

STAFF OF THE MUSCARELLE MUSEUM OF ART

ADMINISTRATION

DIRECTOR
David Brashear

ASSISTANT TO THE DIRECTOR
Kim Johnson

DIRECTOR OF DEVELOPMENT
Julia Blair Hunter

FINANCE MANAGER
Beth Brown

ADMINISTRATION & FINANCE COORDINATOR
Amber Pfenning

CURATORIAL

CURATOR OF NATIVE AMERICAN ART
Danielle Moretti-Langholtz, Ph.D.

CURATOR OF SPECIAL PROJECTS
Adriano Marinazzo

EDUCATION & OUTREACH

DIRECTOR OF ENGAGEMENT
Steve Prince

MANAGER OF VOLUNTEERS & SPECIAL PROJECTS
Rachel Williams

COMMUNITY ENGAGEMENT SPECIALIST
Rosalind Wade

MARKETING & EVENTS MANAGER
Julie Tucker

WEB DEVELOPER
Brendan Reed

COLLECTIONS & EXHIBITIONS

DEPUTY DIRECTOR - COLLECTIONS, EXHIBITIONS & OPERATIONS
Melissa Parris

REGISTRAR
Laura Fogarty

FACILITIES & EXHIBITIONS MANAGER
Kevin Gilliam

SECURITY & VISITOR SERVICES

DIRECTOR OF SECURITY
Kathrin Shinn

VISITOR SERVICES SUPERVISOR
Rob Haas

IMAGES



FRONT COVER
MICHELANGELO
(Italian, 1475-1564)
The Creation of Adam, 1511
Vatican City, Sistine Chapel



BACK COVER
FREDERICK JUDD WAUGH
(American, 1861-1940)
Ocean Sunset (detail), 20th century
Oil on board
Gift of Gene A. (W&M 1952)
and Mary A. Burns
1998.036

NEXT PAGE

Top row: A chalk art competition participant at last fall's Community Art Day poses with his creation.

Director David Brashear presents an update about construction on the Martha Wren Briggs Center for the Visual Arts to a packed crowd at the Williamsburg Regional Library.

Associate Professor of Art History Sibel Zandi-Sayek displays the silkscreen print that students created during a printmaking workshop for the Curatorial Project.

Middle row: Muscarelle student interns pose in their safety gear during the teen metalcasting camp.

A William & Mary student carves a wood block during an Art After Hours workshop.

Bottom row: Muscarelle Museum of Art Foundation trustees gather for a group photo during a hard hat tour of the Muscarelle expansion project.

Two small artists participate in *plein air* painting during Community Art Day.

TABLE OF CONTENTS

Welcome to the New Muscarelle	6
Inside the Genius of Michelangelo	10
<i>Haiti to Harlem: Toussaint L'Ouverture & Jacob Lawrence</i>	14
Exhibitions	18
Muscarelle Explorations	20
Workshops	22
Wine & Run for the Roses	24
New Acquisition	26
Laboratory for Learning	28
Volunteers	32
Spotlight	34

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,

This year marks a new beginning! Welcome to the future of the Muscarelle Museum of Art — and our new home in the Martha Wren Briggs Center for the Visual Arts. Our expansion has been a project long in planning, but we have finally made it across the finish line. And we look forward to celebrating with all of you throughout 2025.

The Museum will reopen to the public on Saturday, February 8, with a daylong festival. At our reopening, our galleries will feature works from our collection of American art, along with a special exhibition of works by Jacob Lawrence that tell the story of the life of the leader of the late-eighteenth century slave rebellion in Haiti. Three of our new galleries will host the special exhibition *William & Mary Collects III*, a broad presentation of outstanding works of art loaned to the Museum from friends and W&M alumni. All of this will be enjoyed alongside an array of special activities both inside the Museum and on our grounds around the building.

And it will only get better from that wonderful launch. On March 6, the Museum will open *Michelangelo: The Genesis of the Sistine*. This special exhibition is the result of years of work and scholarship by Adriano Marinazzo, the Muscarelle's Curator of Special Projects, and will feature a wide range of drawings made by Michelangelo as he planned the monumental frescoes for the Vatican's Sistine Chapel. I'm very proud that our Museum will be the only venue for this groundbreaking presentation. And to enhance the exhibition, our *Muscarelle Explorations* series for the spring will focus on Michelangelo and his creative genius.

But this is only the beginning. With a wide array of exhibitions, lectures, workshops and discussions, we look forward to leveraging our new home and becoming a central cultural venue for the

university and the regional community. We welcome opportunities to partner with other organizations from both campus and beyond, and we fully plan for the Muscarelle to be a welcoming venue to all. We also look forward to visitors enjoying our new café and shopping in the new Museum store. I know you will enjoy getting to know our new building over the coming months.

