



**MUSCA-
RELLE
MUSEUM
OF ART**

at William & Mary

SPRING/SUMMER

20

February 8 – April 7

**IN FOCUS:
NEW ACQUISITIONS
IN PHOTOGRAPHY**

**AMERICAN VISION:
A TRIBUTE TO
CARROLL OWENS, JR.**

April 17 – August 2

**THE CURATORIAL
PROJECT**

SHARED IDEOLOGIES

**RIISING:
THE AMERICAN INDIAN
MOVEMENT AND THE
THIRD SPACE
OF SOVEREIGNTY**

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Steve A. Prince

IMAGE CREDITS

FRONT COVER:

CARLETON E. WATKINS | American, 1829 - 1916 | *Vernal Falls* 350 feet, *Yosemite Valley* (detail), 1878 - 1881 | Mammoth-plate albumen print | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

BACK COVER:

Night view of the Muscarelle's external installation *Sun Sonata* by Gene Davis. Photo by Joel Pattison.

NEXT PAGE:

Gallery view of *Faculty Show 14* (on view October 4 - October 27, 2019).

2019 Attingham Summer School students (left to right) Rachel Gotlieb, Lauren Greene (W&M '13), Lauren Brincat (W&M '10), Heather Goers, Emma Atwood, Abby Stambach, and Amanda Isaac (W&M '01) in front of the Robert Adam Fishing House at Kedleston Hall. Kedleston Hall, Derbyshire, National Trust.

Visitors take a closer look at works by Sara Dochow, which appeared in *The Adjacent Possible* exhibition (on view August 27 - September 27, 2019).

Visitor enjoys *Faculty Show 14* (on view October 4 - October 27, 2019).

It Happened ... 1619 and Beyond performance by Talon Silverhorn.

Participant in Director of Engagement Steve Prince's *An Occasion for the Arts* workshop places the final piece on the Andy Warhol figure.

Visitor takes a closer look at Katrina Andry's works in *1619 / 2019* (on view November 6, 2019 - January 26, 2020).

Interim Director David Brashear speaks to William & Mary students about the recent acquisition by Danny Simmons, which appeared in *1619 / 2019* (on view November 6, 2019 - January 26, 2020).

MUSEUM HOURS

Monday | Closed

Tuesday - Friday | 10 AM - 5 PM

Saturday - Sunday | 12 - 4 PM

MEMBERS ONLY EXHIBITION HOURS

Thursday | 5 - 7 PM

Closed on most national holidays.

ADMISSION

Regular Admission: Free

Admission may change during special exhibitions.

For more information, including changes to hours, please visit our website, muscarelle.org or call 757.221.2700.

LETTER FROM THE INTERIM DIRECTOR



Dear Friends of the Muscarelle,

It's hard to believe that a year has passed since I first joined the Muscarelle team. Our 2019 calendar of exhibitions and programs was rich and broad, and we hope you were able to join us.

During the fall 2019 semester, the Museum was deeply engaged with the academic mission of the University. We opened our fall season with the outstanding exhibition entitled *The Adjacent Possible*, which was curated by Professor Elizabeth Mead of the Department of Art & Art History. The exhibition served as the laboratory space for the interdisciplinary course *Neuro-aesthetics: The Artist and the Mind*, which was co-taught by Professor Mead and Professor Jennifer Stevens from the Department of Psychological Sciences. The course explored the way the human brain processes abstract art, and both students and the regional community were presented with a wide array of thoughtful abstract work created by artists from around the world. Once again, this exhibition demonstrated the power of the Museum as a venue for experiential learning. *Faculty Show 14* was our second exhibition of the fall semester, and showcased the broad talent and creative genius of the Studio Art faculty at William & Mary. We closed the semester with our groundbreaking exhibition, *1619 / 2019*, which was a commemoration of the 400th anniversary of the arrival of the first documented Africans in Colonial Virginia. The exhibition featured works from over 20 contemporary African American and Native American artists, and included a variety of works from the Muscarelle's collection. As part of our *1619 / 2019* exhibition, Steve Prince, our Director of Engagement, led the steamroller printing of *The Links Project* on November 7 in the Wren Yard. Hundreds of people attended the afternoon festival.

We are committed to expanding our collection with the goals of inclusivity and diversity at the forefront, and a strategy of adding works by women, African American and Native American artists. We are incredibly proud of the new additions to our collection, some of which are highlighted in this Newsletter, and look forward to sharing them with our University and Museum families.

This spring, the Museum will once again be alive with exhibitions and programming. Two new exhibitions will open in February – *In Focus: New Acquisitions in Photography* and *American Vision: A Tribute to Carroll Owens, Jr.* *In Focus* will feature new acquisitions by Markus Brunetti, Roy DeCarava, Cara Romero, Charles Sheeler, Ruth Orkin, Carleton E. Watkins, Julius Shulman, and Edward Curtis among others. The exhibition will initiate a springtime focus on photography at the Muscarelle, which will also include lectures by renowned National Geographic photographer Erika Fabian and Pulitzer Prize winning photographer Ron Tarver, and workshops in large format

photography by William & Mary art faculty member Eliot Dudik. Our exhibition on the collection of The Owens Foundation will honor one of the Muscarelle's greatest patrons, Carroll Owens, Jr., who time and again stepped in with financial support that allowed the Museum to grow and prosper. The exhibition will feature the outstanding works, by a variety of American painters, collected by Carroll and Patty Owens.

We will reopen our upstairs galleries this spring with an installation from our permanent collection, including new acquisitions, with the intention of highlighting the growing diversity of our holdings. And in April, we will once again serve the academic mission of the University as we feature two exhibitions curated by undergraduate classes. Dr. Xin Conan-Wu will lead the Department of Art & Art History curatorial class, and their efforts will result in a collaborative exhibition. And, Dr. Danielle Moretti-Langholtz, who also serves as the Muscarelle's Curator of Native American Art, will lead a class in the Department of Anthropology that examines the rise of the American Indian Movement, and will culminate in a student-curated exhibition at the Museum.

This spring marks the 10th year of our architectural lecture series, *Selected Topics in Architecture*. I'm thrilled to announce that we have two outstanding lecturers who will join me in the series this year. Richard Guy Wilson, Architectural History Professor at the University of Virginia, will present a lecture in March on the incredible engineering and construction of early twentieth century dam projects. And noted author and architect, Frank Harmon, will present a lecture and drawing workshop in May.

I urge you to take advantage of everything that the Muscarelle Museum of Art offers this spring – we are here to offer cultural enrichment to our University and broader community, and hope you will be a part of all that we do. We depend very much on your membership and financial support, and I thank you for your continuing generosity. I look forward to seeing you at the Museum soon.

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

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MUSEUM
OF ART

at William & Mary

SPRING/SUMMER

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LETTER FROM THE CHAIRMAN



Greetings to all,

I'm pleased to report that 2019 was an exceptional year for the Muscarelle, with exhibitions and programming that demonstrated the importance of the Museum to both the University and the greater community. With our current momentum, I know 2020 will be even better.

The arts were alive at the Museum this past fall. From outstanding presentations that included the landmark *1619 / 2019* exhibition to our dynamic *Muscarelle Explorations* series celebrating the 100th anniversary of the founding of the Bauhaus, the Museum was a cultural nexus in Williamsburg. We hosted excellent speakers, including William & Mary Dean Kate Conley, William & Mary Professor Charles Palermo, and University of Buffalo Professor Elizabeth Otto, screened several important films, and presented a range of music in the galleries. Our special event, *It Happened ... 1619 and Beyond*, was an exciting intersection of all art forms – uniting performing and visual arts in a deep cultural exploration.

