program and to have a firsthand understanding of the impact that it makes on the community.

According to GWWA president Barbara Haywood, "It is evident that exposing our African American students to cultural enrichment activities such as the CAE widens their appreciation of African Americans now and in the past. It widens their understanding of their potential and their future possibilities and accomplishments."

We are immensely grateful for our partnership with the GWWA year after year in organizing CAE as well as the donors and volunteers who continue to make this program possible. We look forward to another great program next summer! ■



Top: Muscarelle Director of Engagement Steve Prince demonstrates principles of perspective during an art workshop.  
Bottom left: Students rehearse a dance performance for their final show entitled "This Generation."  
Bottom right: Students use pen and watercolor to create promotional posters for the show.

# SPOTLIGHTS



## **ABIGAIL DAVIS '24** EDUCATION INTERN

Abigail is a senior pursuing a B.A. in Anthropology with a minor in English. She hopes to one day be a researcher of cultural theory and media. At the Muscarelle, Abigail helped plan and conduct the first *Muscarelle Summer Art Camp*. She also compiled a contact list of former interns in preparation for the Muscarelle's post-renovation reopening and researched student docent programs at peer institutions.



## **SAM BEIRNE '25** COLLECTIONS INTERN

Sam is a junior with a double major in Art History and Anthropology. As a Collections intern, she learned how to catalog art and tackled a data entry project related to our global collections move. Her previous experience includes an internship at the VMFA and gallery work within Williamsburg. She is interested in the intersectionality of art spaces and institutions, particularly in how they interact with one another while working toward a common goal of educational promotion.



## **ANNALIESE SANTANA '24** COLLECTIONS INTERN

Annaliese is a senior majoring in Sociology. As a Collections Intern, Annaliese has assisted with condition reports, digitized part of the collection archives and taken inventory of the university art collection. Outside of her work with the Muscarelle, Annaliese is a Research Fellow at the Local Black Histories Project, a Confidential Advocate at the Haven and an Orientation Area Director at the STEP office. She studied abroad in South Africa during the summer of 2023.



## **CARTER SPRINKLE '24** COLLECTIONS INTERN

Carter is a senior double majoring in Art History and Biology. Carter has a wide variety of interests that span microbiology and ecology to Surrealism and modern art. In her free time, she enjoys creating collages and playing field hockey. Carter served as a student leader for the *Cultural Arts Experience* as well as the *Muscarelle Summer Art Camp*. She is also working on digitizing the object files for the Muscarelle's art collection, cataloging new acquisitions and inventorying the collection.



## **ANNA WERSHBAILE '24** MARKETING & EVENTS INTERN

Anna is a senior pursuing a B.A. in Art History with a Built Environment concentration and a minor in Innovation and Entrepreneurial Business. At the Muscarelle, she has assisted with developing event proposals and designing social media content. Anna aspires to creatively forge meaningful connections between cultural institutions and the public through roles that critically reimagine community engagement in the arts.

## WHERE ARE THEY NOW?

# Catching up with former intern Erin McGough '00

By Hannah Saad, Marketing & Events Intern

With more than 20 years of experience in museums, Erin McGough '00 has turned her passion for cultural organizations and community-building into a successful career in museum administration. Now serving as the Executive Director of the Fuller Craft Museum in the Boston area, McGough is working to expand accessibility and community relationships within the museum space.

Long before making her name at Fuller Craft, McGough worked as one of our very own Muscarelle interns and shares that the experience was “absolutely pivotal” in launching her career.

She spent her time working in the registrar’s office under Melissa Parris, the current Deputy Director of Collections, Exhibitions and Operations, and later Bill Barker.

“What impresses me about my memories at the Muscarelle is how much I was given to do — from inventories, to climate control, to curating my own print show. These were important and rewarding experiences.”

Her time in the Muscarelle inspired McGough to continue to intern in museum registrar’s offices through graduate school and to pursue a full-time career in museum administration. Upon graduation, she took her first position as a registrar at the Concord Museum and worked for about 15 years in collections management before transitioning to an additional 10 as Executive Director at the Duxbury Rural and Historical Society.

“I’ve always loved museums for very tangible reasons — the spaces, the lighting, the colors, the people, the objects, the visceral experiences. It’s why I became a registrar and focused on collections management, and did not choose a curatorial path early on. I think that came full circle for me in entering museum administration, which has a very real and practical focus, but always in support of incredible cultural organizations.”

Since moving to the Fuller Craft Museum in 2022, McGough has already made her mark on the organization.



Erin McGough '00, Executive Director of the Fuller Craft Museum

“We are fortunate to work with a community of artists that are, for the most part, living artists, and that brings an extra layer of dynamism to our programs and exhibitions. Many of our visitors are also artists or makers themselves, and that common thread shows in their support.”

