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IMAGES



FRONT COVER

JACOB LAWRENCE

(American, 1917 - 2000)

The Opener, 1997, from *The*

Life of Toussaint L'Ouverture

series

Silkscreen, 114/125

© 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York

Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment with additional funds provided by the Vinyard Acquisitions and Conservation Endowment 2023.001,15

NEXT PAGE

Top row: Two participants in an Art of the Book workshop carve blocks for a collaborative printing project.

Director David Brashear and Curator of Native American Art Danielle Moretti-Langholtz present during the Curator's Circle Art Selection Dinner.

Pam Palmore '68, M.A.Ed. '74 was appointed Emerita Trustee in recognition of her years of dedicated service to the Muscarelle Museum of Art Foundation Trustees. She is pictured with Chair Tom Gillman and Director David Brashear.

Middle row: A W&M student poses with her work displayed during the Student Photography Contest Exhibition.

Director David Brashear leads a group on a hard hat tour of the Muscarelle construction site.

Bottom row: The newest class of Muscarelle docents poses with the training committee.

W&M staff members in Student Affairs participate in a watercolor monotype workshop.

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W&M LAND ACKNOWLEDGMENT

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

LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

It's hard to believe, but after more than a decade of planning, the expanded Muscarelle Museum of Art will open late this year in the new Martha Wren Briggs Center for the Visual Arts! The journey has been long, but we have learned a lot along the way, and much of our learning has been incorporated into the design of our new home.

Our plan as we go to print is to open the Museum the weekend before Thanksgiving with a Member's Opening scheduled for Friday, November 22. The Museum will be open to the public for preview days each week beginning on Saturday, November 23, until we shift to a regular operating schedule at the beginning of February. The entire team at the Muscarelle looks forward to welcoming you with special exhibitions incorporating both our permanent collection and loans from collectors and leading institutions around the world.

As has been our practice, programming will continue this fall, even as we plan for our move back to our home. We will kick off the fall with our second Community Art Day, to be held at the Williamsburg Community Building on Saturday, September 7. We have speakers from the Virginia Museum of Fine Arts scheduled for lectures on Abstract Expressionism and the Hudson River School in September, as well as a series of *Art in the Afternoon* talks in October at the Williamsburg Regional Library. We plan to end the fall semester with our first *Music in the Galleries* in our new galleries! A series of art workshops rounds out our offerings.

Our strategy moving forward, with our improved facilities, will be to have an ongoing impact in the realm of the visual arts at William & Mary, the greater Williamsburg community and beyond. We will broaden our offerings, taking advantage of our new space, with a more robust menu of exhibitions,

workshops, lectures and special events. We have an array of landmark exhibitions planned for the coming years, commencing in March 2025 with *Michelangelo: The Genesis of the Sistine*, which will feature more than 20 drawings the master made in preparation for his Sistine Chapel project, including seven that have never before traveled to the United States. The Muscarelle will be the sole venue for the Michelangelo exhibition. Our art education programming will expand substantially, with art-making classes for both youth and adults.

None of our success would be possible without the generosity of our members and contributors. We are grateful for the support we receive, year in and year out, from both individual and corporate donors. Our new home is a testament to the philanthropy that underpins everything we do — the expansion has been 100% financed through private donations, with a leadership gift from the late Martha Wren Briggs '55.

Thank you for your engagement and support, and we can't wait to celebrate with you this fall!

Sincerely,

A handwritten signature in blue ink, which appears to read "David M. Brashear". The signature is fluid and cursive.

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

MUSCARELLE
MUSEUM
OF ART

at William & Mary

FALL/WINTER

24

FROM VAULT
TO VIEW

Beloved permanent
collection works
return to view

OUR ANCESTOR'S
WILDEST DREAM

New print connects
generations at W&M

RE-OPENING

Previews, exhibitions
and more as the
Martha Wren Briggs
Center for the Visual
Arts opens



Scan QR code to learn more about our building expansion!



LETTER FROM THE CHAIR



Greetings to all,

Finally, after a long pause, the big, beautiful, expanded Muscarelle Museum of Art will make its debut this November! We have been through a lot to get to this point, but we are now near the threshold, thanks to you, the beloved friends of the Muscarelle and the Martha Wren Briggs Center for the Visual Arts.

A little bit of history...

I recall sitting in countless Zoom meetings with our design team, including Director David Brashear, our design architects from Pelli Clarke & Partners, the Building & Grounds Committee, key administrators from William & Mary, project architects from Odell, construction managers from Kjellstrom + Lee, and many others. It often felt like we would never achieve our goals due to cost increases that were only accelerating as the pandemic set in. Design change after design change were reviewed, but nothing within budget jumped out as worthy of the Muscarelle heritage.

After one of those meetings concluded, my cell phone rang. It was David Brashear. He wanted my opinion on an idea he had for a different approach. He described an idea for an addition that was different from the options we had considered, one that essentially “leaned in” to the angles of the existing building. David’s idea was to honor the existing Carlton Abbott design by shaping the addition as a complimentary vee-wing. It seemed right!

The idea was sent to the design team for consideration and the concept was universally embraced. Many iterations later, built upon and incorporating the fine expertise, creativity and artistic skills of our lead

designers at Pelli Clarke & Partners, the design was refined and finalized and is now under construction.

That, my friends, is “the rest of the story.” So, when you get a chance to visit the new Muscarelle, seek out David and thank him for his commitment and dedication. In the best William & Mary tradition, the new Muscarelle honors the past, while making the future better.

I have seen the scheduled programming for 2025 and it is amazing! *William & Mary Collects III* will be the opening exhibition, with a major Michelangelo exhibition planned for March 2025. Please continue to open your “What’s happening @ the Muscarelle Museum of Art!” emails for updates on programming.

Mark your calendar now for the 2025 Wine & Run for the Roses on Kentucky Derby Day, Saturday, May 3. Every year just seems to get better. Come to support the Muscarelle, see friends, show off your Derby Day outfit, buy fine wines and great lifestyle lots, and bask in a once-a-year party atmosphere.

Special thanks to our individual and corporate sponsors for continued support of this great event.

All the best,

Tom Gillman M.B.A. '93

Chair
Muscarelle Museum of Art Foundation

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FROM VAULT TO VIEW



Expanded galleries will bring beloved works back on display

With the opening of the Martha Wren Briggs Center for the Visual Arts, the new home of the Muscarelle Museum of Art, the Museum will expand its footprint by 42,000 square feet, offering more than three times the gallery space of the original museum — growing from five galleries to 14.