The Museum relies on support from members and friends to fund its programs and operations. One of our most important sources of private funds is the annual *Wine & Run for the Roses* auction, held each year on Kentucky Derby Day. The auction is celebrating its 10th anniversary this year on May 2, and our hope is to make it the most successful year ever. To commemorate this momentous event, we have finalized plans to move the auction to the Williamsburg Lodge, for an afternoon that is sure to be delightful. We will begin on the beautiful Virginia Lawn with a Virginia Wine Reception, and eventually move into the Virginia Ballroom for the live auction and running of the race. I urge you to attend the auction this year and to consider becoming a sponsor for this special fundraising event.

In addition to *Wine & Run for the Roses*, we have many other exciting events planned for this spring including a full array of exhibitions and our annual *Selected Topics in Architecture* lecture series. We also have a number of workshops scheduled that will allow you to explore your inner artist. And, we have several exciting lectures and workshops focused on the art of photography that I hope you will consider attending.

We continue to develop plans for a dynamic and exciting new home for the Muscarelle. We are working hard to finalize the plans and complete our fundraising for this significant project. Once realized, the new Museum facility will allow us to make an even larger impact on the academic and cultural life of William & Mary and the region.

Members help make all of this possible and I thank you for your ongoing support. If you are not a member, please consider joining and helping us to be the best that we can be. And, if you are a member, I urge you to consider becoming a member at the Patron level or above, and joining a group of supporters that collectively provide important financial leadership critical to our success.

As we emerge from the gray of winter, I hope you will immerse yourself in the programming of the Muscarelle. We are here to serve you, and we look forward to having you join us on our journey this spring.

Cheers,

A handwritten signature in dark ink, appearing to read "Bo".

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

BOARD OF TRUSTEES

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IN MEMORIAM: Carroll Owens, Jr.

By David Brashear, Interim Director, Muscarelle Museum of Art



The Muscarelle Museum of Art honors a longtime supporter and friend, Carroll Owens, Jr., who passed away in Alexandria on October 12, 2019. Carroll was a 1962 graduate of William & Mary, where he was a member of both the football and tennis teams. Following his time in Williamsburg, he served as a Lieutenant in the U.S. Army, and then enjoyed a long and successful career in the securities business.

Carroll was devoted to his *alma mater*. Over the years, his energy and generosity touched many different parts of the University. He created The Owens Foundation, which has supported a broad range of activities and programs at William & Mary, and annually awards the Monroe Scholarship to an undergraduate student for outstanding civic leadership. A lifelong waterman, he was dedicated to the Virginia Institute of Marine Science at William & Mary, and through The Owens Foundation, established a graduate fellowship there. In addition to a broad range of appointments, Carroll served on the boards of both the William & Mary Foundation and the VIMS Foundation.

Carroll was an important force in preserving, protecting, and enhancing the University's historic campus. He helped to raise funds for the restoration of the Wren Building, supported the preservation of the historic Lord Botetourt statue, commissioned a replica Lord Botetourt statue, and provided resources to create the James Monroe statue, which stands in front of Tucker Hall.

Encouraged by his wife Patty and her devotion to art, Carroll became a partner with her in support of the Muscarelle Museum of Art. They have been dedicated supporters of the Museum for many decades, and their generosity has been transformational. During a state funding crisis in the early 2000s, they issued a challenge grant and together led a fundraising surge that topped \$1 million and kept the Museum vibrant. As a member of the Museum's Board of Trustees at the time, I can attest to the fact that their creative gift and strong leadership allowed the Muscarelle to not only survive, but to thrive. In the years that followed, Carroll and Patty helped to found and endow the initial *Wine & Run for the Roses* fundraiser, and have been committed to the success of

that event ever since. More recently, Carroll and Patty made a commitment of \$1 million to the capital campaign for the new museum building project, with the intention to fund a gallery for American art.

Through The Owens Foundation, Carroll and Patty collected important works of American art, which are on loan to the Museum. Their vision in this quest has allowed the Muscarelle to present works by important American artists including Alfred Thomas Bricher, John George Brown, Theodore Earl Butler, Thomas Cole, Childe Hassam, Robert Henri, John Frederick Kensett, Ernest Lawson, Edward Potthast, Severin Roesen, John Sloan, and Thomas Sully.

Carroll was a true friend of the Museum, and a friend of mine. In honor of Carroll and his legacy, the Muscarelle will host an exhibition, from February 8 through April 7, entitled *American Vision: A Tribute to Carroll Owens, Jr.* I hope you will come to view the works and celebrate the life and impact of a wonderful and generous man.

CURRENT EXHIBITIONS

IN FOCUS

New Acquisitions in Photography

SHERIDAN GALLERY

The Museum strives to build the collection in meaningful and strategic ways, including a commitment to inclusivity and representation. It became apparent during a survey of the greater collection that photography remains an under-represented media in the Museum's overall holdings. With this knowledge and the 2015 launch of the photography program at William & Mary, the Muscarelle is pleased to announce we have grown this area through gifts and an active collecting initiative.

To highlight these new acquisitions, the exhibition *In Focus* presents an array of works displaying a diversity of process, subject matter, and important artists. Artists represented include John "Bear" Allison, Markus Brunetti, Julia Margaret Cameron, Kristin Capp, Edward Curtis, Roy DeCarava, Donna Ferrato, Jon Gilbert Fox, Sally Gall, Ralph Gibson, Thurston Hopkins, David Levinthal, Fred J. Maroon, Duane Michals, Ruth Orkin, Vesna Pavlović, Frank Rinehart, Cara Romero, Charles Sheeler, Julius Shulman, Ezra Stoller, Joyce Tenneson, Carleton E. Watkins, and William Wegman.



JOYCE TENNESON | American, born 1945 | *Mimi Weddell, 85* from the *Wise Women* series, 2000 | Archival pigment print |
© Joyce Tenneson | Gift of Sumit Agarwal and Madhushree Goenka (MBA, Class of 2005) | 2016.266

February 8 - April 7, 2020

AMERICAN VISION

A Tribute to Carroll Owens, Jr.

SPIGEL GALLERY

The Muscarelle Museum of Art is a fortunate beneficiary of The Owens Foundation here at William & Mary. The Foundation was created and facilitated by Carroll Owens, Jr., W&M '62 and his wife, Patrisia B. Owens, W&M '62. The Owens Foundation generously provides support to departments on the campus as well as awarding the Monroe scholarship to one undergraduate student per class.

One of the ways that The Owens Foundation has contributed to the Museum and our mission is through several key loans to the collection. In honor of Carroll Owens, Jr. and his service to the Muscarelle and William & Mary, the Museum will be displaying a selection of works from this collection including paintings by John George Brown, Theodore Earl Butler, Thomas Cole, Childe Hassam, Robert Henri, Ernest Lawson, Edward Potthast, Severin Roesen, John Sloan, Clark Greenwood Voorhies, and Frederick Judd Waugh.



CHILDE HASSAM | American, 1859 - 1935 | *The Bathers*, 1903 | Oil on board | Public Domain | On Loan from The Owens Foundation

UPCOMING EXHIBITIONS



THE CURATORIAL PROJECT

SHERIDAN GALLERY

This spring, William & Mary students are curating an exhibition as part of a required practicum course for Art History majors called *The Curatorial Project* (ARTH 331) under the direction of Dr. Xin Conan-Wu. The exhibition will be developed in coordination with the new William & Mary curriculum COLL 300 theme for spring 2020. This semester, the theme is that the notion of scale is intrinsic to how we understand the works and our place in it. The scale of interactions between people varies across space, evolves over time, and profoundly influences how we relate to each other, to cultures, and to our environment. How

do changes in the breadth and speed of global communication influence languages and cultures? How do scientists use small-scale laboratory experiments to solve large-scale global problems? How do small grassroots movements evolve into major forces for cultural change around the world? From the local to the global, the microscopic to the macroscopic, and the personal to the collective, scale informs our experience and our efforts to effect change. Drawing upon collections at the Muscarelle, Swem Library, and elsewhere around William & Mary, this exhibition will allow the student curators to experience the Museum as a laboratory for learning.