None of our reincarnation would have been possible without the generosity of so many friends of the Museum, who together have helped us assemble \$43 million toward our \$46 million goal for the project. I am deeply grateful to all who have helped us finance this new project. Thank you for your generosity.

As we move into the new building and bring it to life, there will be many opportunities to engage with us. Please consider joining one of our volunteer teams, or just making the Muscarelle a regular part of your cultural diet.

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

Sincerely,

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

MUSCARELLE
MUSEUM
OF ART

at William & Mary

SPRING/SUMMER

25

UNVEILING THE
NEW MUSEUM

The Martha Wren
Briggs Center for the
Visual Arts opens

INSIDE THE
GENIUS OF
MICHELANGELO
Q&A with exhibition
curator Adriano
Marinazzo

CURATORIAL
PROJECT

W&M students
present *Haiti to
Harlem: Toussaint
L'Ouverture & Jacob
Lawrence*



LETTER FROM THE CHAIR



Greetings to all,

We have waited patiently for our beautiful, expanded Muscarelle Museum of Art. Now, with all of the construction milestones behind us, it will make its grand appearance for Muscarelle Members on February 7, 2025 (one day before the grand opening for non-members). Please plan to attend and celebrate with us! Thanks to you, the beloved friends of the Muscarelle and the Martha Wren Briggs Center for the Visual Arts, the waiting is over!

I was able to tour the new Muscarelle with my fellow Board of Trustees members in mid-December, and I was taken by the beauty, both inside and out. The expanded Museum is stunning, and is integrated perfectly into the William & Mary campus, with grand vistas overlooking busy student walkways and an inviting entrance from the campus side. The expanded galleries triple our exhibition capacity and the new flexible event hall offers lecture seating for 200 and banquet seating for 100. The light-filled atrium grandly welcomes visitors, with the café and museum store nearby. There are seminar rooms for exploring works of art and conducting research. And finally, there is a new lower level that is dedicated space for the Muscarelle leadership and staff. A welcome addition indeed.

The first MAJOR exhibition for the expanded Muscarelle, opening on March 6, 2025, is *Michelangelo: The Genesis of the Sistine*, which will draw a regional and national audience. The exhibition will feature 39 works, seven of which have never been shown in the United States. Many of the drawings are only permitted on view for 12 weeks every seven years, so this is a rare opportunity to see these works in person. Please put this important exhibition on your calendar and bring your neighbors

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

As a reminder, our largest annual fundraiser, *Wine & Run for the Roses*, will be on Kentucky Derby day, Saturday, May 3. The Williamsburg Lodge will be the epicenter for this grand event, as they have been gracious hosts for the past several auctions. Every year just seems to get better. The Lodge offers a block of guest rooms for out-of-town visitors, so make it a weekend! Come to support the Muscarelle, see friends, show off your Derby Day outfit, buy fine wines and great lifestyle lots, and bask in a once-a-year party atmosphere.

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

Wishing everyone a happy and relaxing winter and a warm and early spring.

All the best,

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

BOARD OF TRUSTEES

Chair

Thomas Gillman M.B.A. '93

Vice Chair

Judith Forehand Starkey

Secretary

TJ Cardwell

Treasurer

Grant Hagen M.B.A. '00

Betsy C. Anderson '70

Mari Ann Banks HON '17

Susan S. Carron '72

David Crank '82

Ann Critchfield '66

Elizabeth W. Delk '71, M.Ed. '85, Ed.S. '88

Daniel A. Dutcher

Dawn Edmiston Ed.D. '20

Carrie O. Garland '90

Betsy Hanlon '76

Jane Kaplan '56

Leanne Kurland '75

Elaine S. McBeth

Penny H. Meredith '73

Ann B. Milliman

Paula Mooradian M.B.A. '92

Joseph L. Muscarelle HON '16

Tina Novogratz '98

James D. Penny J.D. '83

Helen B. Reveley HON '18

Kathleen M. Ring HON '15

Jane Y. Spurling '69

Stephanie Tuttle '92

Britt H. Van Deusen '95



WELCOME TO THE NEW MUSCARELLE

By David Brashear, Director

After two decades of fundraising, nearly 10 years of planning, and 22 months of construction, the Martha Wren Briggs Center for the Visual Arts, the new home of the Muscarelle Museum of Art, is set to open. The project has been an ambitious one from the start, as befits a museum housing the country's oldest university-based art collection.

Our goals were formidable: to honor Carlton Abbott's inspired design for the original building and respect William & Mary's historic campus while introducing a highly modern and innovative design; to significantly expand exhibition capacity; to elevate the visitor experience with amenities designed to delight; and to upgrade our storage, work and collection care spaces so that we can steward the collection to the highest standards of museum practice.

The challenges were also formidable: fitful starts to the project as fundraising inched forward, rising construction costs after the pandemic, and the tug of war between dreams, expectations and budgetary realities.

