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MUSCA- RELLE MUSEUM OF ART

at The College of William & Mary



THE MUSCARELLE MUSEUM OF ART FOUNDATION

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FRONT COVER:

ANDO HIROSHIGE (Japanese, 1797—1858),
Kanbara (detail), 1833—1834, woodblock print |
The Ronin Collection of the Ronin Gallery, New
York

BACK COVER:

EADWEARD MUYBRIDGE, (American, 1830–1904)
Animal Locomotion, Man with a Donkey (detail),
1887, Collotype | Collection of the Kalamazoo
Institute of Arts; Gift of Wm. John Upjohn

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HOURS

Monday Closed

Tuesday - Friday 10 AM - 5 PM

Saturday & Sunday Noon - 4 PM

Closed on most national holidays

ADMISSION

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

Regular Admission: \$10.00

Admission may change during special
exhibitions.

For more information,
please visit our website,
Muscarelle.org
or call 757.221.2700.

LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

As I write to you, the entire Museum community should be profoundly proud about what has been accomplished in the past year. As you will see in our annual progress report, the Museum set records across numerous categories, including attendance, revenue, and donations during FY15. Our traveling exhibitions proudly carried the College banner across the country and indeed the world.

During the past year, attendance has continued to grow at our First Tuesday and Third Thursday lecture series. These programs have become known for providing intellectually stimulating and engaging presentations that span a wide array of disciplines. With the success of these lectures, the Muscarelle will proudly introduce a new lecture series, Midway Wednesdays, which will be presented on the second Wednesday of each month from March through May.

Twilight of a Golden Age: Florentine Paintings After the Renaissance was on view from April 18, 2015 until January 17, 2016. The exhibition featured the largest private collection of Florentine Baroque paintings in the United States, and was made possible through the generosity of Sir Mark Fehrs Haukohl.

The fall of 2015 also saw renewed collaboration with the Studio Art faculty from the College. *Faculty Show 13* opened on September 12, 2015, and featured works from faculty members spanning a range of media from painting and photography to sculpture. First Tuesday lectures in the fall featured three faculty artists, included in the exhibition, who gave gallery-talks on their most recent projects.

For the first time at any institution, five complete sets of *Hiroshige's 53 Stations of the Tokaido* will be on view at the Muscarelle beginning on February 6, 2016. Featuring approximately 250 prints from the five complete sets, this exhibition immerses the viewer in a panoramic view of the Tokaido, as well as Hiroshige's romance with the landscape of Japan. *Hiroshige's 53 Stations* is drawn from the Ronin Collection, which is the private collection of the Ronin Gallery, a leading family-owned Japanese and East Asian art gallery in New York City.

Also opening on February 4 will be *Light Works: A Century of Great Photography*, a major loan exhibition from the Kalamazoo Institute of Arts. *Light Works* will explore iconic images tracing the evolution of photography from scientific tool to fine art. The exhibition will be supplemented by important images and highlights from the permanent collection of the Muscarelle, which has never been done before. Also visit the *camera obscura*, a walk-in camera on the back lawn of the Muscarelle, and see how artists have been recording images for centuries as seen through a small hole set with a lens and projected on the back wall. This needs to be experienced on a bright day to work correctly.

Norman Rockwell & the Boy Scouts will feature pieces works by the iconic American artist renowned for his work with *The Saturday Evening Post*. The exhibition is a collaboration with the National Scouting Museum in Irving, Texas. *Norman Rockwell & the Boy Scouts* celebrates the links between the College and the Boy Scouts of America and is organized in honor of Dr. Robert M. Gates, Former Secretary of Defense and alumnus of the College who now serves as Chancellor of the College of William & Mary and National President of the Boy Scouts.

Our Sixth Annual *Wine & Run for the Roses* event will take place on Saturday, May 7 on Derby Day. The Wine Auction continues to be an important source of funding that makes our programs and exhibitions possible. After a fantastic reception in its first year, the Second Annual *Bluegrass, Beer, and Barbecue* event will occur on Sunday, May 8.

We appreciate your continued support of the Museum and hope that you will join us for our many exceptional program and exhibition offerings this spring and summer.

Aaron H. De Groft, Ph.D., W&M class of 1988
Director & President
Muscarelle Museum of Art
Muscarelle Museum of Art Foundation

MUSCARELLE
MUSEUM
OF ART

at The College of William & Mary

SPRING/SUMMER

16

LIGHT WORKS: A
CENTURY OF GREAT
PHOTOGRAPHY

February 6, 2016 — April 10, 2016

HIROSHIGE FIFTY-
THREE STATIONS OF
THE TOKAIDO

February 6, 2016 — August 21, 2016

NORMAN ROCKWELL
AND THE BOY SCOUTS

February 6, 2016 — August 21, 2016

CURATORS AT WORK VI

April 16, 2016 — August 21, 2016



LETTER FROM THE CHAIR

Dear Friends,

It is my great pleasure to write you as we share the results from the most successful year in the history of the Museum. As you will see in the Progress Report, the Museum has reached record new levels of attendance and revenue. While this is one measure of our success, we are always assessing our performance against our mission. The mission of the Museum has three pillars. The Muscarelle strives to be: i) culturally-rich institution that is a platform for visiting exhibitions and the Museum collection; ii) a working laboratory for William & Mary; and iii) a dynamic resource for the community. At our recent Board meeting, we dedicated ourselves to reviewing what we have accomplished in these three areas and we are very proud of those accomplishments.