April 17 - August 2, 2020

SHARED IDEOLOGIES

SPIGEL GALLERY

Shared Ideologies, an exhibition of selected works by Native American artists from the 1970s to the present, will offer visitors an opportunity to engage in a sociopolitical dialogue about the space between history and memory. Paintings and works on paper by artists such as the late T.C. Cannon (Kiowa, 1946 - 1978), Tom Poolaw (Kiowa/Delaware, born 1959), Julie Buffalohead (Ponca, born 1972) and several others, transcend the two-dimensional artwork by their elders, that came to define Native American art. *Shared Ideologies* will ask us all to reflect upon the relationship between modernity and the Native American experience. Several works from our collection by T.C. Cannon will be on view at the Muscarelle for the first time.



JULIE BUFFALOHEAD | Ponca, born 1972 | *Unravel*, 2014 | Lithograph on Kozo Shi wove paper, ed. 7/8 |
© Julie Buffalohead | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2017.002

RISING: The American Indian Movement and the Third Space of Sovereignty

THE HERMAN GRAPHIC ARTS PRINT STUDY ROOM

A careful look around campus and Williamsburg will show you that students and fellow citizens are engaged in a “common read” by the Native author, Tommy Orange (Cheyenne, Arapaho). The 2019 novel by Orange is called *There*, *There*, and introduces readers to the contemporary urban Indian experience. Set in Oakland, California and Oklahoma, Orange draws on the rise of AIM—the American Indian Movement—and the real-life takeover of Alcatraz Island, in 1969, and makes it a foundational element in his popular book.



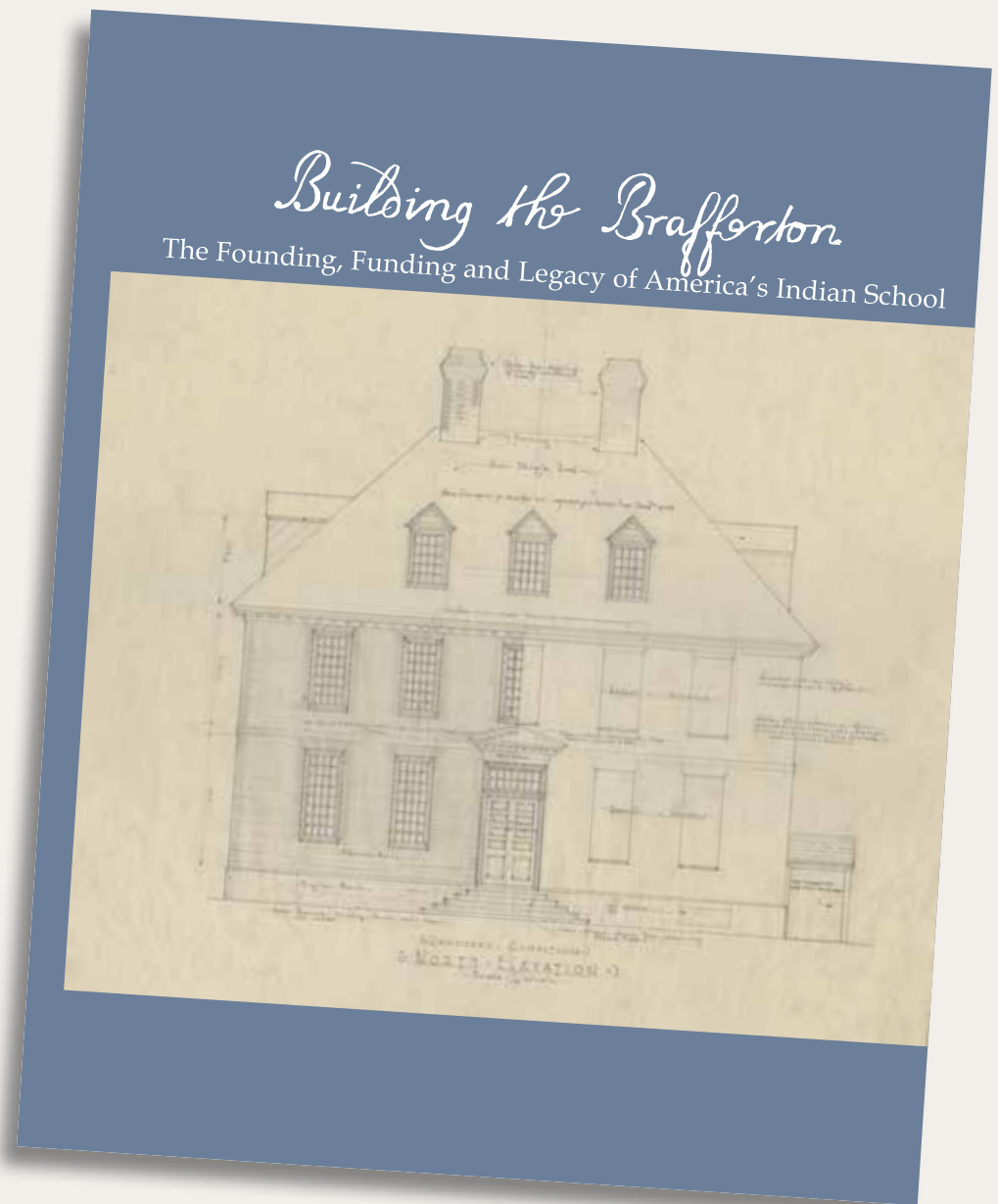
Anthropology students enrolled in *Native American Sovereignty*, a spring 2020 senior seminar with Dr. Danielle Moretti-Langholtz, will research the rise of AIM in photographs and historical documents as well as curate an exhibition. The exhibition will highlight some of the central events associated with AIM, such as the takeover of Alcatraz, Wounded Knee 2 and the Trail of Broken Treaties. Biographies of AIM leaders; Russell Means, Dennis Banks, the Bellecourt brothers, and Leonard Peltier will be featured as part of this historical and visual overview. The rise of AIM took place during the wider social upheavals of the protests against the Vietnam War and the Civil Rights Movement.

NOW AVAILABLE: *Building The Brafferton*

By Danielle Moretti-Langholtz, Curator of Native American Art & Buck Woodard, Guest Curator of Native American Art

Excerpt reprinted from the authors' *Introduction and Acknowledgements to Building the Brafferton: The Founding, Funding and Legacy of America's Indian School*, published by the Muscarelle Museum of Art.

Cloaked in the academic regalia of the early history of William & Mary, the story of the founding of Virginia's Indian school is replete with ecclesiastical political intrigue as well as financial opacity. Embedded within the seventeenth and eighteenth-century trans-Atlantic colonial encounter, the 1723 Brafferton Indian School building is an artifact with a pedigree worthy of heritage status. However, its origins remain murky; its history is buried in the faded and fragmentary ledger books, legislative acts and church correspondence of the era. One of three structures on William & Mary's historic campus, the Brafferton is part of a built environment that remains a strong visual symbol of imperial England's former hegemony in North America and Williamsburg's continued affirmation of its positionality within this colonial history.



Check muscarelle.org for order details.



Danielle Moretti-Langholtz gives a tour of the 2016 *Building the Brafferton* exhibition. Photo by Stephen Salpukas.

Read the full essay in *Building the Brafferton: The Founding, Funding and Legacy of America's Indian School*. Now available for purchase here at the Museum and the Williamsburg Barnes & Noble!

The illustrated catalogue features new original research from Danielle Moretti-Langholtz, Buck Woodard, Ashley Atkins Spivey, Edward Chappell, Audrey Horning, Susan Kern, Mark Kostro, Alexandra Martin, Stephanie Pratt, Dylan Ruediger, Sydney Stewart, and Michaela Wright as well as a Foreword from former Director of the Muscarelle Aaron H. De Groft and a Preface by former William & Mary President W. Taylor Reveley.