Our supporters rallied behind us. The project was 100% funded through private support, led by the transformational \$20 million gift of the late Martha Wren Briggs '55. We are deeply grateful for the generosity, dedication and vision of each of these supporters.

Architect Bill Butler and his colleagues at Pelli Clarke & Partners designed a breathtaking, forward-looking building that sits beautifully in William & Mary's revitalized Arts Quarter. The team at Kjellstrom + Lee brought that vision to life with impeccable care and skill.

We can't wait to welcome you into the Museum, and we hope you'll join us in early February as the celebrations begin.

CELEBRATE WITH US!

Join us as for a series of opening events during the university's 2025 Charter Day celebrations.

MEMBERS' OPENING

Friday, February 7, 2025

5 – 8 PM

Muscarelle Members are invited to join us to preview the newly expanded Museum and experience our first special exhibition, *William & Mary Collects III*, featuring artwork from alumni and friends of the university.

COMMUNITY GRAND OPENING

Saturday, February 8, 2025

10 AM – 5 PM

Join us as we celebrate our first day open to the public following our 22-month expansion project! Explore the new Museum with tours highlighting both the expansion project and the artwork on view. Take part in art activities for all ages and explore the many new amenities designed to expand the visitor experience.

TRANSFORMATIONAL IMPACT

EDUCATION SPACES

Martha Wren Briggs '55 believed passionately in the transformational impact of the visual arts — and that art should be a part of every student's experience at William & Mary. We've created both formal and casual spaces for students to examine, study, contemplate and be surrounded by art. Whether visiting with a class or simply dropping in for a study session, welcoming spaces encourage students to spend time in the Museum.

COMMUNITY CONNECTION

EVENT & GATHERING SPACES

Lectures, workshops, films, concerts and more — it will all take place in our expanded event spaces! The flexible event hall accommodates 200 people for a lecture or concert and up to 80 for a seated dinner. It will also be the site of workshops for artists of every age and experience level. The café and retail commons will offer light fare and unique gifts, all curated to inspire and nourish.



WORLD CLASS ART

GALLERIES

With triple the exhibition capacity of the original Muscarelle, the new facility will significantly expand our ability to present an ever-changing experience to visitors. Visit us this spring to see:



NEW ACQUISITIONS TO THE PERMANENT COLLECTION
Recent acquisitions by Diné artist Emmi Whitehorse, some of which are on view for the first time, reflect the Museum's commitment to expand its collection across cultures. *Gallery 8 | Opens Feb 8*



18TH-20TH CENTURY AMERICAN PAINTINGS
View important works on loan from The Owens Foundation and the Museum's permanent collection which present a selection of eras and styles vital to the story of American art. *Galleries 5-6 | Opens Feb 8*