As is reflective of our mission, during the fall semester the engagement of the College faculty, staff, and students has continued to flourish. *Faculty Show 13* featured the most recent work by the studio art faculty at the College. Three of the artists featured in the exhibition—Elizabeth Mead, Eliot Dudik, and Ed Pease—gave riveting lectures which drew members from the community and the College. Students attended the First Tuesday and Third Thursday lectures in record numbers this fall while the number of faculty members across numerous disciplines utilizing the Museum as a laboratory for experiential learning also surged to new highs.

Our semi-annual student event during this semester was Curating Comedy, a collaboration with the Armed Services Arts Partnership. ASAP is an organization founded by two William & Mary alumni that seeks to build and sustain communities in the expressive arts for combat veterans. The event drew hundreds of William & Mary students to support performances by the ASAP veterans.

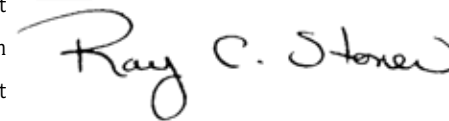
As part of our community involvement I encourage you to join us for, the Sixth Annual *Wine & Run for the Roses* weekend May 7, 2016. I am thrilled to announce the event will be co-chaired by Charles and Mari Ann Banks along with Jim and Jane Kaplan. With their leadership, the event is poised to soar to new heights, providing invaluable support for the Museum. There will be countless opportunities across the weekend-long, event including three dinners, the Auction, and a day of *Bluegrass, Beer, and Barbecue* on Sunday. For more information on any of these events, please be sure to visit the event page through muscarelle.org.

As I wrote last time David Brashear is chairing a campaign for new facilities. In our Vision Statement for the Museum, we are dedicated to the Museum being an impressive portal to a facility that will accommodate all performing and fine arts departments, encourage the participation of many other university disciplines, and bring together the campus and the larger community. In this regard, we are fortunate, the Muscarelle Museum of Art Capital Campaign has received strong support and

inclusion in the broader William & Mary “For the Bold” campaign. Our own Museum Campaign is steadily progressing towards its \$60 million goal with the leadership of the Campaign Committee. Beyond the exciting, major gifts from the Muscarelle and Wolf families, we will make announcements of additional gifts, in the near future.

Lastly, I want to say goodbye and express our gratitude to our staff member Patrick Slebonick. Patrick joined the staff three years ago after graduating from William & Mary Law School. Patrick has been selected as the new Executive Director of the Studebaker Museum in South Bend, Indiana. He represents the qualities of tremendous dedication and talent that exist in our staff. Although our staff is small in number, they never cease to amaze us with their effort, talent, and dedication. We wish Patrick all the best in this new endeavor. Thank you for your continued support of the important mission of the Muscarelle Museum of Art. I look forward to seeing you at the Museum soon.

Sincerely,



Ray C. Stoner, Esq.
Chair
Muscarelle Museum of Art Foundation
Board of Trustees

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NEW EXHIBITION

HIROSHIGE'S 53 STATIONS OF THE TOKAIDO



THIS PAGE:

All prints courtesy of The Ronin Collection of the Ronin Gallery, New York City.
ANDO HIROSHIGE
(Japanese, 1797–1858), *Kanbara*, from the *Hoeido* series 1831–1834, Woodblock print

OPPOSITE PAGE TOP LEFT:
ANDO HIROSHIGE
(Japanese, 1797–1858), *Kanbara* from the *Kyōka* series, c. 1840, Woodblock print

OPPOSITE PAGE TOP MIDDLE:
ANDO HIROSHIGE
(Japanese, 1797–1858), *Kanbara* from the *Tsutaya* series, c. 1850, Woodblock print

OPPOSITE PAGE TOP RIGHT:
ANDO HIROSHIGE
(Japanese, 1797–1858), *Kanbara* from the *Gyōsho* series, c. 1842, Woodblock print

OPPOSITE PAGE BOTTOM RIGHT:
ANDO HIROSHIGE
(Japanese, 1797–1858), *Kanbara* from the *Upright* series, c. 1855, Woodblock print



Five complete sets of Hiroshige's *The 53 Stations of the Tokaido* will be on display together for the first time when *Hiroshige's 53 Stations of the Tokaido* opens on February 6, 2016. The exhibition explores the most traveled road in old Japan with fresh eyes.

before. Through changing seasons and viewpoints, *The 53 Stations of the Tokaido* guides the viewer through each station, each, a veritable microcosm of Edo-period culture, as they journey from Edo's Nihonbashi Bridge to the Sanjo Bridge in Kyoto.

Featuring approximately 250 prints from the five complete sets, *Tokaido* immerses the viewer in a panoramic view of the Tokaido, as well as Hiroshige's romance with the landscape of Japan. The five sets on display will center on the 55 prints of Hiroshige's famed first set, the *Hoeido Tokaido* (1832–1833, oban), the four additional series reveals the spectrum of Hiroshige's visual poetry: *Sanoki Tokaido* (late 1830s, bound, chuban); *Gyosho Tokaido* (c. 1841–1842, aiban); *Tsutaya Tokaido* (c. 1850, bound, chuban); *Upright Tokaido* (1855, oban).

Known as the “poet of travel,” Hiroshige was born in Edo in 1779. The legacy of Hiroshige's work profoundly influenced the Impressionists and Post-Impressionists of Europe: Toulouse-Lautrec was fascinated with Hiroshige's daring diagonal compositions and inventive use of perspective, while van Gogh copied two prints from *100 Famous Views of Edo* in oil paint.

This exhibition is drawn from the Ronin Collection, which is the private collection of the Ronin Gallery, a leading family-owned Japanese and East Asian art gallery in New York City, and the largest private collection of 17th- to 21st-century Japanese prints in the United States.