UPCOMING EVENTS

EXHIBITIONS

In Focus: New Acquisitions in Photography

Muscarelle Museum of Art, Sheridan Gallery

OPENS
FEB 8

CLOSES
APR 7

The newly acquired photographs in this exhibition display a diversity of process and subject matter. Artists represented include John "Bear" Allison, Markus Brunetti, Julia Margaret Cameron, Kristin Capp, Edward Curtis, Roy DeCarava, Donna Ferrato, Jon Gilbert Fox, Sally Gall, Ralph Gibson, Thurston Hopkins, David Levinthal, Fred J. Maroon, Duane Michals, Ruth Orkin, Vesna Pavlović, Frank Rinehart, Cara Romero, Charles Sheeler, Julius Shulman, Ezra Stoller, Joyce Tenneson, Carleton E. Watkins, and William Wegman.

MUSEUM HOURS
Monday | Closed

Tuesday - Friday | 10 AM - 5 PM
Saturday - Sunday | 12 - 4 PM

MEMBERS' HOURS
Thursday | 5 - 7 PM

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

American Vision: A Tribute to Carroll Owens, Jr.

Muscarelle Museum of Art, Spigel Gallery

OPENS
FEB 8

CLOSES
APR 7

In honor of Carroll Owens, Jr., W&M '62 and his service to the Muscarelle and William & Mary, the Museum will display a selection of works from The Owens Foundation including paintings by Thomas Cole, Robert Henri, Childe Hassam, and Edward Potthast among others.

The Curatorial Project

Muscarelle Museum of Art, Sheridan Gallery

OPENS
APR 17

CLOSES
AUG 2

This spring, William & Mary students are curating an exhibition as part of a required practicum course for Art History majors called *The Curatorial Project* (ARTH 331) under the direction of Dr. Xin Conan-Wu. Drawing upon collections at the Muscarelle, Swem Library, and elsewhere around William & Mary, this exhibition will allow the student curators to experience a true laboratory for learning. Visitors will experience rarely seen objects from the collection interpreted through the thematic lens of scale.

Shared Ideologies

Muscarelle Museum of Art, Spigel Gallery

OPENS
APR 17

CLOSES
AUG 2

This exhibition will deal with the relationship between modernity and the Native American experience. Paintings and works on paper by artists such as the late T.C. Cannon (Kiowa, 1946 - 1978), Tom Poolaw (Kiowa/Delaware, born 1959), Julie Buffalohead (Ponca, born 1972) and several others, transcend the two-dimensional artwork by their elders, that came to define Native American art.

Rising: The American Indian Movement and the Third Space of Sovereignty

Muscarelle Museum of Art, Herman Graphic Arts Room

OPENS
APR 17

CLOSES
AUG 2

Anthropology students enrolled in this spring's senior seminar *Native American Sovereignty* with Dr. Danielle Moretti-Langholtz, will research the rise of the American Indian Movement in photographs and historical documents.

MUSCARELLE EXPLORATIONS: THE ART OF PHOTOGRAPHY

The Museum is pleased to present programming in conjunction with our exhibition *In Focus: New Acquisitions in Photography* on view in our Sheridan Gallery from February 8 to April 7, 2020. Featuring lectures, a film, and a series of workshops, we hope that you will join us for these special events.

Photographing the National Geographic Way

6 PM, Muscarelle Museum of Art

Erika Fabian, Independent Photographer

FEB
10

A noted photographer and writer, Erika Fabian has published 23 books and nearly 200 photo-illustrated articles. Her career includes many years of on-assignment travel and work for *National Geographic* magazine. In this session, Ms. Fabian will explain the concept that professional photos are not taken but created. She will talk about “picture thinking,” the artistic and technical aspects of National Geographic-type of photography, and how this concept can be adapted in virtually any travel photo situation.

Members, W&M Students, Faculty and Staff: Free |
Non-Members: \$10

ART FILM FRIDAY *Visual Acoustics: The Modernism of Julius Shulman*

5:30 PM, Andrews Hall, Room 101, William & Mary

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Narrated by Dustin Hoffman, *Visual Acoustics: The Modernism of Julius Shulman* celebrates the life and career of one of the world’s greatest architectural photographers. Shulman’s images brought modern architecture to the American mainstream. The photographer, who passed away in 2009, captured the work of nearly every modern and progressive architect since the 1930s including Frank Lloyd Wright, Richard Neutra, John Lautner and Frank Gehry. His images epitomized the singular beauty of Southern California’s modernist movement and brought its iconic structures to the attention of the general public.

This event will be free and open to the public.
Run time: 84 minutes; a brief introduction by the Student Organizers will precede the screening.

Large Format Camera Demonstration

9 AM – 12 PM, Andrews Hall, William & Mary

Eliot Dudik, Lecturer in Photography in the Department of Art & Art History
William & Mary

MAR
28

Participants in this demonstration will be introduced to the large format camera, and its abilities in producing a portrait. After capturing an image, film will be processed, and the group will gather in the darkroom to see a finished print emerge from the operation.

Members, W&M Students, Faculty and Staff: \$125 |
Non-Members: \$150 | Please note that space is limited to 15 participants, and advance registration is required.

Second Generation Photographer: An Overdue Conversation With My Father

6 PM, Muscarelle Museum of Art

Ron Tarver, Visiting Assistant Professor of Art, Swarthmore College

APR
1

Ron Tarver is a Pulitzer Prize winning photographer with a broad background covering photojournalism and art photography. In this session, Tarver explains how he has reimagined the African American experience in the United States under Jim Crow through the lens of his father Richard, a photographer who captured the community of Fort Gibson, Oklahoma during the 1940s and 1950s. Tarver will share his own experience as a photographer and how he has approached his current project that borrows from his father’s productive legacy.

Members, W&M Students, Faculty and Staff: Free |
Non-Members: \$10

Large Format Photography Workshop

9 AM – 3 PM Daily, Andrews Hall, William & Mary

Eliot Dudik, Lecturer in Photography in the Department of Art & Art History
William & Mary

MAY
4-8

Participants in this intensive, weeklong workshop will be introduced to large format photography, and will proceed to develop skills in framing, shooting, and creating silver prints in the darkroom. Large format cameras will be provided to participants as part of the workshop.

Members, W&M Students, Faculty and Staff: \$750 |
Non-Members: \$850 | Please note that space is limited to 10 participants, and advance registration is required.

UPCOMING EVENTS

SELECTED TOPICS IN ARCHITECTURE

Every spring, we explore the world of architecture through a series of lectures focused on this important art form. Please join us for our tenth season of *Selected Topics in Architecture*.

America's Great Dams: Hoover and the Constructions of the 1930s and 1940s

6 PM, Muscarelle Museum of Art

**Richard Guy Wilson, Commonwealth Professor
Architectural History
University of Virginia**

MAR
3

The large dams built across the United States in the period from 1931 to 1944 were monumental undertakings, and in some ways rival the great pyramids of Egypt in size, construction and impact. These dams, constructed by the Tennessee Valley Authority, the Bureau of Reclamation, and the Army Corps of Engineers, changed American life. This presentation will focus on the design and building of Hoover (originally Boulder) Dam, located on the Colorado River between Arizona and Nevada, and also examine its impact upon the other great dams.

New Forms: The Chicago Tribune Tower Architectural Competition of 1922

6 PM, Muscarelle Museum of Art

**David Brashear, Interim Director
Muscarelle Museum of Art**

APR
7

When they launched the design competition for their new headquarters in 1922, the publishers of the Chicago Tribune were seeking to build “the world’s most beautiful office building.” Prizes totaling \$100,000 were offered to entrants, and 263 designers from 23 countries submitted entries. The competition was a watershed moment in the evolution of skyscraper architecture, and the diversity of the entries underscored the broad palette available to architects as they struggled with appropriate forms for tall buildings. In this lecture, Brashear will examine the importance of the competition and some of the noteworthy submissions.