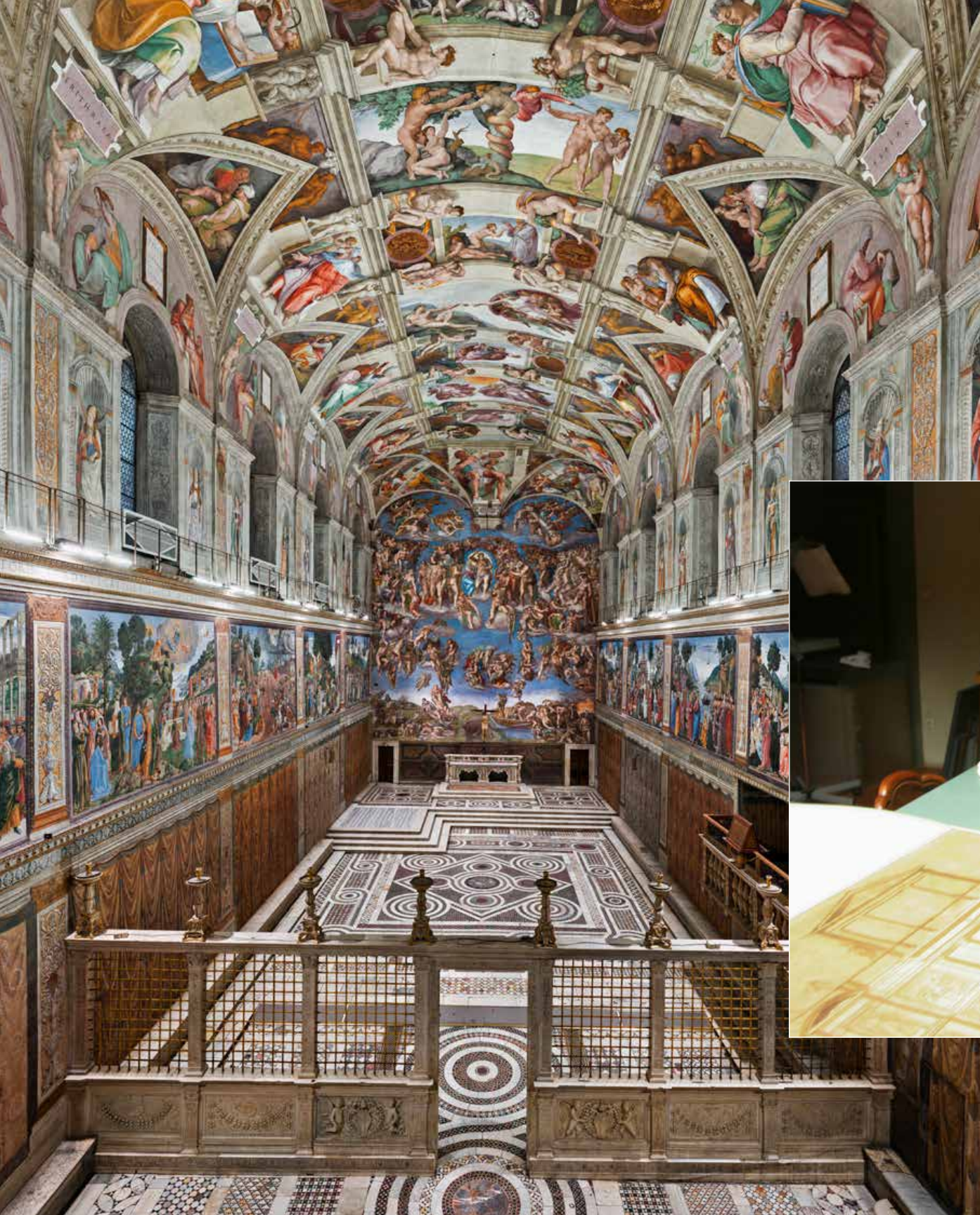
HAITI TO HARLEM: TOUSSAINT L'OUVERTURE & JACOB LAWRENCE
Explore highly colorful and dynamic works on the Haitian Revolution and its leader in this series of iconic silkscreens by the modern master. *Gallery 7 | Opens Feb 8*



WILLIAM & MARY COLLECTS III
See artworks from a range of eras, styles and media that have captivated collectors from the William & Mary community. *Galleries 9-11 | Opens Feb 8*



MICHELANGELO: THE GENESIS OF THE SISTINE
Behold 25 masterpiece drawings for the Sistine Chapel ceiling and learn about the ideas, struggles and breakthroughs that defined their creation. *Galleries 1-4 and 7 | Opens Mar 6*



Left: The Sistine Chapel, Rome
Right: Adriano Marinazzo in 2012 at Casa Buonarroti studying Michelangelo's original drawings

INSIDE THE GENIUS OF MICHELANGELO

A Q&A WITH EXHIBITION CURATOR ADRIANO MARINAZZO

You have been studying Michelangelo for many years. What first drew you to the work of this great artist?

My journey with Michelangelo has been a long and deeply rewarding one. In Italy, graduating high school involves a national final exam, which is a significant milestone. For my oral exams, I chose art history and mathematics. When the art history examiner asked me about Michelangelo's frescoes at the Sistine Chapel, I felt lucky since it was one of my favorite subjects. I was just seventeen at the time, but even then, I found myself completely immersed in the study of his genius.

You've made a number of exciting discoveries about Michelangelo's work that are expanding the conversation around the artist as we mark the 550th anniversary of his birth. How do you bring new eyes and fresh ideas to a topic so long studied?

Michelangelo's work, especially masterpieces like the Sistine Chapel, has been meticulously studied, making it both a privilege and a challenge to uncover new perspectives. However, I've been fortunate to access some of the most significant archives and collections related to the artist, including those at Casa Buonarroti, thanks in part to my friendship with the late Pina Ragionieri, its legendary director. These archives, which house Michelangelo's drawings, letters, poems and other rare documents, have been invaluable.

By combining this unparalleled access with modern technology, I've been able to bring fresh insights to Michelangelo's work. Digital tools have allowed me to compare artworks in new ways, trace connections between seemingly unrelated pieces and reconstruct lost or unseen

details. These reconstructions have revealed nuances that deepen our understanding of Michelangelo's creative process and his broader vision as an artist and thinker.

I've published numerous studies on Michelangelo which have refined my understanding and contributed to the evolving narrative of Michelangelo's genius. As my research progressed, I formed invaluable relationships with experts and institutions such as Casa Buonarroti, the Uffizi and the Vatican Museums. These collaborations enrich the exhibition, allowing us to include rare and previously unseen drawings.