This exhibition offers guests an unprecedented survey of the culture and landscape that surrounded the famed Tokaido of Japan. Traveled as early as the 8th century, the Tokaido traced the eastern coastline of Japan. By 1689, 53 stations connected the Eastern Capital of Edo (modern Tokyo), the seat of the shogun, to Kyoto, the Imperial capital. The Tokaido was the most traveled road in Japan: a 323-mile artery providing the backbone of trade and communication until the arrival of railways during the Meiji period. While novels, guidebooks, paintings and prints extolled the adventures of life on the road long before the *Hoeido Tokaido*, Hiroshige's 55-piece set of woodblock prints captures the spirit of adventure like never

ON VIEW AT MUSCARELLE

OPENS
FEB 6
2016

CLOSES
AUG 21
2016



NEW EXHIBITION

LIGHT WORKS

CELEBRATING A CENTURY OF GREAT PHOTOGRAPHY

ON VIEW AT MUSCARELLE

OPENS
FEB 6
2016

CLOSES
APR 10
2016

Light Works: A Century of Great Photography, a major loan exhibition, opens at the Muscarelle on February 6, 2016. Comprising more than fifty of the most memorable images of the past one hundred years, *Light Works* brings to the Muscarelle Museum of Art a breathtaking representation of the leading modern and contemporary photographers.

Light Works will allow guests to study the arc of photography from its early use as a scientific tool through its evolution as a fine art. From Muybridge's stop-action studies of animal locomotion of 1887, to Andy Warhol's snapshots of Jean-Michel Basquiat's mother of 1984, and beyond to Andreas Gursky's panoramic color landscape of *Salerno* (1990), *Light Works* reflectively surveys the origins, evolution, and unexpected variations of photography during its first full century.

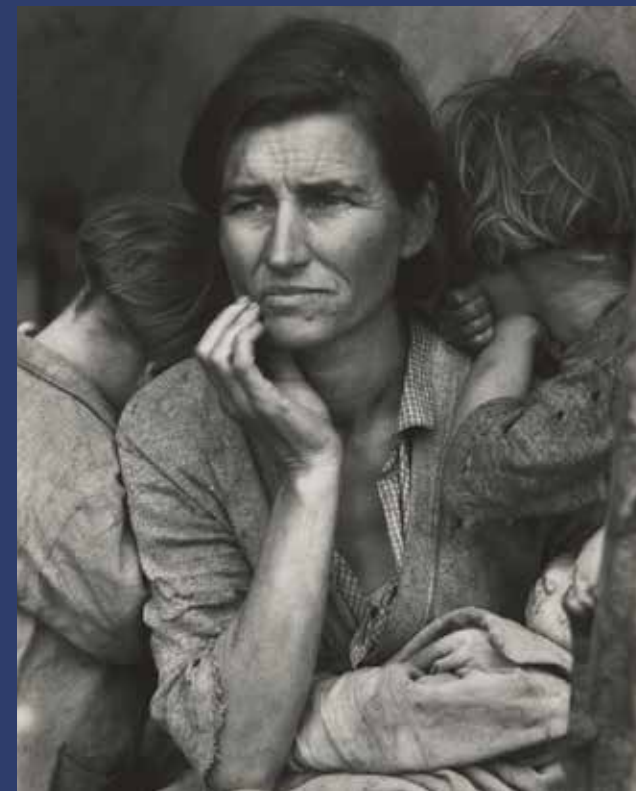
Early photography, with its cumbersome box cameras and chemical developing solutions made the discipline seem more science than art and certainly out of reach of the masses. Modern and contemporary artists blurred the boundaries between photography and painting to the benefit of both. Today, digital photography is phenomenally accessible—it is the most democratic form of expression in modern life. Unlike any

other medium, photography in a multitude of forms, spans the disciplines from mass media marketing to documentary and news reporting, to artistic and highly personal pursuits.

Principal curator for *Light Works* is the noted photographer Gary Cialdella, who has drawn primarily from the pioneering collection that Cialdella once directed at the Kalamazoo Institute of Arts. The exhibition has been supplemented by more than ten photographs from the permanent collection of the Muscarelle Museum of Art, including works by Alfred Stieglitz, Eliot Porter, Yousuf Karsh, Clyde Butcher, James O'Mara, Jeanne Moutoussamy-Ashe, Tania Brassesco and Lazlo Passi Norberto.

Visitors to the exhibition will be able to explore an oversized *camera obscura* on the back lawn of the Museum. Spearheaded by Eliot Dudik, visiting assistant professor of photography, and made possible through the efforts of a number of William & Mary departments and student volunteers, visitors can walk inside the hexagonal structure to experience the physics of light and the resulting refracted image. The *camera obscura* will remain on view for the duration of the exhibition.

Light Works: A Century of Great Photography will be on view through April 10, 2016.



THIS PAGE:
DOROTHEA LANGE (American, 1895–1965), *Migrant Mother*, Nipomo, California, 1936, Gelatin silver print Collection of the KIA; Gift of the Photo Guild

OPPOSITE PAGE:
HENRI CARTIER-BRESSON (French, 1908–2004), *Behind Gare St. Lazare, Paris* (Detail), 1932, Gelatin silver print Collection of the Kalamazoo Institute of Arts; Gift of Wm. John Upjohn



NORMAN ROCKWELL & THE BOY SCOUTS

On February 6, 2016, *Norman Rockwell and the Boy Scouts* will open in honor of William & Mary Chancellor and National President of the Boy Scouts of America, Former U.S. Secretary of Defense, Dr. Robert M. Gates '65. The exhibition also commemorates important anniversaries for both organizations: on February 8, William & Mary was chartered in 1693 and the Boy Scouts of America was founded in 1910.