Native Places: Drawing as a Way to See

6 PM, Muscarelle Museum of Art

**Frank Harmon, FAIA, Professor of Practice in
Architecture, North Carolina State
University College of Design**

MAY
20

As an architecture student in London in the 1960s, Frank Harmon used sketching to discover, study, and understand the nuances of structures and nature. “If I take a photograph of something, it remains in my mind forever.” In this session, Harmon will describe his own personal journey, discuss the importance of studied examination and attention as a way to better appreciate the world around us, and preview his book, *Native Places: Drawing as a Way to See*. Books will be available for sale and will be signed by the author.

ALL SELECTED TOPICS IN ARCHITECTURE PROGRAMMING IS FREE AND OPEN TO THE PUBLIC.

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

Times and locations are subject to change.

WORKSHOPS

Join our knowledgeable instructors in this series of hands-on workshops. All skill levels are welcome; just bring your imagination!

Watercolor Monoprint Workshop

10 AM – 1 PM, Muscarelle @ Merchants Square

Steve Prince, Director of Engagement

FEB
8

During this workshop participants will create expressive watercolor templates on Yupo paper, cut and arrange the dried color materials on an acrylic substrate, and utilize water saturated archival paper to reconstitute the watercolors to create unique, multi-colored watercolor monoprints that are abstract or representational.

Muscarelle Members, W&M Staff, Faculty, and Students: \$10 | Non-Members: \$25 | Please note that space is limited to 20 participants.

Drypoint Etching Workshop

5 – 8 PM, Muscarelle @ Merchants Square

Steve Prince, Director of Engagement

FEB
21

Participants will create Rembrandt inspired prints utilizing Plexiglas and a steel stylus to create an easy, safe and non-acid form of intaglio printing. Images are transferred, scratched, and burnished into the plate before being inked, wiped and printed through a press. Take home a small edition of your own beautiful prints!

Muscarelle Members, W&M Staff, Faculty, and Students: \$35 | Non-Members: \$50 | Please note that space is limited to 15 participants.

Portrait Drawing with Charcoal Workshop

10 AM – 1 PM Daily, Muscarelle @ Merchants Square

Steve Prince, Director of Engagement

APR
18-19

Over the course of this two-day workshop participants will learn charcoal drawing techniques to make their own portrait drawings. Sessions will include instruction on drawing proportions, drawing values, rendering textures and hair, and blending to create stunning visual effects.

Muscarelle Members, W&M Staff, Faculty, and Students: \$50 | Non-Members: \$75 | Please note that space is limited to 15 participants.

Drawing in the Gallery

5 – 8 PM, Muscarelle Museum of Art

Steve Prince, Director of Engagement

APR
21

Join us at the Museum for sketching and conversation in the galleries during *The Curatorial Project* exhibition. Draw inspiration from the student curators' selections and receive guidance from the instructor Steve Prince. This workshop integrates art history and studio art practices.

Muscarelle Members, W&M Staff, Faculty, and Students: \$10 | Non-Members: \$25 | Please note that space is limited to 20 participants.

Sketching Workshop

10 AM – 1 PM, Muscarelle @ Merchants Square

Frank Harmon, FAIA, Professor of Practice in Architecture, North Carolina State University College of Design

MAY
21

In this hands-on workshop, noted modernist and popular North Carolina State College of Design professor Frank Harmon will take participants on a sketching expedition. Participants will be guided on how to create a *plein air* drawing that captures details. Professor Harmon will show participants how to look more closely at the particulars of a place and the nuances of objects within that place, and then to express their observations more clearly through sketching.

Muscarelle Members, W&M Staff, Faculty, and Students: \$25 | Non-Members: \$40

WINE & RUN FOR THE ROSES



Laugh! Libate!
Lift your paddle for a great cause!

Join us for a landmark year of *Wine & Run for the Roses* wine auction on Derby Day, Saturday, May 2, 2020 from 2:30 to 7 PM at The Williamsburg Lodge! The 10th year anniversary 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 Museum of Art to continue to play an integral role in the cognitive life of the university and the cultural landscape of the community.

Visit mmawineauction.com for more information and to purchase tickets!
Tickets: \$200 | Auction Tickets will be \$250 after April 1.



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SAVE THE DATE! SATURDAY | MAY 2, 2020

EXPANDING THE NATIVE AMERICAN COLLECTION

By Danielle Moretti-Langholtz, Curator of Native American Art, Muscarelle Museum of Art



CHARLES PRATT | American (Cheyenne, Arapaho), 1937 - 2017 |
Blue Corn, circa 1984 | Metal turquoise, coral | Gift of William
and Marie Palmer | 2019.013



CARA ROMERO | American (Chemehuevi), born 1977 | *TV Indians*, 2017 | Digital photograph | © Cara Romero | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

During the fall of 2019 the Muscarelle Museum of Art acquired several marvelous works of Native American art, which have expanded our collection in important ways; and all were on display in our *1619 / 2019* exhibition. *Blue Corn* (1984) a bronze sculpture with turquoise and coral inlay, by the preeminent Cheyenne artist Charles (Charlie) Pratt (1937 – 2017), was donated by William and Marie Palmer of Lacey, Washington. The Pratt family is well-known for their artistic prowess and *Blue Corn* is an exquisite example of the marriage of metal and stone to create a visual representation of a Native plant, which now feeds the world's population. Charlie Pratt's mastery of the media in this artwork elevates an ear of corn into a treasured cultigen.

Three new works in photography by contemporary Native Americans, were purchased by the Museum this past fall. The deeply engaging and carefully layered image, *TV Indians* (2017), by Cara Romero (Chemehuevi, born 1977), demonstrates both the technical skill of Romero and her ability to convey an indigenous perspective on issues of Native representation and identity, through the medium of photography. *TV Indians* directly challenges the Hollywood-curated presentations of American Indians. Romero juxtaposes her own family members against a scattering of televisions on a desert landscape. The televisions display iconic images of Indians from well-known films and television series such as *Tonto and the Lone Ranger*, and *Dances with Wolves*, to confront stereotypes about “Indianness.” An acclaimed award-winning photographer, Romero’s works are widely sought by museums and the Muscarelle is fortunate to have acquired this spectacular composition.

Two photographs by John “Bear” Allison (Eastern Band Cherokee, born 1981), *Frost Bitten* (2018) and *Magic Lake* (2018), were acquired specifically to enhance the Native voice in the *1619 / 2019* exhibition. Allison’s work typically focuses on Cherokee themes and is both visually stunning and laden with cultural content. *Frost Bitten* is part of Allison’s notable *Booger* series. The *Booger* or masked figure in Cherokee cosmology represents evil spirits who may wish to bring harm to the community.



JOHN “BEAR” ALLISON | American (Eastern Band Cherokee), born 1981 | *Frost Bitten*, 2018 | *Magic Lake*, 2018 | Digital photograph | © John “Bear” Allison | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

NEW ACQUISITION: Carleton E. Watkins

By Melissa Parris, Director of Collections & Exhibitions, Muscarelle Museum of Art

Considered one of the greatest photographers of the nineteenth century, Carleton E. Watkins is renowned for his mammoth-plate landscape images of the American West. Vernal Fall, a waterfall on the Merced River, flows all seasons and is known for its atmospheric mists and morning rainbows. In this photograph, Watkins went beyond mere survey documentation and created a well-framed composition with a nod to American landscape painting made famous by his contemporaries in the Hudson River Valley. While Europe had their great cathedrals and ancient statuary, Watkins' era saw nature as emblematic of America's monumental grandeur. Many artists of the time portrayed the American wilderness as emanations of the divine, which aligned with a belief in Manifest Destiny.