The concept of the exhibition has continually transformed, integrating new discoveries and insights while ensuring a cohesive narrative of Michelangelo's artistic journey. The exhibition now not only showcases these extraordinary drawings, some of which have never been displayed in America, but also reflects the evolution of our understanding of Michelangelo as both an artist and a man. This long-term scholarship has ultimately shaped a show that promises to be a truly unique and enlightening experience for visitors.

What do you hope visitors will take away from the exhibition?

Michelangelo: The Genesis of the Sistine offers visitors an unparalleled opportunity to step into the mind of one of history's greatest artists and witness the creative process behind a masterpiece widely considered the pinnacle of artistic achievement.

I hope visitors leave with a deeper appreciation for Michelangelo's creative journey — not only the monumental effort required to conceive and execute the Sistine Ceiling but also the deeply human struggles,

ambitions and ideas that defined his work. The exhibition seeks to unveil Michelangelo's brilliance, showcasing him as an artist who confronted and transcended challenges to create the extraordinary.

The exhibition spans five meticulously curated galleries designed to evoke the spirit of the Sistine Chapel. The first three are dedicated to the Sistine ceiling. Here, the walls, painted deep blue with gold accents and softly lit, create an intimate and reflective atmosphere. This environment invites visitors to feel as though they are stepping into Michelangelo's private artistic world, blending reverence with accessibility.



A comparison between Michelangelo's sketch of the architectural outline of the Sistine Chapel ceiling (Archivio Buonarroti, XIII, 175v) and the actual ceiling view, digitally elaborated by Adriano Marinazzo

One of the most exciting features is the global debut of what may be Michelangelo's first sketch for the Sistine ceiling, discovered in the archives of Casa Buonarroti. This small drawing (shown at left) shows the architectural profile of the ceiling viewed from below, likely marking the genesis of Michelangelo's vision. The exhibition also includes preliminary drawings of apostles from the Uffizi, displayed in America for the first time. These represent the initial concept for the ceiling — twelve apostles in a design that Michelangelo later rejected as “poor,” prompting him to reimagine the entire project on a monumental scale.

Visitors can also explore a fascinating comparison between Michelangelo's self-portrait sketch and his depiction of God in *The Creation of Adam*, offering insight into how he saw himself mirrored in the divine.

In the fourth gallery, drawings for

The Last Judgment, painted nearly 30 years later on the altar wall of the Sistine Chapel, further showcase the evolution of Michelangelo's artistic vision. These four preparatory sketches, among fewer than a dozen surviving examples, illustrate the continuity and interconnectedness of his projects over decades.

Life-size reproductions of iconic frescoes, including *The Creation of Adam*, allow visitors to compare their own scale to Michelangelo's monumental figures, making his work accessible and engaging.

The exhibition concludes in the fifth and final gallery with an immersive video art installation I created, titled *This is not my Art*. It offers a 3D representation of the Sistine ceiling's architectural structure and highlights the awe-inspiring complexity and beauty of Michelangelo's masterpiece, leaving visitors profoundly inspired by the true "genesis" of his unparalleled artistic achievement.

Michelangelo likely created numerous preparatory drawings for the Sistine Chapel ceiling, though few have survived. What do these remaining works reveal about his creative process?

Michelangelo did not view his drawings as works of art to be shared or admired. For him, they were private tools — preliminary ideas and problem-solving exercises created solely to plan the complex decoration of the Sistine ceiling. Because of this, Michelangelo deliberately destroyed many of his sketches, believing they were not meant for others to see.

His drawings for the Sistine ceiling are now considered rare and invaluable treasures. Vasari noted that Michelangelo destroyed many of his preparatory works before his death, including those for the ceiling. While he created hundreds of drawings to plan and execute the ceiling's vast, 5,000-square-foot composition, fewer than 50 have survived.

Michelangelo: The Genesis of the Sistine presents nearly half of these surviving drawings, making it an exceptionally rare and meaningful opportunity to engage with Michelangelo's creative process.

Like Michelangelo, your work sits at the nexus of art, architecture and technology. How do you weave these interests together?

Michelangelo was the quintessential Renaissance man. Beyond being a sublime artist and architect, he was a master of human anatomy, an exceptional engineer and a sophisticated poet. He was also deeply



This is not my Art, screenshot of the video installation by Adriano Marinazzo

engaged with technology. Unlike Leonardo, who excelled as a theorist, Michelangelo was a hands-on innovator, creating and implementing solutions to overcome the technical challenges of his time.

In my COLL 100 course at William & Mary, *Renaissance in 3D*, I guide students through the designs of Michelangelo, Raphael, Leonardo and Brunelleschi. Alongside studying their historical works, students learn to design in 3D using professional modeling and animation software. This integration of art and science has always existed — after all, the word “art” comes from the Greek word for “craft” or “technology.” The two disciplines share a common foundation, and my work focuses on weaving them together.