On loan from the National Scouting Museum in Irving, Texas, the exhibition will be comprised of eight paintings and one drawing by Rockwell (1894–1978), famed for his nostalgic and patriotic depictions of 20th-century American life. Rockwell was 18 years old in 1912 when he was hired to illustrate stories in the official scouting magazine, *Boys' Life*. A year later, Rockwell became the publication's chief illustrator and first art director. Although Rockwell left *Boys' Life* in 1916 in order to begin his long career at *The Saturday Evening Post*, he reconnected with the Boy Scouts in 1925, when the publisher, Brown & Bigelow, featured one of his illustrations in its annual Scouting calendars. Rockwell's relationship with the Boy Scouts spanned more than 60 years, resulting in nearly 500 images. His vividly realistic images came to embody the wide smiles, stars and stripes, salutes and aspirations of American Scouting.

The exhibition highlights the connection between the College of William & Mary and the Boy Scouts of America, which are two great American institutions that have played profound roles in shaping our great nation. They share a common purpose beyond the number of Scouts who have attended the College. Both institutions seek to instill in their charges a strong sense of moral character and civic responsibility, and they both possess remarkable records of providing enriching educational experiences to generations of American citizens and leaders.

Throughout the paintings on display Rockwell portrayed Scouts in his images learning the lessons that will lead them to grow into responsible, committed citizens. The same lessons taught through Scouting and portrayed in Rockwell's portraits, embracing diversity, an appreciation for the human condition, and a concern for the public well-being, are central tenets of the mission of William & Mary.

The exhibition will be on view through August 21, 2016.

ON VIEW AT MUSCARELLE

OPENS
FEB 6
2016

CLOSES
AUG 21
2016



THIS PAGE:
NORMAN ROCKWELL
(American, 1894–1978),
Breakthrough for Freedom,
1965, Oil on canvas, On loan
from the National Scouting
Museum in Irving, Texas

OPPOSITE PAGE:
NORMAN ROCKWELL
(American, 1894–1978),
All Together, 1945 Oil on canvas
On loan from the National
Scouting Museum in Irving,
Texas



CURATORS AT WORK VI

On April 16, 2016 *Curators at Work VI* will renew the annual exhibition series that displays significant works from the Muscarelle Museum of Art's permanent collection while allowing undergraduate students from the College of William & Mary the rare opportunity to serve as curators of an exhibition. The sixth iteration of this signature exhibition series will shift its focus from recent acquisitions to the most significant works in the permanent collection. Curators have carefully selected the finest pieces from the permanent collection to accompany exciting new acquisitions from the past year.

Undergraduate students will curate this exhibition under the careful tutelage of Dr. John T. Spike as part of his *Curating, Collecting, and Connoisseurship* (INTR 490) course at the College. Student curators are given the unique opportunity to work on every aspect of exhibition curation, including the selection of works, research for informative labels, exhibition layout, and even drafting essays for a catalogue, which will be available for purchase.

The exhibition this year will also see the revival of the *Art in Bloom* event hosted by the Friends of the Muscarelle Museum of Art in conjunction with Historic Garden Week presented by the Garden Club of Virginia. Arrangers will create more than twenty elegant floral arrangements inspired by a wide range of works on display throughout the Museum. *Art in Bloom* will occur on April 26, 2016 from 10 am until 4 pm. Tickets can be purchased through the Historic Garden Week website vagardenweek.org

Curators at Work VI will close on August 21, 2016.



ON VIEW AT MUSCARELLE

OPENS
APR 16
2016

CLOSES
AUG 21
2016

GUIDO RENI (Italian, 1575–1642), *Saint John the Evangelist*, c. 1630, Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment, 2015.13



MAR
1

HIROSHIGE'S TOKAIDO: THE ORDINARY AND THE EXTRAORDINARY ON THE ROAD IN EARLY NINETEENTH-CENTURY JAPAN

MARCIA YONEMOTO, ASSOCIATE PROFESSOR OF HISTORY, UNIVERSITY OF COLORADO, BOULDER

Taking advantage of the Muscarelle Museum of Art's exhibition of five different versions of Ando Hiroshige's renowned print series "Fifty-three Stations of the Tokaido," this talk will focus on the artist's representation of everyday life in the extraordinarily vibrant space that was the Tokaido in the early nineteenth century. The talk will discuss individual prints depicting stops on the famous highway, with particular attention to visual culture, the changing practice of travel, and concepts of space and place in early nineteenth-century Japan.

APR
5

NEW UNDER THE SUN, THE ADVENT OF PHOTOGRAPHY

BRENTON HAMILTON, PHOTOGRAPHER

Join Brenton Hamilton for an illustrated lecture describing the heady atmosphere in France and England in 1839 for the announcement of something "New Under the Sun." The advent of photography is a culture story, a technological advancement and full of astounding achievement. This evening we will outline this incredible story and look at the fascinating images of Talbot and Daguerre for analysis and the joy of discovery.

MAY
3

NORMAN ROCKWELL & THE BOY SCOUTS

JENNIFER LANDRY, CURATOR, THE NATIONAL SCOUTING MUSEUM

Jennifer Landry, the Curator of the National Scouting Museum in Fort Worth, Texas, will discuss the largest international collection of Norman Rockwell Boy Scouts paintings, which is on display in the Scouting Museum. Rockwell blossomed as an artist when serving as art editor for *Boys' Life* magazine. Rockwell maintained his lifelong connection with the Scouts, painting images for their annual calendar even after becoming an international sensation for *The Saturday Evening Post*.