The new space will allow the Museum to host multiple special exhibitions at any one time, bringing artwork from all over the world and providing a constantly changing experience for visitors. Equally exciting for the Muscarelle collections staff is the opportunity to display more of the Museum's permanent collection, which has grown in recent years to nearly 8,000 objects.

When the Muscarelle re-opens this fall, selections on view from the permanent collection will include large-scale abstract works from the 1950s-60s, 19th-century American landscape and figurative paintings and recent acquisitions.

On the following pages, three of our staff members share the works they are most excited to see come out of storage. We hope you will visit them in the new Museum!

THE PERMANENT COLLECTION



~8,000
objects

THE OLDEST
UNIVERSITY-BASED
COLLECTION IN AMERICA,
FOUNDED IN
1732

IN THE LAST
FIVE YEARS, THE
COLLECTION HAS
GROWN BY
14%

40%
OF THAT INCREASE
ARE WORKS BY
UNDERREPRESENTED
ARTISTS

JOHN SINGLETON COPLEY

The Battle of Dunkirk



David Brashear
Director

I distinctly remember the first time I visited the Muscarelle in early 2000. I was charmed by the modern spaces in the building designed by Carlton Abbott, and as I toured through the galleries and made my way upstairs, I was struck by the large painting by John Singleton Copley hanging in the central gallery. It commanded the wall — in fact, it had a prominence over almost everything else hanging in the Museum.

The power of its impact was driven by two forces — first, the canvas is one of the largest in the collection, measuring almost eight feet wide and five feet tall, and second, *The Battle of Dunkirk* is an action-packed and immersive work likely depicting the skirmish between British and French troops in 1793. I can remember its place on the wall, even today, almost 25 years later.

John Singleton Copley was born in the Province of Massachusetts in 1738 and as an artist was largely self-taught. His skills were evident early, and he became a successful and sought-after portrait painter in the colony at a young age, with a robust clientele that kept him very busy. A 1765 painting of his half-brother, Henry Pelham, entitled *A Boy With a Flying Squirrel*, was carried to London for the spring 1766 exhibition at the Society of Artists of Great Britain. The American painter Benjamin West saw it there, and was captivated by the skill of

its execution. The painting was well received, and marked a defining moment for art produced in America. Copley's reputation grew in London, and he frequently received advice to move there. West suggested that he come to Europe to study, and eventually make London his home if he felt he could be successful there.

Copley did make the journey, and incorporated a nine-month tour of France and Italy into his early time there. He traveled widely and made copies of paintings he encountered. From this trip, Copley broadened his oeuvre to include historical paintings and he became well known as a painter of large, correct-to-the-period, paintings.

The Battle of Dunkirk was painted in 1814, a year before Copley's death in London. It is a very important work and similar in style to many other historical paintings authored by Copley, including battle scenes. The painting was gifted to William & Mary in 1937 by John Stewart Bryan, who served as the nineteenth president of the university from 1934 to 1942.

I'm thrilled that visitors will again have the opportunity to view this commanding work at the Muscarelle.



JOHN SINGLETON COPLEY | American, 1738 - 1815 | *The Battle of Dunkirk*, c. 1814 | Oil on canvas | Gift of John Stewart Bryan | 1937.013



EMMI WHITEHORSE | American (Navajo), born 1957 | *Palo Verde*, 2007 | Oil and chalk on paper mounted to canvas | © Emmi Whitehorse | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2022.005

EMMI WHITEHORSE

Palo Verde



Danielle Moretti-Langholtz
Curator of Native American Art

As I reflect upon the Museum's efforts to build a world-class collection of Native American art my thoughts return to a meeting that a colleague and I had with Jaune Quick-to-See Smith in 2007. Jaune, a prominent Native artist, invited us to her home in Corrales, New Mexico for a day devoted to conversations about Native artists and their work.

During that special day we asked Jaune for advice on compiling a list of Native American artists whose works the Muscarelle Museum of Art should try to collect. Jaune responded enthusiastically giving us such a list and now, seventeen years later, the Museum has acquired a significant number of works by artists suggested by Jaune.

The works in our collection of Native art reference deeply held narratives, address cultural critiques, and demonstrate the survivance of Indigenous communities in a post-colonial world. However, I am drawn to an abstract and mysterious work by Diné artist Emmi Whitehorse, titled *Palo Verde*.

Whitehorse grew up in a traditional Navajo sheepherding family and studied painting and printmaking at the University of New Mexico. Her personal experiences of reservation life and landscape are skillfully encoded in her prints and paintings. Standing in front of a work such as *Palo Verde* I am transported to the American southwest, and I can imagine walking on to the very piece of land shown on the canvas. I hear the sound of my footsteps on the arid soil and sense the aroma that is released by the plants under my shoe.

Whitehorse's choice to focus on the palo verde, or the green stick plant, suggests that we should walk gently and in harmony on the earth. Easily overlooked, as a weed, the drought tolerant palo verde acts as a nurse plant or protector of other plants in an arid environment. Perhaps Whitehorse is asking us to consider the noble purpose the green stick serves. What noble purpose should we undertake, quietly and selflessly like the "modest" palo verde?