This approach helps reimagine the old masters from a fresh, modern perspective. One of the goals of both the exhibition and my teaching is to bridge STEM and the arts, empowering students with the ability to

apply new technologies to their work. Understanding this intersection not only enriches their appreciation for Renaissance achievements but also equips them with innovative skills for today's challenges.

Michelangelo: The Genesis of the Sistine will open on March 6, 2025 in the newly-expanded Muscarelle. What makes this exhibition a unique opportunity — and one that people will not want to miss?

Michelangelo: The Genesis of the Sistine is a truly extraordinary exhibition, offering an unparalleled opportunity to experience some of Michelangelo's most significant drawings. Both Michelangelo and the Sistine Chapel have been studied extensively for over five centuries, making it rare to present genuinely new perspectives. Yet this exhibition does just that, featuring seven drawings that have never before been displayed in the United States—a rare and extraordinary privilege for American audiences. ■



Carolina Muñoz-Velázquez '26 presenting during the *Haiti to Harlem* opening.

THE CURATORIAL PROJECT PRESENTS

HAITI TO HARLEM: TOUSSAINT L'OUVERTURE & JACOB LAWRENCE

By Laura Fogarty, Registrar, Muscarelle Museum of Art
and Jennie Davy, Exhibits & Artifacts Curator, Special Collections Research Center

Students enrolled in the fall 2024 course, *The Curatorial Project*, taught by Professor Sibel Zandi-Sayek, had a unique opportunity to curate an exhibition featuring the Museum's recently acquired Jacob Lawrence print series, *The Life of Toussaint L'Ouverture*. Created in collaboration with master printmaker Lou Stovall, the colorful and dynamic prints were inspired by Lawrence's iconic 1930s painting series.

At the class's request, William & Mary Libraries' Special Collections Research Center (SCRC) assembled various items, from rare special editions to comic books, offering historical and biographical context for the artist and Toussaint L'Ouverture. Highlights include C. L. R. James's *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, the comic *Golden Legacy*, Vol. 1, a deluxe edition of John Hershey's *Hiroshima* and Myers Walter Dean's *Toussaint L'Ouverture: The Fight for Haiti's Freedom* children's book, both featuring illustrations by Lawrence.

Zandi-Sayek worked closely with the Muscarelle and SCRC to create hands-on experiences for the students. The class met at SCRC to

see prints, maps, rare books, and original documents. The following week, the students participated in a screen-printing workshop taught by Muscarelle Director of Engagement Steve Prince and Studio Art Professor Brian Kreydatus, where they created original portraits of L'Ouverture. The class also journeyed to the National Gallery in Washington, DC, to see *Spirit & Strength: Modern Art from Haiti*, an exhibition focused on prominent 20th-century Haitian artists, who, in turn, influenced generations of African American artists.

Experiences in and out of the classroom created a strong structure and a range of resources for students to curate their own exhibition. When the class had difficulty acquiring a photograph of Jacob Lawrence, Steve Prince generously agreed to create a portrait of Lawrence to appear in the exhibition. "I loved learning the history of Jacob Lawrence," said Andre Adams '25, who first reached out to Prince. "Before this class, I knew very little about him."

"To take a class like this is just a huge gift," said Talia Kriegel '26. "I never expected as an undergraduate to get a 'real world' experience

like this. It shows just how much support William & Mary provides their undergraduates.” Kriegel connected with Lou Stovall’s son to license Carol Harrison’s photo of Stovall and Lawrence signing *Dondon*, a print from the series, for the exhibition.

Through dynamic and iterative discussions, the class ultimately decided to present *Haiti to Harlem: Toussaint L’Ouverture & Jacob Lawrence*, an exhibition exploring Lawrence’s motivation to create the print series and how it “inspires reflection on the resonances of Haiti’s revolutionary past with the ongoing fight for justice, underscoring the need for continued empowerment among modern generations.” To tackle this task, the students split into editorial, physical installation, and digital exhibition teams.

The editorial team created the written framework, which included didactic panels, object labels and the text for the brochure. “It’s different than other writing,” said Anne Paxton ’25. “You need absolute command of the material because it has to be concise, you have to boil it down, and because these captions are going to guide people through



Professor Sibel Zandi-Sayek and the student curators: Andre Adams '25, Emma Anderson '26, Giuliana Angotti '25, William Armacost '26, Alyssa Barca '26, Charles Cheng '25, Bronwyn Doss '26, Nia Dowling '26, Ava Echard '25, Cecilia Elisi '25, Talia Kriegel '26, Marcy Le Grand '25, Carolina Muñoz-Velázquez '26, Anne Paxton '25, and Anastasia Soutsos '25.

the exhibit.” The physical installation team dealt with the spatial layout and design, deciding which objects should appear in each section, how to display them, and the placement of the didactics. “I did not realize how much math would be involved,” said Nia Dowling '26.