**FIRST TUESDAY
LECTURE SERIES
PRESENTED BY**

MCV Foundation
 **VCU Health™**

MAR
9

**MODERN ARCHITECTURE IN THE
EMBASSY SECTORS: BRASÍLIA'S
INTERNATIONAL BUILDING PROJECT**

DAVID BRASHEAR

The move of Brazil's capital from Rio de Janeiro to the new city of Brasília in the 1960s was envisioned as a physical representation of the passage to the economic and political future of a rising nation. The new city was intended to be overtly modern, and Oscar Niemeyer's iconic buildings defined it from the outset. But his work did not stand alone - the construction of embassies in Brasília allowed for a nearly unprecedented gathering of international talent, and all were tasked to create facilities that both represented their own countries and paid respect to their Brazilian hosts. In this session, we will explore the embassy compounds in Brasília that collectively mark the architectural modernism of the 1960s and 1970s.

APR
13

**A SESSION ON A SEQUENCE OF
MUSEUMS BY IM PEI**

DAVID BRASHEAR

Form and Geometry in the Museums of I.M. Pei. Starting with an addition to the Des Moines Art Center in 1968, I.M. Pei embarked upon a sub-career of museum design. With his strong sense of geometric forms, and his attachment to the plasticity of concrete, Pei was selected as the architect of two museums in upstate New York: the Everson Museum in Syracuse and the Johnson Museum at Cornell University. This sequence of three museums served as the resumé that earned him the commission for the expansion of the National Gallery in Washington - and the resulting East Wing. With his selection as the designer for the expansion of the Louvre, Pei completed a portfolio of work that had broad impact on the museum world. In this session, we will explore the importance of geometry and form in Pei's work, and the variety of materials he used to complete these world-renowned projects.

MAY
11

**JAMES MONROE AND HIS BUILT
ENVIRONMENT AT HIGHLAND**

**SARA BON-HARPER, PH.D., EXECUTIVE DIRECTOR,
JAMES MONROE'S HIGHLAND**

Narratives of James Monroe as a modest planter have been furthered by the appearance of his unassuming home, Highland, in Albemarle County, Virginia currently owned by the College of William & Mary. Recent architectural and archaeological research reveals new truths about the house, planned and built with the aid of Monroe's friend and mentor, Thomas Jefferson. This understanding of the property sheds new light on James Monroe and his social and political aspirations. This session will explore the property through new research, and discuss emerging narratives about the fifth U.S. President.



FEB
18

SCULPTURE BY PICASSO

DR. JOHN T. SPIKE

While Pablo Picasso's *The Women of Algiers* smashed auction records and garnered headlines across the globe, *Picasso Sculpture* at the Museum of Modern Art has garnered critical acclaim for drawing attention to Picasso's influential and important work in three dimensions. Dr. John T. Spike will provide an in-depth look at this landmark exhibition featured at the Museum of Modern Art and hailed by *The New York Times* as "tantamount to [a] work of art in [its] own right." The lecture will be sure to leave the audience with one question - "Was Picasso a better painter or sculptor?"

MAR
17

COLLECTING PHOTOGRAPHY

JOSEPH FRENCH

Noted photographic historian and avid photography collector Joseph French will utilize his own collection to complement the *LightWorks* exhibition and guide the audience through the evolution of photography from an early science to a modern art form. French will share personal accounts of his interactions with different artists in the exhibition.

APR
21

JOURNEY DOWN THE TOKAIDO

DAVID LIBERTSON, W&M '09

The Japanese woodblock print has held the West under its spell for over a century and a half. Since Commodore Perry returned to the United States bearing the riches of Japanese culture Western tastes and sensibilities have never been the same. One by one the great painters of the day - Degas, Van Gogh, Gauguin, Monet, Whistler and Lautrec all succumbed to the seductive beauty of Japanese prints. By the early 20th century, European connoisseurs of art amassed legendary collections and, later, American art lovers began assembling the portfolios that made the United States the world's leading center for the collection of Japanese art.

David T. Libertson (W&M '09, Trustee of the Muscarelle Museum, and president of the Ronin Gallery – the largest collection of Japanese Prints in the USA) will delve into the history of collecting Ukiyo-e. His lecture will include a survey of ukiyo-e, Japanese woodblock print connoisseurship and collecting, as well as how to evaluate a print and differentiate a fake from the real thing.

**THIRD THURSDAY
LECTURE SERIES
PRESENTED BY**





GEORGIA O'KEEFFE
American, 1887-1986
White Flower, 1932
Oil on panel
Gift of Mrs. John D. Rockefeller, Jr.

Art in Bloom

April 26 | 10AM-5PM

Each spring visitors are welcomed to over 250 of Virginia's most beautiful gardens, homes and historic landmarks during "America's Largest Open House." This 8-day statewide event provides visitors a unique opportunity to see unforgettable gardens at the peak of Virginia's springtime color, as well as beautiful houses sparkling with over 2,000 flower arrangements created by Garden Club of Virginia members. This year the Muscarelle Museum of Art is hosting top floral designers and Williamsburg Garden Club members to create the "Art in Bloom" fine art and flower show. Tickets are required for this event and are available for purchase the day of the event or in advance at: www.eventbrite.com