HENRY OSSAWA TANNER

Moonlit Landscape



Melissa Parris

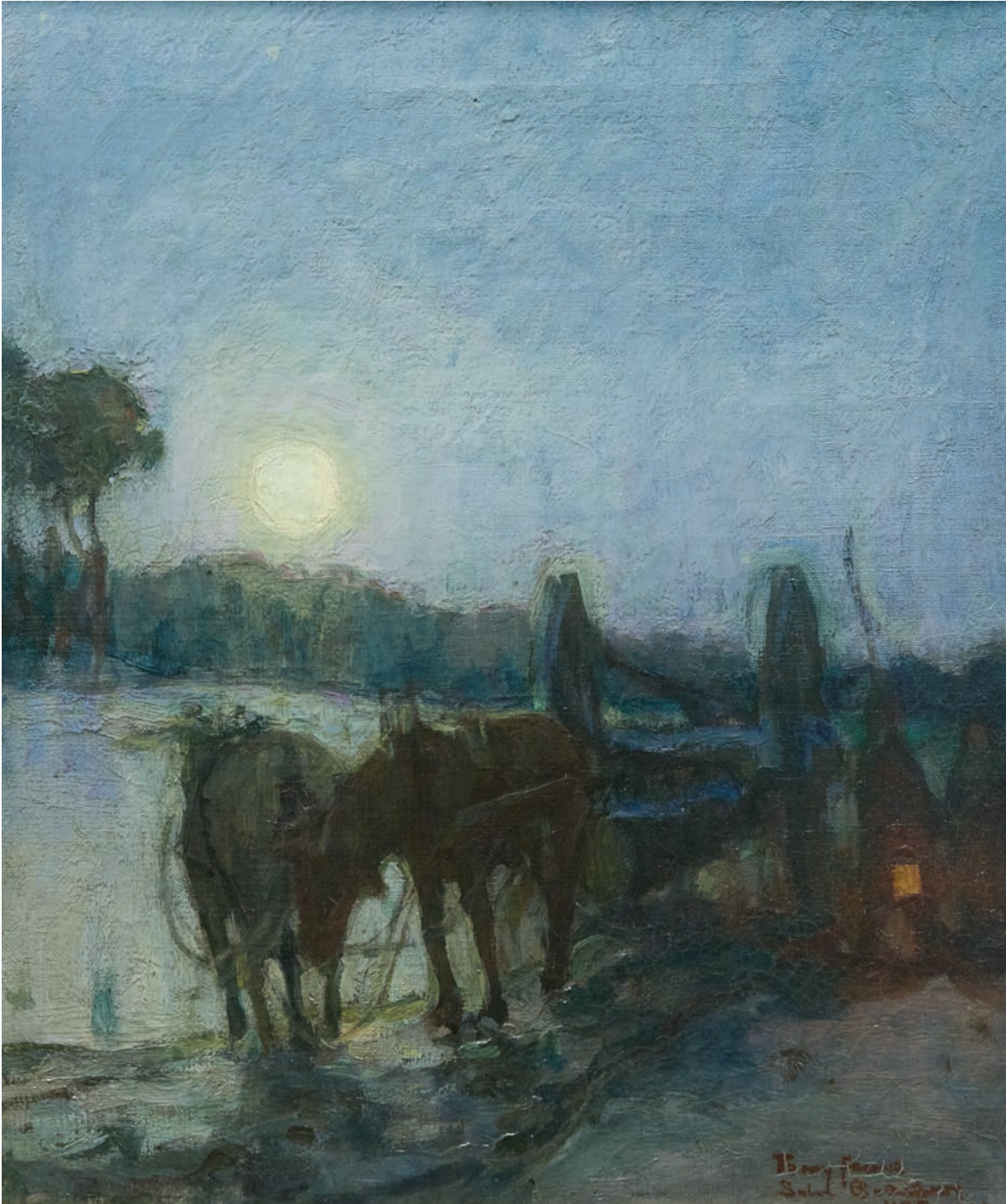
Deputy Director — Collections,
Exhibitions & Operations

Having had the honor of stewarding the Museum’s collection for many years, I have grown fond of countless works of art at the Muscarelle including *Moonlit Landscape* by Henry Ossawa Tanner (American, 1859-1937). The excitement of working firsthand with original works of art has never waned throughout my career, and I still recall the awe I felt when unpacking this enchanting painting when we acquired it in 1997.

Moonlit Landscape is a beautifully rendered atmospheric genre scene of ploughmen and horses returning from a hard day’s labor at dusk. Beyond training in Philadelphia with Thomas Eakins, Tanner traveled to Paris in 1891 and studied at the famed Académie Julien. In this composition, the artist replaces the rigidity and exactness of his academic training with loose brushwork and an evocative tonal palette. The details of the scene are obscured with a thick application of dark hues gracefully disrupted by the glowing light of the moon.

This oil on canvas painting is not dated but was inscribed by the artist at bottom right: *To my Friend/ Solon Borglum/ H.O. Tanner*. Borglum, a sculptor, also trained at the Académie Julien in the late 19th century and eventually returned to the United States with a burgeoning career in art. Tanner, however, remained in Paris until his death due to ongoing racial prejudice in his home country.

Tanner was the first African American artist to be internationally recognized. He exhibited regularly in Paris, winning accolades amongst critics and his peers and in 1923 was named Chevalier (Knight) of the Legion of Honor, the highest French distinction for military and civilian accomplishments. Among his many achievements, he was the first Black artist elected to the National Academy of Design in 1927 and was included in the Venice Biennale in 1930. We are fortunate to have a mature work by this highly accomplished artist in the collection and I look forward to having visitors encounter Tanner’s captivating nocturne in our expanded galleries. ■



VISIT THE PERMANENT COLLECTION

We are pleased to present a selection of works from the permanent collection when we re-open for a series of special preview days late this fall. Visit to see these collection highlights, from fan favorites to new acquisitions, moving from vault to view!

Galleries 1-3

ABSTRACTION OVER TIME

Highlighting the evocative imagery of non-representational contemporary painting, works will demonstrate an array of individual expression created through dynamic techniques.

Gallery 5-6

AMERICAN PAINTINGS

Important works on loan from The Owens Foundation and the Museum's collection presents a selection of eras and styles vital to the story of American art.

Gallery 7

JACOB LAWRENCE: THE LIFE OF TOUSSAINT L'OUVERTURE

Explore highly colorful and dynamic works on the Haitian Revolution and its leader in this series of iconic silkscreens by the modern master.

Gallery 8

FOCUS ON NEW ACQUISITIONS

Recent acquisitions by Diné artist Emmi Whitehorse and Uruguayan sculptor Pablo Atchugarry, some of which is on view for the first time, reflects the Museum's commitment to expand its collection across cultures.



DELITA MARTIN | American, born 1972 | *We Are Our Ancestors' Wildest Dream*, 2024 | Relief print with collage elements | © Delita Martin | Produced for Muscarelle Editions by Delita Martin while artist-in-residence

OUR ANCESTOR'S WILDEST DREAM

Artist residency by Delita Martin connects generations at W&M

In March 2024, multimedia artist Delita Martin spent a week at William & Mary engaging students, faculty, staff, alumni and the wider community in a dialogue about identity, representation and ancestral legacy. The culminating product of the residency was a 24-print edition entitled *We Are Our Ancestor's Wildest Dream*. The first print in the edition will join the Muscarelle's permanent collection and a limited number of the remaining prints will be sold, with the revenue supporting future artist residencies.

Martin's work addresses issues of memory and identity, focusing on the underrepresented stories of Black women. Her large-scale works often incorporate collaged elements, including patterned papers and stitchwork inspired by the quilting traditions of her own maternal ancestors.

For *Our Ancestor's Wildest Dream*, Martin invited two current William & Mary students to sit as models, rendering them in carved linoleum blocks (see her carving in the photo at right). After research meetings with staff from William & Mary's Lemon Project and Special Collections Research Center, Martin chose to incorporate an 18th-century document from the university's archives listing the enslaved people brought to William & Mary with their student owners.