The students rallied to install the exhibition in Andrews Gallery by November 7, three weeks ahead of the original deadline when, due to construction delays, the Muscarelle made the difficult decision to postpone opening until February. “We had to pivot pretty quickly, but the whole class came together to brainstorm, and we got it done,” said Dowling '26. “They had 10 weeks from concept to installation, and, believe me, it usually takes much longer than that, months, if not years,” said Zandi-Sayek.

The students installed reproductions of the prints and SCRC materials with Andrews Gallery Director Patrick Harkin and his assistant Cecilia Soukup '25. The opening featured a poetry reading by Hermine Pinson, Professor of English & Africana Studies, presentations by the student curators, and a Haitian dance made possible by Dance Professor Valerie Winborne. The event culminated in the unveiling of a canvas inviting visitors to “share their stories” and how the exhibition impacted them.

Haiti to Harlem on view at the Andrews Gallery closed on November 22, but the project continues through the virtual exhibition documenting the students’ experience assisted by Rachel Hogan, Instruction & Research Librarian. The class received an Arts & Sciences Open Inquiry Award in recognition of the students’ efforts, which demonstrated collaboration and upheld the values of inclusion and respectful engagement of differences throughout the course. Special thanks to Steve Prince and Kenlontae’ Turner, Curator of Collections at Hampton University Museum, who visited the class and facilitated deep conversations. Come see the students’ curatorial accomplishment in the Muscarelle exhibition, opening February 8, 2024! ■

Scan QR code to visit the virtual exhibition.



Opposite, clockwise from left: During a printmaking demonstration, Professor of Art Brian Kreydatus describes various techniques to Curatorial Project students.

Students display the three-color silkscreen print they produced during the workshop. Director of Engagement Steve Prince demonstrates how to print using a silkscreen.





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

HAITI TO HARLEM: Toussaint L'Ouverture & Jacob Lawrence

ON VIEW FEB 8 - 23, 2025 | GALLERY 7

In 1938, Harlem artist Jacob Lawrence created *The Life of Toussaint L'Ouverture*, a 41-panel painted series depicting Haiti's colonization and fight for freedom through the story of the Black revolutionary leader. Half a century later, in the post-Civil Rights era, Lawrence collaborated with printmaker Lou Stovall to adapt 15 of these paintings into silkscreen prints, harnessing the medium's power as a visual language of protest against racial inequality. By revisiting his Toussaint L'Ouverture series, Lawrence inspired reflection on the resonances of Haiti's revolutionary past with the ongoing fight for justice, underscoring the need for continued empowerment among modern generations.



FREDERICK JUDD WAUGH | (American, 1861-1940) | *Storm*, 1930 | Oil on board | On loan from The Owens Foundation

WILLIAM & MARY COLLECTS III

ON VIEW FEB 8 - JUNE 8, 2025 | GALLERIES 9, 10 & 11

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.

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.



MICHELANGELO (Caprese, 1475 - Rome, 1564) | *Study for the Prophet Jonah*, 1512 | Red chalk | Florence, Casa Buonarroti, inv. 1 F

MICHELANGELO The Genesis of the Sistine

ON VIEW MAR 6 - MAY 28, 2025 | GALLERIES 1-7

Bringing 25 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.

Curated by Adriano Marinazzo, Muscarelle Curator of Special Projects, and based on his extensive scholarship, the exhibition highlights 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 38 works.

The Muscarelle Museum of Art will be the only venue for this exhibition. Don't miss the rare opportunity to immerse yourself in Michelangelo's creative process. Examine drawings that reveal the artist's work in progress, offering a unique glimpse into his dreams, personality and inner struggles.