Historic Garden Week



INSIDE
MUSCARELLE

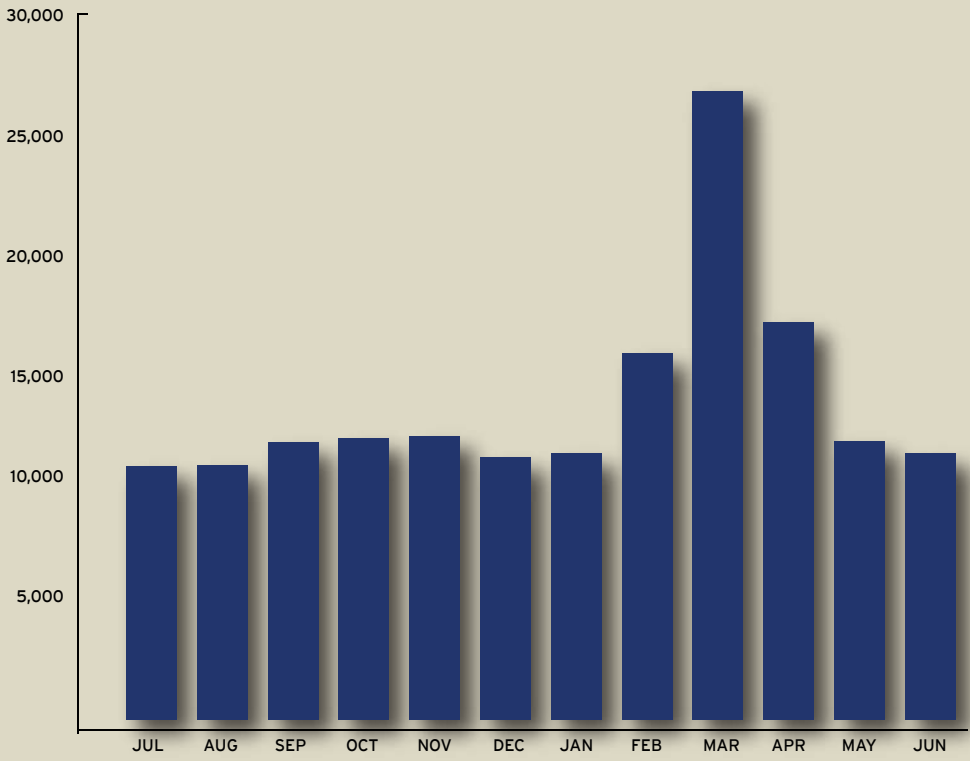


PROGRESS REPORT

FY 14-15

ATTENDANCE

During FY15, the Museum experienced record-breaking attendance. Attendance records were driven by the 10,000 visitors per week who attended *Leonardo da Vinci and the Idea of Beauty*. The College once again provided the majority of the Museum funding in FY15. Private support in the form of donations, memberships, and sponsorships continued to grow and provide valuable support for the Museum. The entrepreneurial spirit embodied by the Museum led earned income to represent the largest growth segment for Museum revenue. During FY15, the Museum continued to operate efficiently to ensure that most resources possible were devoted to mission-related activities.



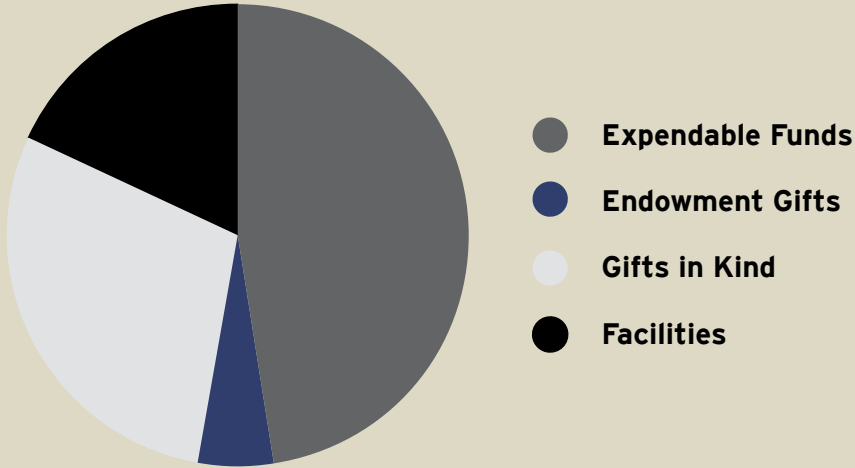
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DONORS

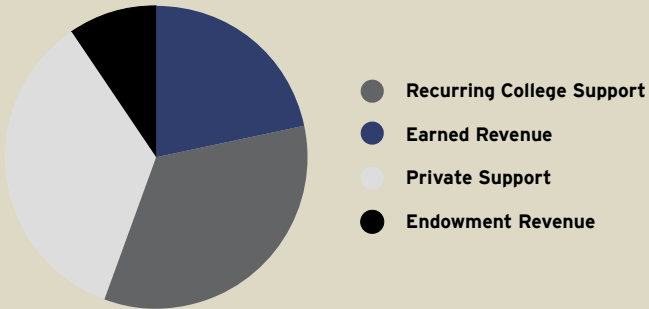
During FY15, the Muscarelle Museum of Art experienced tremendous growth in the number of donations to the Museum. The total number of donors grew by 13 percent from FY14. Donors at the highest giving levels, Muscarelle and Lamberson Circles, grew through commitments that were received for the expansion and renovation of the Museum facilities.