Over the course of the week, Martin worked with students in the studio and met with art majors to discuss careers in the art industry. Director of Engagement Steve Prince led two workshops for students and community members inspired by her artwork. The student artwork was featured in an accompanying exhibition in Sadler Center's Hart Gallery.

The Muscarelle is grateful for the support of the Society of 1918, the Department of Art & Art History, the Lemon Project, Strategic Cultural Partnerships, Student Unions & Engagement and the Bray School Lab for this project. ■

Interested in purchasing a print? Contact museum@wm.edu or 757.221.2700.



EXHIBITIONS



AMERICA IN BLACK & WHITE

Depression-era Photographs from the Farm Security Administration

The Muscarelle's pop-up exhibition, *America in Black & White: Depression-era Photographs from the Farm Security Administration*, was initially scheduled to run from April 15 to May 31 at the Williamsburg Regional Library Gallery at Stryker Center. Due to its success and overwhelming public response, the City of Williamsburg decided to extend it until December 2024.

The Farm Security Administration (FSA) photos, captured during the dramatic period of the Great Depression and the subsequent New Deal era in the United States, stand as a powerful visual record of an era marked by economic hardship, human resilience and government intervention. Under the steady leadership of Roy Stryker, the FSA employed a group of young and talented photographers to document the daily lives of Americans affected by the economic hardships of the era.

Photographers like Dorothea Lange, Walker Evans and Arthur Rothstein ventured into the heartland, capturing the harsh realities of farm life. Lange's famous *Migrant Mother* photograph, for instance, has become an enduring symbol of the challenges faced by itinerant workers during the 1930s. The other photographers present in the exhibition, Jack Delano, Russell Lee, Gordon Parks, John Vachon and Marion Post Walcott each contributed invaluable perspectives to the FSA photo collection.

America in Black & White documents the enduring power of photography as a catalyst for empathy, understanding and social change. Through its evocative imagery and poignant narratives, the exhibition invites us to confront the complexities of our shared history.



**ON VIEW
THROUGH DEC 2024**

Stryker Center, 412 N. Boundary Street



JACOB LAWRENCE

The Life of Toussaint L'Ouverture

Opening in late fall 2024, this exhibition will feature fifteen original silkscreens by one of America's leading figurative twentieth-century artists, Jacob Lawrence (1917-2000). This series of prints on *The Life of Toussaint L'Ouverture* provides a visual narrative of one of the most consequential events in modern history.

Under the direction of Associate Professor of Art History Sibel Zandi-Sayek, William & Mary students in the required practicum course for Art History majors, *The Curatorial Project* (ARTH 331), will design and deliver an exhibition featuring Lawrence's highly colorful and dynamic works on the Haitian Revolution and its leader.

The works were acquired by the Muscarelle in late 2022, and have never before been on display in the Museum.

In addition, the students will examine the literary and visual imaginings of Toussaint L'Ouverture and the Haitian Revolution and incorporate important and relevant materials from the Special Collections Research Center in the exhibition.

JACOB LAWRENCE (American, 1917 - 2000) | *General Toussaint L'Ouverture*, 1986, from *The Life of Toussaint L'Ouverture* series | Silkscreen, WP 6/7 | © 2024 The Jacob and Gwendolyn Knight Lawrence Foundation, Seattle / Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment with additional funds provided by the Vinyard Acquisitions and Conservation Endowment | 2023.001,2

ON VIEW

NOV 23, 2024 - MAY 23, 2025

Gallery 7, Muscarelle Museum of Art

UPCOMING EXHIBITIONS



W&M COLLECTS III

Art from the collections of alumni and friends of the university

William & Mary Collects III, the first special exhibition to be unveiled in the newly expanded Muscarelle, will display significant works of art in a wide variety of media on loan from alumni and friends of the university.