Watkins created some of his most breathtaking photographs of the Yosemite Valley, which helped to inspire the Yosemite Grant Act in 1864. Traveling with a heavy custom-built box camera and large glass plate negatives into the untamed wilderness, his journey to Yosemite from San Francisco would have been a twenty-hour event. Watkins would set up a tent once on location that served as his portable dark room. His photographic process involved coating glass plates with chemicals and silver nitrate making them light sensitive. He would then carry a treated plate in a light-safe box to the staged box camera where he would create the exposure. The estimated exposure time is thought to have been around one hour per wet plate. After

exposure, Watkins would return to the tent to "fix" the image on the plate before beginning the return journey to his studio to make the prints. Considering the difficult conditions he faced, it is remarkable that these glass plates survived the journey. We are truly fortunate to have acquired a work by this important photographer.

Interested in learning more about large format photography? Check out our series of photography workshops this spring!



CARLETON E. WATKINS | American, 1829 - 1916 | *Vernal Falls 350 feet*, Yosemite Valley, 1878 - 1881 | Mammoth-plate albumen print | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

NEW ACQUISITION: Markus Brunetti

By Adriano Marinazzo, Curator of Digital Initiatives, Muscarelle Museum of Art

Markus Brunetti is a singular figure of the contemporary art scene with his unique approach to digital photography. In 2005 Brunetti and his partner, Betty Schöner, started their “Grand Tour” across Europe in their unusual photographic-lab truck. The result of this fascinating journey is *FAÇADES*, a series of monumental photos depicting major European cathedrals. Brunetti developed an innovative technique to render the façades with unmatched crispness and clarity of detail. These monuments are photographed in painstaking detail, which yields thousands of isolated images of the structure. Brunetti then digitally assembles the detailed images recreating a giant puzzle or mosaic. The outcome is a picture where every single architectural, sculptural, and decorative element is rendered in exquisite detail. We can understand and appreciate this complex process observing the majestic photo of the façade of Tours Cathedral, which must be seen in person to understand the full impact and size of the finished photograph.



The construction of the Tours Cathedral started around 1170 (this building replaced the preexisting damaged church) and ended in 1547. Due to the attention to detail and the sheer size of the work, we can see clearly the different artistic and architectural styles that characterize the church – moving from the bottom to the top of the towers, we discover the intricate evolution of the building in its Romanesque, Gothic, and Renaissance forms. Brunetti’s stitched photographs are visual lectures in architectural history, where the traditional subject represented, and the cutting-edge reproduction technique come together and generate remarkable art. Brunetti represents architecture through large-scale images, *Tours* is ten feet tall, and the spectator is invited to immerse themselves into this dimension of grandiosity and historical significance, where art is a total experience.

This work will be on view in our spring exhibition *In Focus: New Acquisitions in Photography* February 8 through April 7, 2020.

MARKUS BRUNETTI | German, born 1965 | *Tours, Cathédrale Saint-Gatien* from the *FAÇADES* series, 2013 – 2015 | Archival pigment print | 118 3/16 x 59 1/16 ins. (300 x 150 cm) | © Markus Brunetti, Courtesy Yossi Milo Gallery, New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment

IN MEMORIAM: Maynard J. Weber

By Melissa Parris, Director of Collections & Exhibitions, Muscarelle Museum of Art



We were sad to learn of the passing of Maynard J. “Mo” Weber in 2019. In addition to being a friend and donor to the Museum, Weber was the celebrated Head Baseball Coach at William & Mary from 1964 – 1965 and again from 1978 – 1981.

Weber received his Master’s Degree in Education in 1968 from William & Mary. In addition to his many years of coaching, he taught at Winona State University in Minnesota, Minot State University in South Dakota, in Pennington, New Jersey, and at the Hampton Institute in New York. Weber also served as a financial advisor working for Legg Mason in Williamsburg and Newport News. His wife, Dorothy Fitzcharles Weber, whom he was married to for fifty years, preceded him in death.

“Mo” generously bequeathed a 1938 oil on canvas work entitled *Winter Landscape* by his father, the American modernist artist Max Weber (Born 1881 in the Polish city of Bialystok, then part of the Russian Empire – died in Great Neck, New York in 1961). Max Weber’s contribution to 20th-century art history has been significant. He

brought Cubism and the works of Henri Rousseau to American audiences and was part of Alfred Stieglitz’s 291 Gallery as an exhibiting artist and advisor. This painting is an especially meaningful acquisition as it represents a winter scene of the artist’s childhood home.



MAX WEBER | American, 1881 - 1961 | *Winter Landscape*, 1938 | Oil on canvas | © The Estate of Max Weber | Bequest of Maynard J. Weber

IN MEMORIAM: John Labanish

By Nick Vrettos, Docent, Muscarelle Museum of Art

John Labanish came to us quietly, lived with us quietly, and just as silently, left us, but in that brief interval, he did nothing but polish the image and reputation of the Muscarelle Museum of Art. He leaves an indelible footprint on the Docent program as a storehouse of information and as a teacher, a voluminous note taker eager to share his knowledge. John was easily recognizable from a distance, stooped over from an auto accident, rarely was he seen without his characteristic props: a notebook and a portable seat, and when he wasn't docenting, beside him always was his beloved wife Betta.

John's first language was ART. His second language, ENGLISH, and he used the second to amplify the first. He was a painter of watercolors, oils and acrylics, and played the long flute in accompaniment to Betta's accordion. In analyzing art for us, John employed "visual thinking skills" that may be taught to others but come easily only to those that speak the language.

John's life was never a secret, just very private. Thus, it was no surprise to discover that John also taught for the Road Scholar Program, an educational travel program focusing on older adults. The preservation and legacy of historical sites in James City County was dear to John's heart and he followed his heart's passion by serving as a Commissioner to the James City County Historic Commission.

I think angels walk this earth. We don't recognize them because we don't look for them, and they themselves may not realize it, but John Labanish was a candidate. When the Docents partnered with the Williamsburg Landing in an Art



and Memory Loss program, John stepped up immediately and offered his services. What we came to discover is that John had been doing this with Betta for 20 years. They would play their instruments and often John would sit and talk with the residents in meaningful conversation. The Lord knows John and recognizes him as an angel. More importantly, John was a man of faith who knew the Lord.

When John left us, it was as though the air escaped the room leaving us gasping. As we recover our breath, we shall remember John and his legacy to us and the Museum, and be better Docents and human beings for having known him. My regret in retrospect is that I wish I knew him better. May his memory be eternal.

GERMAN EXPRESSIONISM

By Robert Leventhal, German Studies Program Director, Associate Professor of German Studies, William & Mary

Everyone knows the German Expressionists seminal works in painting: Franz Marc, August Macke, Ernst Ludwig Kirchner, Emil Nolde, Wassily Kandinsky, Ludwig Meidner, Gabriele Münter, Alexei Jawlensky, Marianne von Werefkin, Max Pechstein, Erich Heckel, Karl Schmidt-Rottluff, and Oskar Kokoschka. The writers of German Expressionism achieved notability for the ferocity and formal innovation in their drama, poetry, and prose: Walter Hasenclever, Georg Kaiser, Ernst Toller, the young Bertolt Brecht, Reinhard Sorge, Georg Trakl, August Stramm, Else Lasker-Schüler, Gottfried Benn, Ernst Stadler, Georg Heym, Yvan Goll, Albert Ehrenstein, Franz Kafka, and Jacob van Hoddiss. In film, the cinema of Robert Wiene, Fritz Lang, F.W. Murnau, Paul Wegener, and Walter Ruttmann explored the political and perceptual unconscious, technological modernity, and sexuality. In music, Arnold Schoenberg, Anton Webern, Alban Berg, Paul Hindemith upended the classical tradition and broke new ground with atonal chromaticism.