- Muscarelle Circle – 10
- Lamberson Circle – 10
- Benefactor – 16
- Sustainer - 25
- Patron – 77
- Supporter – 51
- Contributor – 127
- Subscriber – 257
- Affiliate – 544
- University – 158

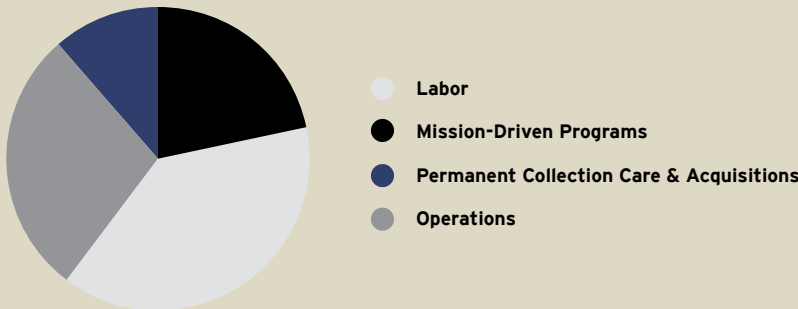
Total number of donors was 1,844.



INCOME SOURCES



EXPENSE BY CATEGORY



LOANS

The Muscarelle once again benefitted from the generosity of new and ongoing lenders. Lenders' generosity was on display through a number of exhibitions dedicated to their collections and loans.

The idea of beauty and nature in art, a key theme of 19th-century American landscape painters, was prominently featured in *American Naturalism: Selections from The Owens Foundation*. Works on loan from Thomas Dossett, as well as the Collection of Francesco and Oletta Lauro, were featured in an exhibition of important European paintings, including works from the permanent collection.

A number of ongoing loans continued this year as well and have been frequently on public view.

Collection of Francesco and Oletta Lauro

Diego de Silva Velazquez (1599–1660), *Apollo in the Forge of Vulcan*, oil on canvas

Domenico Gargiulo, called Micco Spadaro (1609 or 1610–c. 1675), *Abraham Visited by Three Angels*, oil on canvas

Luca Giordano (1634–1705), *Saint Michael Expelling the Rebel Angels*, Bozzetto for altarpiece in Chiesa dell'Ascensione a Chiaia, oil on canvas

Salvator Rosa (1615–1673), *Landscape*, oil on canvas

Salvator Rosa (1615–1673), *Landscape*, oil on canvas

Thomas D. Dossett and Associates

Titian (Tiziano Vecellio), *Portrait of Federico II Gonzaga*, 1539–1540, oil on canvas

The Douglas Morton (W&M '62) and Marilyn Brown Collection

Rembrandt van Rijn, *Christ Driving the Money Changers from the Temple*, 1635, etching and drypoint

Rembrandt van Rijn, *Christ Before Pilate*, 1636, etching

Rembrandt van Rijn, *Self-Portrait with Plumed Hat*, ca. 1638, etching

Anonymous Parent of a William & Mary Student (Class of 2010)

Rembrandt van Rijn, *The Strolling Musician*, ca. 1635, etching

Rembrandt van Rijn, *Death of the Virgin*, 1639, etching and drypoint

Albrecht Dürer, *The Great Horse*, 1505, engraving

Pablo Picasso, *Bacchanale*, ca. 1955, etching and aquatint

Henri Lebasque, *Untitled (River Scene)*, n.d., oil on canvas

The Owens Foundation

Robert Henri, *Portrait of Mrs. Haseltine*, 1914, oil on canvas

Edward Potthast, *Bathers in the Surf (Coney Island, NY)*, ca. 1910-20, oil on board

Severin Roesen, *Two Tiers of Fruit w/Compote of Strawberries*, n.d., oil on canvas

Alfred Thomas Bricher, *Along the Coast*, ca. 1890, oil on canvas

Ernest Lawson, *Aqueduct at Little Falls, New Jersey*, ca. 1906, oil on canvas

Theodore Earl Butler, *Les Regates*, 1906, oil on canvas

Thomas Sully, *George Washington*, n.d., oil on canvas

Thomas Cole, *Study for Voyage of Life*, ca. 1840, oil on canvas

John Sloan, *Piano Trio*, 1946, oil on canvas

John Frederick Kensett, *Afternoon in the Adirondacks*, 1849, oil on canvas

John George Brown, *Sympathy*, n.d., oil on canvas

Frederick Childe Hassam, *The Bathers*, 1903, oil on board

GIFTS

The Muscarelle collection grew significantly this year. Many works of great significance were added to the collection. We are indebted to a number of individuals who donated their own prized collections and works for the enjoyment and enrichment of Museum visitors and the students who regularly engage with these works. As the Museum continues to solidify the relationship between artistic awareness and shared knowledge, we gratefully accept gifts that diversify and enrich the collection. A full list of acquisitions is available at muscarelle.org

Gifts in FY15 were received from the following individuals:

Scottie and John Austin

Robert Chen

Christine Doty

Judith Golden

David Libertson

Mr. and Mrs. Herbert Libertson

Arnold Lippa

Gift by Betty Hahn in Memory of Diana Okon

Paul R. Verkuil and Judith Rodin

Christian Vinyard

Nicholas A. and Bonnie L. Vrettos

Gift of Melanie Walker on behalf of the Estate
of Todd Walker (1917–1998)

EXHIBITIONS

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***21ST CENTURY DIPLOMACY: BALLET, BALLOTS
AND BULLETS***

MAY 31–SEPTEMBER 28, 2014

***TREE TO MOUNTAIN: THE WOODBLOCK PRINTS OF
TŌSHI YOSHIDA***

OCTOBER 17–FEBRUARY 8, 2014

LEONARDO AND THE IDEA OF BEAUTY

FEBRUARY 21–APRIL 5, 2015

***TUSCAN COUNTESS: MATILDA OF CANOSSA AND
THE MEDIEVAL ORIGINS OF THE RENAISSANCE***

FEBRUARY 8–APRIL 19, 2015

CURATOR'S AT WORK V

MAY 2–AUGUST 30, 2015

***TWILIGHT OF A GOLDEN AGE: FLORENTINE
PAINTING AFTER THE RENAISSANCE,
MASTERWORKS FROM THE HAUKOHL FAMILY
COLLECTION***

APRIL 25, 2015–JANUARY 17, 2016



INSIDE
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JOIN THE EXCITEMENT!