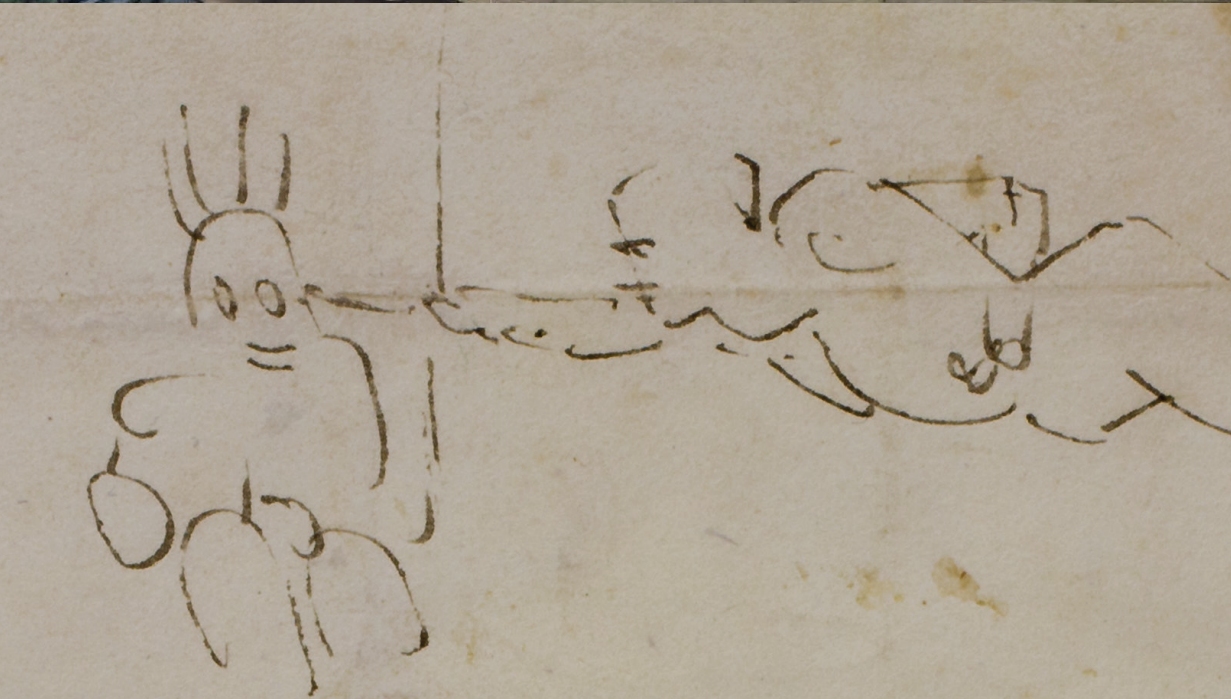
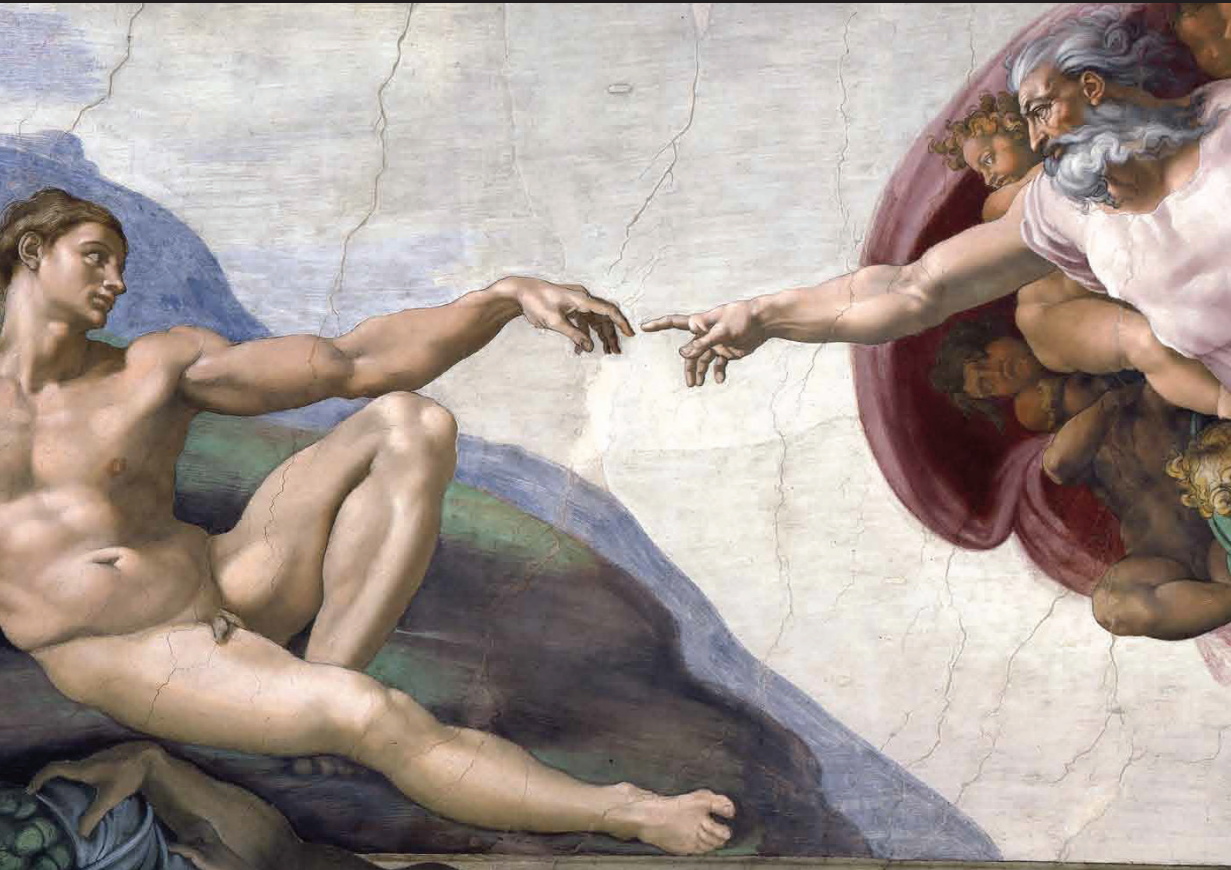
The first installment of *William & Mary Collects* coincided with the opening of the Museum in 1983, and the second installment was held in 2003 for its twentieth anniversary. *William & Mary Collects III* observes the expansion of the Museum and our 40 years of service to William & Mary, as well as the numerous individuals who have been integral in helping us achieve our mission during that time.

Featuring ceramics, drawings, paintings, prints and sculpture, the exhibition showcases the remarkable scope of art collected by alumni and friends throughout the years. Culled from both private collections and donated works by alumni, some of which have never been on view, *William & Mary Collects III* reveals an extraordinary array of media, styles and time periods that have captivated these collectors.

ON VIEW

FEB 8 - MAY 19, 2025

Galleries 9-11, Muscarelle Museum of Art



MICHELANGELO

The Genesis of the Sistine

Bringing 24 rarely-displayed masterpiece drawings by Michelangelo to the United States, *Michelangelo: The Genesis of the Sistine* will offer American viewers an unprecedented opportunity to experience first-hand the genius of the famed artist. Displaying Michelangelo's initial studies and early drawings of the frescoes of the Sistine Chapel, the exhibition will explore the rich story of the origin of these works, arguably some of the most famous in the world.

Based on 15 years of scholarship by Muscarelle Curator of Special Projects Adriano Marinazzo, the exhibition will highlight new and compelling theories about Michelangelo's work, including a comparison between *The Creation of Adam* and a self-portrait which suggests that the artist may have envisioned himself as the Creator.

In addition to the masterpiece drawings created by Michelangelo for the Sistine Chapel ceiling (1508-1512) and the *Last Judgment* (1536-1541), the exhibition will include engravings, lithographs and other materials showcasing the famous paintings and the chapel throughout the centuries. In all, the exhibition will feature 39 works.

The Muscarelle Museum of Art will be the only venue for this exhibition.

ON VIEW

MAR 6 - MAY 28, 2025

Galleries 1-4, Muscarelle Museum of Art

LECTURES

PERMANENT COLLECTIONS RE-EXAMINED

Join us this fall for two lectures presented in partnership with the Virginia Museum of Fine Arts. Explore two major American art movements and learn about examples from both museums' collections — then visit to see the works in person!

SEPT 9 | 6:30 PM



GESTURE: ABSTRACT EXPRESSIONISTS

Lecture by Sally Bowring, Artist and Educator

Williamsburg Regional Library Theatre

From brushstrokes to drips and palette knives to spray cans, this lecture explores the role of the artist's mark in several iconic paintings from the 20th- and 21st-century collections of the Virginia Museum of Fine Art and the Muscarelle Museum of Art. While abstract expressionists such as Jackson Pollock and Willem de Kooning, whose bold, energetic and seemingly messy applications of paint are best known, a wider range of artists experimented with similar techniques. From European avant-garde artists experimenting with brutal brushstrokes of German expressionism and the loose, automatist lines of French surrealism, to African American artist Norman Lewis' explorations of black and gray tones, the marks of these artists register an array of responses that run the gamut from playful to political.