This constellation of innovative artistic theory and practice represented a monumental wave of cultural revolution, a sharply articulated and sustained critique of some of the most cherished and entrenched assumptions of the classical tradition, Wilhelminian Germany, and



bourgeois society in the period 1905–1922. Less well known is the profound contribution German Expressionism made in drawing and the graphic arts – the woodcut and lithograph in particular – to the European sensibility and cultural milieu of the early 20th century.

The interdisciplinary course *German Expressionism: Literature, Art, Music and Film* (GRMN 387 ARTH 225 FMST 330) brings students face-to-face with German Expressionist drawings, woodcuts and lithographs. For the final session of the module on German Expressionist art, we visited the Muscarelle to view art drawn from its works on paper holdings. The Muscarelle has a growing collection of German Expressionist prints, and, thanks to the work of Professor of Art History *emeritus* Miles Chappell, the Museum now owns over one hundred fifty prints by the German Expressionist Hans Friedrich Grohs (1892–1981).

Born in the small village of Pahlen in Schleswig-Holstein, Grohs studied art at the University of Königsberg and the Großherzoglich Sächsische Hochschule für Bildende Kunst in Weimar under new director Walter Gropius (1883–1969). He then studied printmaking with Lyonel Feininger (1871–1956) and met Ernst Ludwig Kirchner, Emil Nolde, and the members of *Die Brücke* who had relocated from Dresden to Berlin. In 1927, he was commissioned to make stained-glass panels depicting the Genesis story of creation for a small Lutheran church in Schleswig-Holstein, but his work was met with dismay because Grohs had taken his imagery from the Jewish Bible. In 1934, Grohs became a professor at the Nordische Kunsthochschule in Bremen, and for several years flourished both as an artist and teacher. Grohs remained in his position until he and his work became the target of the Nazi Ministry of Culture. In 1937, Grohs was terminated and his artworks were declared “degenerate” (*entartet*) by Joseph Goebbels and the Nazi censors. His home was ransacked, and many of his works were destroyed.



Professor Leventhal discusses the work of Karl Schmidt-Rottluff with his students. Schmidt-Rottluff was a founding member of *Die Brücke* (The Bridge); a group of German Expressionists who sought new and authentic emotional responses to the world rendered through a distinctive modern style.

Under the guidance of Muscarelle Director of Collections & Exhibitions Melissa Parris and Director of Engagement Steve Prince, we were able to view a number of prints from the Muscarelle's German Expressionist collection including works by Käthe Kollwitz, Ernst Barlach, Emil Nolde, Hans Grohs, Max Beckmann, Karl Schmidt-Rotluff, Otto Dix, Franz Marc, and August Macke. As I commented on the motivating ideas, the myriad relations to the German tradition and references to Expressionist's historical forebears (Dürer in particular), as well as the problematics of representation evident in these works, Steve Prince addressed the technical issues of the works and the depth of the artists' technical understanding of the media. Such powerful works as Käthe Kollwitz, *Die Pflüger / The Plowers* (etching on yellow paper, restrike, 1921), *Tod und Frau / Death and Woman* (intaglio printed in brown on medium-weight, cream, wove paper, 1910), and the haunting depiction of the workers' corpses from the Weaver's Revolt of 1844, *The End* (etching and aquatint, 1897), commanded our interest and sparked the most discussion. Equally compelling were Karl Schmidt-Rotluff's woodcut print *Melancholie* (1914), Grohs' *Der Kindermord / Death of the Innocents* (woodblock print heightened with black and white ink, 1915), and Nolde's *Solomon und seine Frauen / Solomon and his Wives* (line etching and tonal etching on cream laid paper, 1911).

As attested to by the recent surge in interest in German Expressionism and high-profile exhibitions at the National Gallery of Art in Washington, the Leopold Museum in Vienna, the Hunterian Art Gallery in Glasgow, and the current exhibition at the Neue Galerie in New York of Ernst Ludwig Kirchner, this vital cultural upheaval in art, literature, music and film is more relevant than ever for its subversive edge, its raw power, and its originary beauty. Former Muscarelle Director Aaron De Groft brought Grohs to the spotlight in 2007 with *Visions of the Soul: Works by Hans Friedrich Grohs*; this exhibition of German Expressionist printmaking and graphic art drawn from the Muscarelle's outstanding collection makes an important contribution to the current conversation.



KARL SCHMIDT-ROTLUFF | German, 1884 - 1976 | *Melancholie*, 1914 | Woodcut |
Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2015.024

THE LINKS PROJECT GLOBAL INITIATIVE

By Steve Prince, Director of Engagement, Muscarelle Museum of Art



Photos by Stephen Salpukas.

On November 7, 2019, at 12 PM, members of the West African drum group called The DAY Program from Hampton, Virginia created a drum circle on Duke of Gloucester Street. William & Mary students and community members of all ages heard the sounds piercing the bright November sky that drew them to Merchants Square. The drum group, accompanied by African dancers with the crowd following, marched down the walking path between the Brafferton and the Wren buildings and stopped on the south side of the Wren where a larger crowd awaited their arrival. Professor Hermine Pinson stepped up on a platform and read a libation poem. "...Arise now, it is time to begin the dance of days to come," Pinson ended her libation and poured water onto the ground honoring the ancestors. Members of the crowd shouted *Ashe*, (ah-sheh) which translates, "the power to make things happen." Following Professor Pinson, Director of Engagement and Distinguished Artist in Residence Steve Prince welcomed the audience and expressed the meaning and the purpose of *The Links Project*.

The Links Project was designed and conceived by Prince to commemorate the first "20 and odd" documented Africans in Point Comfort, now known as Hampton, who arrived 400 years ago in 1619. The term "Links" may denote a chain for incarceration or slavery, but it metaphorically represents the intrinsic connections we share as humans. *The Links Project* is a global community art initiative. The ancient relief printmaking process was used to create hands-on workshops for participants to grapple with the stultifying nature and global impact of slavery. Four 4' x 8' panels equaling 4' x 32' of wood were cut into hundreds of jigsaw puzzle pieces. Down the center of each panel a repeated pattern of a chain-link functions as a reminder of our stained past, but a signifier of the connectivity needed to forge a new history. The workshops primarily took place at the Muscarelle @ Merchants Square space, but also occurred in Cape Town, South Africa, Durham, North Carolina, and Hampton, Virginia. Over 30 workshops were conducted with over 400 participants, hailing from 20 different countries.



Prince, the Muscarelle Docents, and his team of interns; Grace Poreda, Kristen Rheins, and Juliana Salcedo conducted workshops with the NAACP, St. Martin's Church, The Delta Sigma Theta Sorority Incorporated, Thomas Nelson Community College, Charles H. Taylor Art Center, The Chrysler Museum, and several students and professors from various classes at William & Mary. During the 2-3 hour workshops, participants were randomly given a puzzle piece to create a woodcut utilizing rotary tools. The participants were asked to create an original artwork with text, representationally, or abstractly. They were charged to reflect on the history during the 400 years, or make an artwork about the imagined future. Upon completion, each person was asked to write their name and place of origin on the back of their work. All of the blocks were assembled and prepared for the community event on November 7.



Professor Brian Kreydatus, several students from the art department, and community volunteers worked feverishly applying multiple colors to the assembled woodblocks. The DAY Program charged the atmosphere with music and dancing encouraging the crowd to move as one. The woodblocks were placed on the ground and subsequently adorned with large pieces of paper by members randomly selected from the crowd. A blanket was applied to the surface, followed by a board, and then an industrial steamroller was driven across the materials to create the monumental print. Each of the four blocks went through this process of preparation and printing. The colors red, black, green, and yellow represent the Black Liberation colors, and the blue represents the heavens. The finished works were transported to the Muscarelle Museum of Art and installed as part of the *1619 / 2019* exhibition.