McGough has also made strides in increasing accessibility at Fuller Craft. Her leadership has brought forward a number of projects dedicated to creating expanded accessible programming for visitors as well as free museum admission every day for all.

Upon reflecting on her own career trajectory, McGough advises students hoping to pursue a career in the museum space to explore the field early and thoughtfully before fully committing. She recognizes the breadth of options available within the sphere as well the challenges and limitations that can come with working in nonprofits. Ultimately, she maintains that students from any background can develop a successful career in museums.

“The future workforce in museums is going to be nimble, creative, and deeply rooted in questions of ethics and social responsibility. In the museum world, I have been fortunate to work with some of the most talented, flexible and creative people that I have met in any capacity. As a workforce, they are to be treasured, supported and developed. The future for museums is complex, but I also believe, bright, and I welcome the students considering museum work for their careers.” ■



# MUSCARELLE MUSEUM OF ART

at William & Mary

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The Muscarelle Museum of Art Foundation welcomes all new donors and gratefully acknowledges those who have renewed their contributions. The following is a list of donors during the time period of 4/01/22 through 6/30/23. The Museum has attempted to make this list accurate and complete; we regret any errors or omissions. If you have a correction, please call 757.221.2709.

\*Indicates that member is deceased.

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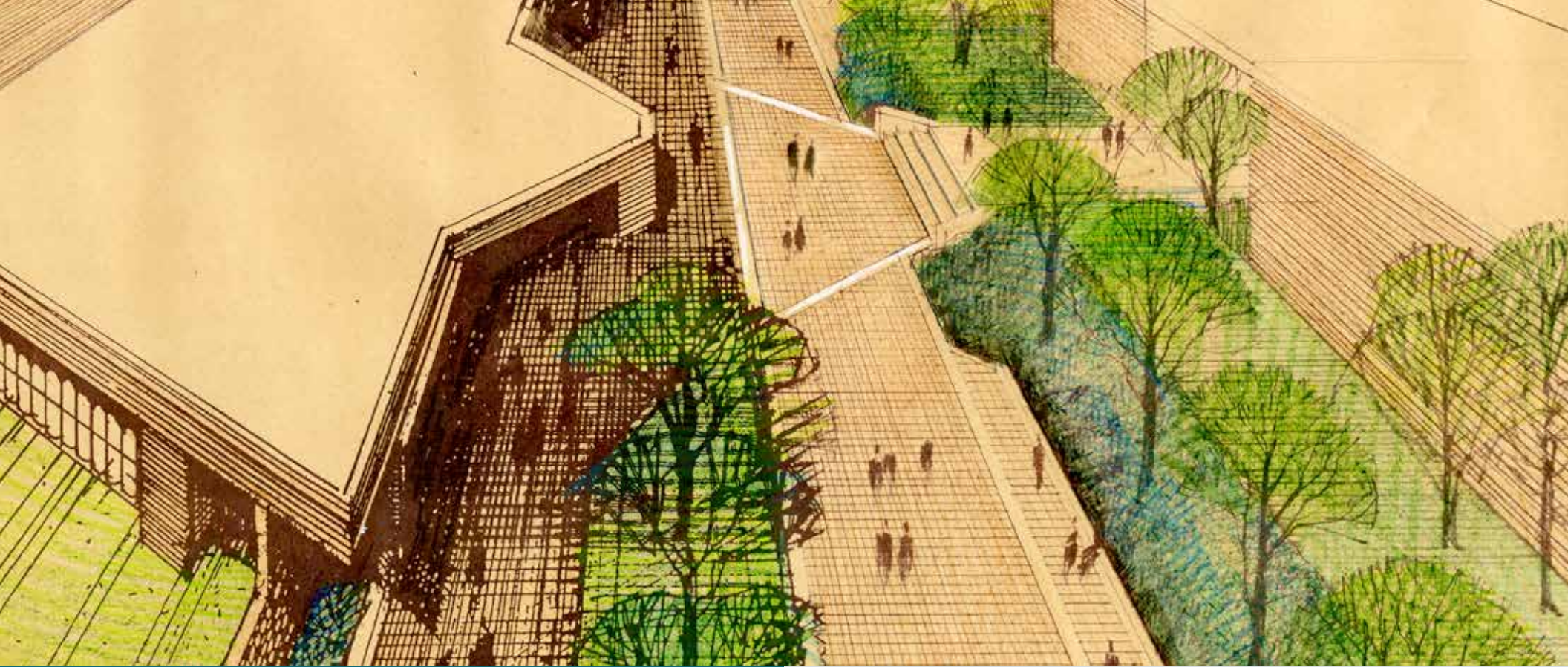
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