SEPT 23 | 6:30 PM



ORIGIN AND IMPORTANCE OF THE HUDSON RIVER SCHOOL IN AMERICAN ART

Lecture by Jeffrey Allison, Paul Mellon Collection Educator, VMFA

Williamsburg Regional Library Theatre

In 1825, the English émigré painter Thomas Cole sailed up the Hudson River to the Catskill Mountains, producing a series of landscape paintings that won him almost instant fame when he returned to New York City. The paintings caught the imagination of a public already entranced with the rugged beauty and seemingly untouched wilderness presented by writers such as James Fenimore Cooper. Cole's work inspired a uniquely American movement of pastoral landscape painting that explored themes of discovery, exploration and nationalism. Join us to learn more about the origins of this movement, including examples from the collections of the Muscarelle and the Virginia Museum of Fine Arts.

Left: HANS HOFMANN | American, 1880-1966 | *Color Poem No. 1 (detail)*, 1950 | Oil on canvas | © Renate, Hans & Maria Hofmann Trust / Artists Rights Society (ARS), New York | Bequest of Doris Piper Lamberson | 2003.003

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

ART IN THE AFTERNOON

In October, the Muscarelle Docents will present a four-part series of illuminated presentations on a diverse range of art topics. Join us on Wednesday afternoons for a weekly dose of art history! All events will take place at the Williamsburg Regional Library Theatre and are free and open to the public.

OCT 9 | 2 PM

MUSEUM ORIGIN STORIES AND AI: IT'S HERE!

Lecture by Docent Harry Chancey

The Muscarelle Museum of Art began with a near theft. Journey through centuries of colorful history, from the 18th-century to cutting-edge AI revolutionizing the art world. Explore our stunning new expansion and witness how our past shapes a brilliant future.

OCT 16 | 2 PM



HOGARTH'S GRITTY LONDON: THE BIRTH OF VISUAL STORYTELLING

Lecture by Docent Sandra Stephan

Step into the salacious world of William Hogarth's 18th-century England. Discover how this master of satire turned urban vice into commercial gold and

laid the groundwork for the modern comic strip. From bawdy taverns to corrupt politicians, Hogarth's prints offer a scandalous peek into a society on the brink of change.

WILLIAM HOGARTH | English, 1697 - 1764 | *The Enraged Musician*, 1741 | Engraving and etching, state III | Gift of Donald Miles Nelson | 1991.101



The Muscarelle Museum of Art thanks the Williamsburg Area Arts Commission for its support of our programming for the 2024-2025 academic year.

OCT 23 | 2 PM

DEGAS DECODED: THE WORK OF A GRUMPY GENIUS

Lecture by Docents Harry Chancey and Sandra Stephan

Immerse yourself in the enigmatic world of Edgar Degas, where brilliance and misanthropy collide. This virtual tour takes you backstage in Belle Époque Paris, from smoky dance halls to secretive bordellos. Witness Degas' revolutionary techniques up close, as if peering over the shoulder of the master himself. Unravel the complexities of an artistic giant who helped birth Impressionism while keeping the world at arm's length.

OCT 30 | 2 PM

FRAMING THE FUTURE: MUSCARELLE REIMAGINED

Lecture by Muscarelle Director David Brashear

Ahead of the re-opening of the Muscarelle Museum of Art, get an exclusive first look at the Museum's breathtaking transformation through an illustrated lecture by Director David Brashear. Explore how this ambitious expansion will triple the Museum's footprint, ushering in a new era of artistic possibility. Be among the first to learn about some of the stunning new acquisitions in architecture, photography and design that will soon grace the halls of the new and expanded Museum. Witness the birth of a cultural landmark, reimagined for the 21st century.

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

WORKSHOPS

We have an exciting lineup of workshops in a broad range of media this fall! Visit Muscarelle.org/Events for more details, including special member pricing, and to register.



Director of Engagement Steve Prince demonstrates carving a linoleum block during an Art of the Book workshop.
Photo by Sara Belmont

SEPT 12

RAW MOTION: DIY ANIMATION BASICS

AGES 18+ | 5 – 8 PM

Learn the fundamentals of animation using easily accessible tools: your smartphone, a simple animation app and basic drawing materials.

OCT 2

CHAOS FRAMES: ADVANCED ANIMATION EXPLORATION

AGES 18+ | 5 – 8 PM

Dive into experimental animation techniques using your smartphone! Flex your creativity with unconventional methods and materials.

OCT 4

IMAGINARY BEASTS AND STRANGER THINGS!

AGES 6-12 | 9 AM – NOON

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

OCT 21

HOMESCHOOL WORKSHOP: PASTA PRESS PRINTMAKING

AGES 8-12 | 9 AM – NOON

Create etchings using a pasta press, transforming a common kitchen tool into an artistic instrument and exploring your creativity!

NOV
4, 11, 18

FIGURE DRAWING MONDAYS

AGES 18+ | 5 – 8 PM

Explore figure drawing with Director of Engagement Steve Prince in this series of three Monday evening workshops. Each session will explore a different facet of figure drawing, so choose one or attend all three!

Nov. 4: Basics of Structure and Proportion

Nov. 11: Hands, Ears and Feet

Nov. 18: Portrait, Torso and Drapery

DEC 9

HOMESCHOOL WORKSHOP: MINIATURE SCULPTURE

AGES 6-12 | 9 AM – NOON

Explore your creativity by repurposing everyday items into unique, small-scale sculptures.

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

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at William & Mary

COMMUNITY ART DAY

A FUN-FILLED DAY OF ART EXPLORATION FOR ALL AGES

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SATURDAY, SEPT 7
10 AM - 4 PM

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COMMUNITY BUILDING

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WINE & RUN FOR THE ROSES



Save the date!

MAY 3, 2025

Join us for our 14th Wine & Run for the Roses wine auction on Derby Day, Saturday, May 3, 2025 from 3 to 7 PM at the Williamsburg Lodge! The event will feature a wine reception with fabulous fare, a derby race raffle, and a giant screen telecast of the Kentucky Derby. Our highly anticipated live and silent auctions offer rare vintages as well as unique lifestyle and travel opportunities. Your support for *Wine & Run for the Roses* allows the Muscarelle to continue to play an integral role in the cultural landscape of the community.

Visit mmawineauction.com for information about sponsorships, donations and tickets!



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NEW ACQUISITIONS



WILLIE ANNE WRIGHT '45

By Tina Eshleman, W&M University Marketing

At age 100, artist Willie Anne Wright '45 is enjoying a surge of interest in the work she created during a career lasting more than six decades.

Two exhibitions of her artwork opened last fall, including a major career-spanning retrospective at the Virginia Museum of Fine Arts in Richmond. In March, the Muscarelle added six of her pieces to its collection — five photographs that the Museum purchased and a painting that Wright donated.