STAFF SPOTLIGHT: Attingham Summer School

By Lauren Greene, Assistant Curator & Coordinator, Muscarelle Museum of Art

Last summer I was privileged to attend the Attingham Trust's 68th Summer School. Founded in 1952, the Attingham Summer School offers specialized courses in the study of British country houses and their collections, gardens, and landscapes. In a period of eighteen days, I explored nearly thirty country houses and gardens with forty-seven similarly interested colleagues. It was exhausting and exciting, intellectually stimulating and overwhelming in a way I do not think I have experienced before.

One of the most straightforward joys of Attingham was the opportunity to see paintings that I had studied but never before seen in person. The two pieces that stand out most are the portrait of Queen Elizabeth I with the petticoat embroidered with sea monsters at Hardwick Hall and the Portrait of Elizabeth Vernon, Countess of Southampton at Boughton House. Portraits such as these are what originally drew me to history, dress history, and historic homes. The value of these portraits goes far beyond their artistic merit: they are snapshots of a period and are a window into an individual's personal, family, and social history.



View of Arundel Castle from the courtyard. Arundel, West Sussex, Duke of Norfolk.

Portraits tell stories and, in the context of the country house, they reveal the aspirations of the families that lived there, the guests who visited, and the hoped-for visitors who never came.

There is something deeply personal about house museums. In a house museum, whether a stately English country house or a more humble home in the American Midwest, you can walk in and find a familiar space, a space whose function you understand.

It may be an entryway, a living room, or something as seemingly inconsequential as a closet; but, regardless of the room or its function, it is a jumping-off point to understanding the people who originally lived and worked there. This summer was an exercise in this type of discovery and understanding. Physically moving through the houses and seeing how they were used in a historical context and by visitors and resident families today was a powerful and humbling experience.



Foot of State Bed in the Blue Room at Hardwick Hall. Hardwick Hall, Derbyshire, National Trust.



State Dressing Room at Kedleston Hall. Kedleston Hall, Derbyshire, National Trust.

Another powerful aspect of this summer was to see the houses that are still private residences, or the private apartments in the houses open to the public. These private spaces are the legacies of the original structures,

but also reveal how the houses and residents change with the times. There is no doubt that these individuals are caretakers of the houses, collections, and gardens. They are also, however, residents and continue to use the buildings as they were originally intended – spaces in which to live, entertain, learn, impress. Both they and their houses are adaptable and adapting: they welcome visitors through their doors and display finery to impress and educate as they have done for centuries, but they also tell the stories of the people who lived and worked there. These buildings are not stagnant and the stories to tell are boundless. Historic houses are exciting places to research and even more exciting places to be.

I am immensely grateful to have been able to attend the 68th Attingham Summer School. It gave me a burst of energy in my field, helped reinvigorate my interest in historic homes, and connected me with an amazing group of international colleagues and friends. I know I have yet to see what the full effect my Attingham experience will be, but I have no doubt it will reveal itself in time.



Rebecca Wallis with the 2019 Attingham Summer School in the Grand Staircase at Petworth House. Petworth House, West Sussex, National Trust.



View from the Gardens at Wrest Park. Wrest Park, Bedfordshire, English Heritage.



Drawing Room at Kedleston Hall. Kedleston Hall, Derbyshire, National Trust.

INTERN SPOTLIGHT



Alexandria Mead

I am a first year PhD student studying Anthropology at William & Mary. Over the course of this past semester, I assisted my advisor, Dr. Danielle Moretti-Langholtz, Director of the American Indian Resource Center and Curator of Native American Art at the Muscarelle Museum of Art, with the *1619 / 2019* exhibition, highlighting works by Native artists, featured alongside the commemorative works of the 400th anniversary of the first documented slaves in colonial Virginia.



Charlie Parsons

I am an intern in the Collections department of the Muscarelle. I study art history and data science at William & Mary and I particularly love modern and contemporary art. Recently, I've been doing all kinds of tasks for the Museum, including helping hang pictures, organizing exhibition information, and interviewing artists for VIRTUAL MUSCARELLE. Before working for the Muscarelle I interned for The Phillips Collection and gave group tours for the Hirshhorn Museum. In the future, I see myself continuing to work in museum collections, maybe as a registrar.



Kelly Wendt

As a strategic planning intern at the Muscarelle, I've had the opportunity to research other college art museums and develop a database with my findings. I came to William & Mary to earn my MBA, so this internship was the perfect way for me to apply my newly refined technical and analytical skills to create the database and use it to visualize the information. Working at the Muscarelle has also exposed me to the nonprofit sector; this will be an invaluable experience going forward in my career.

MEET THE NEW MUSCARELLE.ORG

By Laura Fogarty, Associate Registrar, Muscarelle Museum of Art

The Muscarelle Museum of Art is proud to announce the launch of our newly redesigned Museum website (Muscarelle.org). Key features include a more powerful search interface for our collections, archives of our past exhibitions, a newly streamlined homepage, simplified navigation, an interactive events calendar, and an elegant design aesthetic.

The Museum's collection database, Re:discovery, recently released a new and improved web module. Our transition to this module marks the second phase in the Museum's goal to increase accessibility to our collection of nearly 6,000 works of art. While digitization efforts are ongoing, the Museum is committed to providing our visitors with another way to experience the collection alongside our exhibitions at the Museum and our VIRTUAL MUSCARELLE web platform. The database will provide on-demand, rich content about works of art on view and in storage, allowing a broader reach for exploration of the collection. When available, supplemental information will accompany object records. The Museum remains dedicated to enhancing our online collections and more objects will be added as they become available.

The website and online collections database have been a major project for the Museum's collections and digital curation staff, William & Mary IT department, Re:discovery Software Inc., and Artifact.works web development.

COLLECTIONS

General Information

The origins of the collection can be traced to 1732, when the third Earl of Burlington gave William & Mary a portrait of the physicist Robert Boyle. Since that time, the collection has grown to over five thousand works of art encompassing a diverse group of objects from antiquity to the present, Eastern and Western art, and examples of almost every material and medium.



Of particular note are Colonial American and English seventeenth and eighteenth century portraits, a survey collection of original prints and drawings from the fifteenth through the twenty-first centuries representing both American and European artists, as well as a selection of Japanese prints, a collection of German Expressionist works by Hans Goltz, and the Jean Dilland Chrysler collection of American modern works interpreted in oils, drawings, watercolors, and sculpture.

The permanent collection, which continues to grow through gifts and purchases, stands as a major artistic resource for The William & Mary and the region.

We are excitedly in the process of digitizing our collection and will be updating this area with highlights from the collection as we develop our searchable database.



The Herman Graphic Arts Study Room

The drawing and print collection is central to the function of the Museum as a laboratory for the study of art. The collection, consisting of over 4,000 drawings and prints, was acquired through purchases and generous donations from Frederick and Lucy Herman, Ralph Wark, Patrick Hayes, Fabian Grafts Callison, Hugh and Doris Lamberson and others. Included in these collections is one of the most comprehensive resources on American printmaking, Julian Jabo Lankes.



Center for the Study of German Expressionism

Explore the Collection



© The Trustees

More Information

Where can I get more information on a specific work of art?
You can get information about works in the collection or an view by making a request through email at fozart@wm.edu.

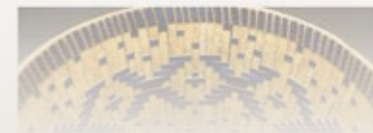
How can I view an object in the collection that is not currently on display?
We try to accommodate any request to view an object in our collection, but this is dependent on the condition of the object and the nature of the request. Works are not permitted to leave the Museum. You can make a request through email at Museum@wm.edu, or by phone at 757.221.2700. For more information please contact Laura Fogarty at lfogarty@wm.edu or 757.221.2700.

Can I get images of works in the collection?
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What exhibitions or works in the collection are slated to show in the future?
Please visit our [upcoming exhibitions page](#) to learn more about what will be in view in the future.

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External light post banner for the Museum featuring a detail of Jacob Lawrence's work *Shopping Bags* (1994) from the permanent collection.



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