Don't miss the premier social event in Williamsburg.

This year we honor Charles and Ali Banks and Terroir Life.

Fine & rare wine and extraordinary travel all at auction exclusively through this event!

Featuring a wine reception with fabulous fare, hat contest, race raffle and live, giant screen telecast of the Kentucky Derby.

Laugh! Libate!

Lift your paddle for a great cause!

Proceeds benefit the Muscarelle Museum of Art Foundation, a 501(c)3 organization.

Reserved Seat Tickets are \$200. Build your own table and sit with your friends!

For more information & to purchase tickets,

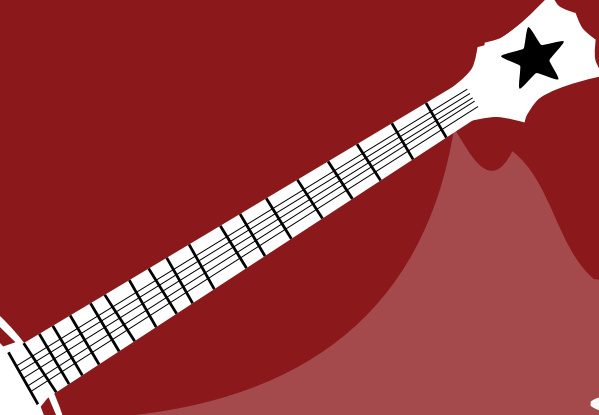
visit: www.muscarelle.org/wine-auction or call (757) 221-6019 or email mmwineauction@gmail.com

WINE AUCTION ON DERBY DAY SATURDAY | MAY 7, 2016 | 2 PM





Bluegrass
Beer
& Barbeque
in the 'Burg

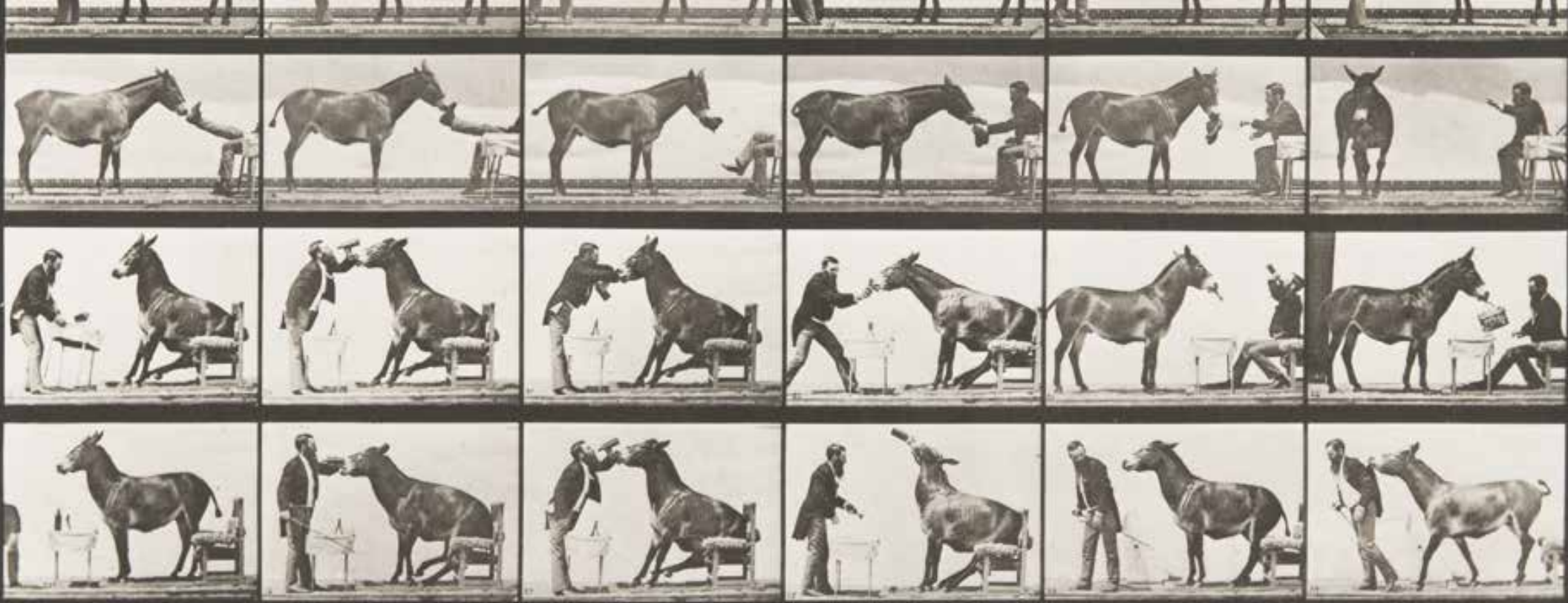



\$35 per adult
\$15 per child

Children 6 and under are free



SUNDAY | MAY 8, 2016 | 12:30 - 4:00



**MUSCA-
RELLE
MUSEUM
OF ART**
at The College of William & Mary

**Muscarella Museum of Art
at The College of William & Mary**

Lamberson Hall
P.O. Box 8795
Williamsburg, VA 23187-8795
muscarelle.org