For Wright, the Muscarelle's acquisition marks a homecoming to William & Mary, where she first felt encouraged and taken seriously as an artist. She donated her painting *Self Portrait With Gus* to the Museum in memory of fine arts professor and department chair Thomas Thorne, who taught at W&M from 1940 to 1975.

The acquisition of Wright's work advances two priorities for the Muscarelle: expanding its collection of photography and increasing the number of works by women. Besides pinhole photography, the acquired works include images made without a camera, such as cyanotypes or lumen prints made by placing an object on photo paper and exposing it to light.

Gordon Stettinius, who handles sales of Wright's artwork through his Candela Books + Gallery in Richmond, says he's seen increased interest from collectors since her VMFA show *Willie Anne Wright: Artist and Alchemist* opened.

"I've known Willie Anne for over 30 years now and it warms my heart to see the attention she has been receiving for the breadth and depth of a truly impressive career," he says. "When you consider the wide variety of processes she used and her investigation into unconventional materials, then add in her eclectic interests ranging from philosophy to mysticism to feminism and beyond, you cannot help but be impressed by an artist very much ahead of her time."



WILLIE ANNE WRIGHT | American, born 1924

Top: *Self Portrait with Gus*, 1974 | Acrylic on canvas | © Willie Anne Wright | Gift of Willie Anne Wright in honor of Thomas Thorne | 2024.066

Bottom: *Woman in White by an Abandoned House*, 1998 | Gelatin silver pinhole photograph | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2024.025

MICHAEL NAMINGHA

By Danielle Moretti-Langholtz, Curator of Native American Art



American (Ohkay Owingeh-Hopi), born 1877 | *Altered Landscape*, 2021 | Digital C. Print mounted to shaped acrylic | Michael Namingha © 2021 | Selected by 2024 Curator's Circle Members and acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2024.058

A Tewa/Hopi contemporary photographer, Michael Namingha's stark landscape images bring us to face-to-face with seemingly otherworldly environments. His mixture of abstraction and realism are both mixed and exposed in his Digital C-Print photographs. He carefully face mounts his photographs to shaped acrylic and in doing so he rearranges our perceptions of earth and sky.

Thanks to a decision by the members of the Curator's Circle, the Muscarelle will be adding one of Namingha's digital photographs from his *Altered Landscape Series* to our collection. The work has a three-dimensional quality featuring a dramatic contrast between light and darkness that invites the viewer to ponder the overwhelming power of nature in the American southwest.

Far from featuring an alien landscape, Namingha's images are photographed from places familiar to him and his Indigenous community. Those of us who have admired the painterly scenes of New Mexico by Georgia O'Keeffe will realize that we are looking at some of the exact locations that she painted. Namingha openly acknowledges O'Keeffe's influence on his photography. While the locations may be the same, in contrast to O'Keeffe's paintings, Namingha's photographs call our attention to the "altered landscapes" resulting from the impact of mining and environmental changes on the hauntingly fragile and beautiful place that is the traditional homeland of his people.

BEYOND THE MUSEUM'S WALLS

Albany Museum of Art hosts Muscarelle exhibition *Shared Ideologies*

The Muscarelle's original exhibition *Shared Ideologies* traveled to the Albany Museum of Art (AMA) in Georgia this summer and was on view from May 9 through Aug 3, 2024.

The exhibition, curated by Muscarelle Curator of Native American Art Danielle Moretti-Langholtz, debuted in September 2021. The selection of works by Native American artists from the 1970s to the present, pulled from the Muscarelle's permanent collection, offers an opportunity for visitors 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), Emmi Whitehorse (Navajo, born 1957), Cara Romero (Chemeheuvi, born 1977), 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 invites non-Native viewers into a dialogue with indigenous artists on themes that recenter master narratives of history and amplify both pan-Indian and tribally specific experiences while pondering a path to a shared future. A number of works from the Muscarelle's Native American collection were shown for the first time in this exhibition.

During its 12-week run at the AMA, the exhibition had 2,598 general visitors and was viewed by 550 students from school groups.

"We have been dedicated to building a world class collection of works by contemporary Native American artists at the Museum, and Danielle has architected a compelling exhibition," says Director David Brashear. "We were delighted when the AMA expressed interest in exhibiting *Shared Ideologies*, enabling broader exposure of the important art and themes presented in the exhibition." ■

Photos courtesy of the Albany Museum of Art, Albany, Georgia



Shared Ideologies

Organized by the Muscarelle Museum of Art

May 9 – August 3, 2024

On generous loan from the Muscarelle Museum of Art at The College of William & Mary in Williamsburg, Virginia, *Shared Ideologies* is an exhibition of selected works by Native American artists from the 1970s to the present. It offers visitors an opportunity to engage in a sociopolitical dialogue about the space between history and memory.

Shared Ideologies invites non-Native viewers into a dialogue with indigenous artists on themes that recenter master narratives of history and amplify both pan-Indian and tribally specific experiences while pondering a path to a shared future.

Special thanks to Dr. Danielle Moretti-Langholtz, Curator of Native American art at the Muscarelle Museum of Art.

Expanded Muscarelle opens doors for volunteer opportunities

By Holly Gardner,
Marketing & Events Intern

The Muscarelle looks forward to welcoming our volunteers back into the Museum with our grand re-opening in February 2025! Following the expansion's opening, there will be an increased need for volunteers to support the new gallery, education and lecture spaces.

“We are incredibly grateful for all that our dedicated volunteers and docents have done for the Museum,” says Director David Brashear. “From supporting our many programs and workshops to giving presentations out in the community, our volunteers play a key role in the Muscarelle’s success.”

Volunteer Sierra Manja '26 joined the program in the spring semester of her freshman year. From community engagement and student admission events to art displays and performances, Manja has had the opportunity to help with many facets of museum operations.

“Volunteering guarantees an active involvement with the expansive audience that the Muscarelle program caters to,” reflects Manja. “My primary tasks tend to be logistics-oriented, such as facilitating sign-in and gathering contacts.”

With positions such as Visitor Services Guide, Event and Engagement Guide and Docents, volunteering with the Muscarelle gives community members from all backgrounds a unique opportunity to share their love for the arts with neighbors and tourists visiting Williamsburg. No prior background in art history is required to join. We are also excited to announce a new incentive program with benefits like a volunteer appreciation lunch and volunteer-only art workshop opportunities as dedicated hours increase.

When asked to give advice to community members curious about getting involved, Manja urges everyone to jump in. “Get ready! The new Muscarelle space will open endless opportunities to dedicate as much time as you wish to a multitude of new programs. Regardless of your age, college major, or career goals, the Museum offers a place to provide community service.” Most importantly, she urges new volunteers to “keep an open mind, the Muscarelle has something for everyone!” ■



With the help of student and community volunteers, Director of Engagement Steve Prince hosts a chalk art competition each fall during My First William & Mary Weekend.

VOLUNTEER WITH US!

If you are interested in learning more about the program, there will be a series of volunteering information sessions to share ways to engage and the benefits of volunteering. All sessions are free and open to the William & Mary and greater Williamsburg community.

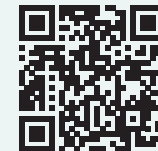
Sessions will take place at the Muscarelle Museum of Art on the following dates:

Friday, November 15

Sessions at 12 PM and 5:30 PM

Friday, January 31

Sessions at 12 PM and 5:30 PM



Scan QR code to learn more and register.

For more information about the volunteer program, contact Rachel Williams, Manager of Volunteers & Special Projects, at rmwilliams@wm.edu or 757.221.2717.

[MUSCARELLE.ORG/VOLUNTEER](https://www.williamsburg.edu/muscarelle.org/volunteer)

SPOTLIGHT



HOLLY GARDNER '26 **MARKETING & EVENTS INTERN**

Holly is a junior majoring in Anthropology and Music. At the Muscarelle, she helped plan Community Art Day, developed volunteer promotion content, researched the Museum's economic impact on Williamsburg tourism revenue and served as a camp counselor for groups of all ages. In her free time, Holly enjoys making music and art at the Meridian Coffeehouse, where she is Merchandise and Events Manager.



ANNA LONGLEY '26 **COMMUNITY ENGAGEMENT INTERN**

Anna is a junior at William & Mary majoring in Studio Art and minoring in Creative Writing. She has lots of interests, but her main one is art. She loves writing, hiking and printmaking in her free time. This summer, she worked as a camp counselor for some of the week-long summer camps the Muscarelle provided.



SIERRA MANJA '26 **STUDENT VOLUNTEER COORDINATOR INTERN**

Sierra is a junior double majoring in History and Art History. At the Muscarelle, Sierra is a Student Volunteer Coordinator Intern. She stays involved on campus in other ways through her work as a Student Assistant at Swem Special Collections Research Center, a Spotswood Society tour guide at the Wren Historic Building and an editor for *Acropolis Art and Art History* magazine. In her free time Sierra enjoys reading, yoga and shopping.



MATTIE METZLER '26 **COLLECTIONS INTERN**

Mattie is a junior majoring in Anthropology with a particular interest in archaeology. Mattie is involved with the Costuming/Cosplay Club, Rocky Horror and HEMA and plays tabletop games with his friends once a week. At the Muscarelle, he does research for a future exhibition (stay tuned!), gaining skills he hopes to apply in his future archaeology career.



ELISE TSAO '25 **COMMUNITY ENGAGEMENT INTERN**

Elise is a senior double majoring in International Relations and a self-designed major in Museum Studies. Within the William & Mary campus, she has organized culture shows with the Chinese Student Organization, advocated with Asian American Student Initiative, researched with DisinfoLab and created art for a number of campus magazines. Non-resume activities include planning casual photoshoots with friends, cooking Asian food and playing Brawl Stars.

WHERE ARE THEY NOW?

Catching up with former intern Michael Winn '15

By Holly Gardner, Marketing & Events Intern



Since graduating from William & Mary with a degree in Art History, Michael Winn '15 has worked in a variety of arts administration roles, primarily focusing on advancement and development.

Before beginning his professional journey as a development manager in the arts, Winn was a Muscarelle McIntyre Curatorial Fellow.

"In my time at the Museum, the staff was incredibly welcoming and provided professional experiences that I still draw from today. The opportunity

to sit in on board meetings illuminated the business side of the arts and time working on membership projects was my first development experience."

Upon graduation, Winn took his first position at The Ringling, where he worked in collections, visitor services, marketing and education. Winn then took a job with the American Repertory Theater (A.R.T.), where he found many parallels to his time working on membership projects at the Muscarelle, helping him quickly "grasp the job" and grow in a series of progressive roles during his seven years there.

Now working at the Hopkins Center for the Arts at Dartmouth, Winn serves as Senior Development Manager, working to raise funds to

support artistic programming and build the center's membership in anticipation of their new expansion, which will open in fall 2025. Winn hopes to use his work to expand the reach of their fundraising campaigns "so that we have the resources to utilize the reimaged building to its full potential."

The Hopkins Center for the Arts, fondly known as the Hop, is part of the growing arts district at Dartmouth that includes the Hood Museum of Art and Black Family Visual Arts Center. "Museums, theaters and cultural organizations are traditionally neutral spaces for communities to learn, play and connect," said Winn. "They also provide broadening experiences that inspire creativity and engagement with perspectives sometimes different than one's own." The Hop invites students, faculty and members in the Upper Valley community to engage and connect with the arts through many artistic workshops and partnerships.

Since graduating in 2015, Winn has maintained a membership with the Muscarelle. Upon reflecting on his continuing support of the Muscarelle, Winn explains: "being a member of the Muscarelle allows me to give back to an organization that gave me so much. I have seen the Museum grow exponentially and have always been inspired by the drive of its leadership to offer groundbreaking arts experiences to the Williamsburg and regional communities."

When asked to provide advice for students looking to pursue a career in the museum industry, Winn emphasizes the importance of making connections and gaining hands-on learning experience.

"My first recommendation would be not to hesitate to reach out to someone who is doing a job that interests you to ask questions and learn about their path. More often than not, they'll be willing to chat and possibly even help you learn about an internship or part-time opportunity that helps you get your foot in the door. William & Mary also has a robust alumni network, so lean on that and find fellow alumni to help you make connections."



MUSCARELLE MUSEUM OF ART

at William & Mary

JOIN, RENEW, OR GIVE THE GIFT OF MEMBERSHIP!

Becoming a Member is easy and can be done several ways: fill out a secure online membership form with a credit card or mail an application with a check. Your gift will support programs that enrich the lives of children, students and adults alike, open doors to new experiences and allow you to meet others who share your passion for the arts.

For more information, contact museum@wm.edu, 757.221.2709 or visit Muscarelle.org.



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The Muscarelle Museum of Art Foundation welcomes all new donors and gratefully acknowledges those who have renewed their contributions. The following is a list of donors who have made gifts of \$100+ during the time period of 7/01/23 through 6/30/24. The Museum has attempted to make this list accurate and complete; we regret any errors or omissions. If you have a correction, please call 757.221.2709.

*Indicates that member is deceased.

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