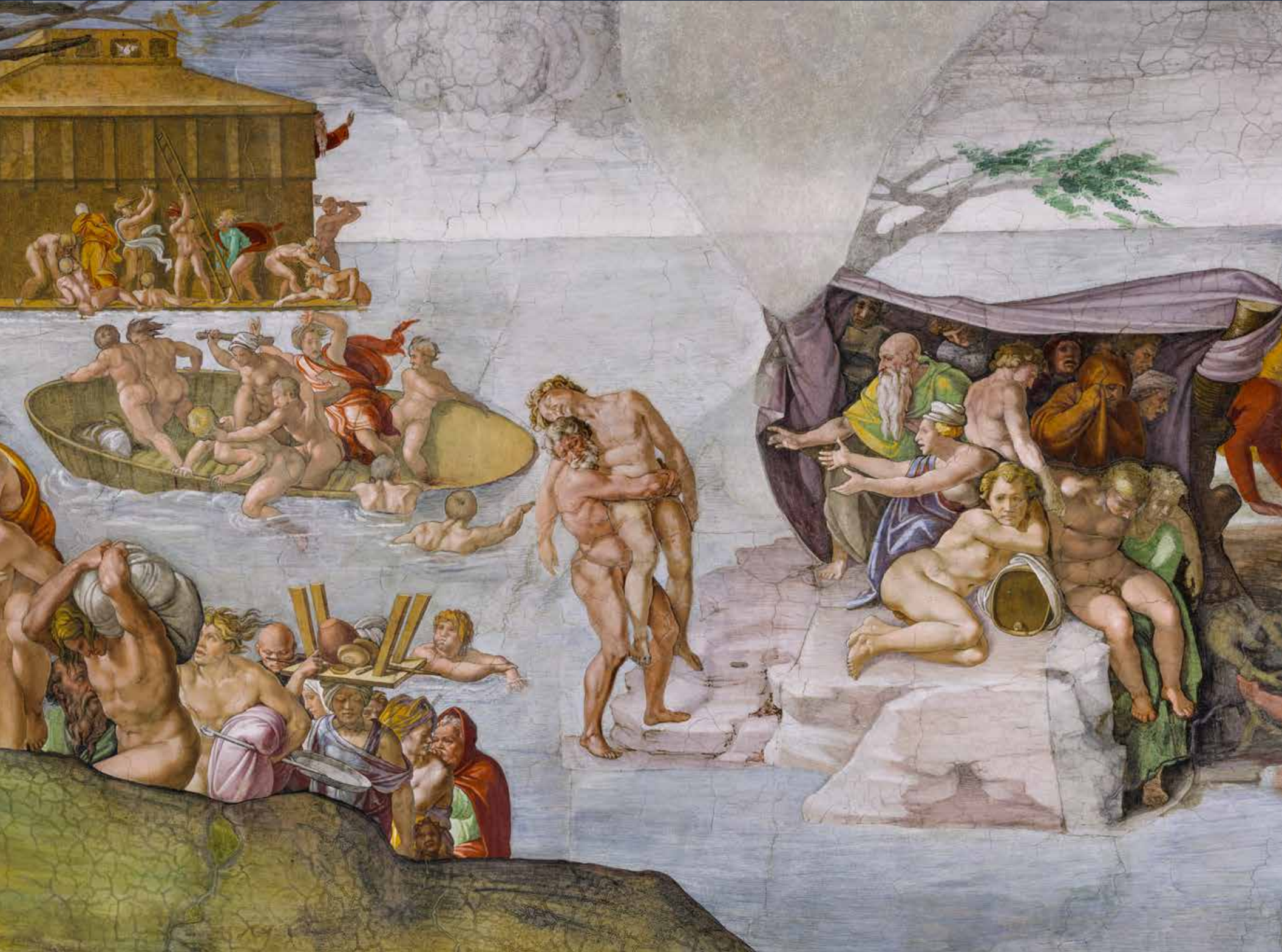


RESERVE TICKETS ONLINE

Timed-entry tickets will be required for this special exhibition. **Beginning Feb. 1, reserve your ticket online using the QR code at left.**

\$15 General Admission (Ages 18+)
FREE for Muscarelle Members; W&M faculty, staff and students; and youth under the age of 18.

MUSCARELLE EXPLORATIONS



MICHELANGELO: THE MAN AND THE MASTERPIECE

In conjunction with the exhibition, *Michelangelo: The Genesis of the Sistine*, our spring *Muscarelle Explorations* series will dive into the life and creative genius of Michelangelo. All events are free unless otherwise noted. Registration is required at muscarelle.wm.edu/Events.

MAR 18 | 5 PM

CURATOR'S OPENING LECTURE

Lecture by Exhibition Curator Adriano Marinazzo

Exhibition curator Adriano Marinazzo will introduce *Michelangelo: The Genesis of the Sistine*, sharing new insights from his extensive research on the subject. The talk will explore generative elements of the grand fresco and highlight the significance of Michelangelo's preparatory drawings in the ideation of his masterpiece.

MAR 20 | 2 PM

THE AGONY AND THE ECSTASY

Film Screening

In collaboration with the Ampersand International Arts Festival, see the 1965 classic at Williamsburg's historic Kimball Theatre. Starring Charlton Heston and Rex Harrison, the film recounts the biographical story of Michelangelo's troubles while painting the Sistine Chapel at the urging of Pope Julius II.

MAR 30 | 2 PM

VIRTUAL BOOK TALK: MICHELANGELO AND THE POPE'S CEILING

Zoom Discussion

Director David Brashear will join New York Times-bestselling author Ross King for a conversation about his book *Michelangelo and the Pope's Ceiling*.



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

APR 8 | 5 PM

MICHELANGELO & TITIAN: A TALE OF TITANS

Lecture by William E. Wallace

William E. Wallace, an internationally recognized authority on Michelangelo, will introduce scholarship from his upcoming book about the 40-year rivalry between Michelangelo and Titian. Wallace authored eight books on Michelangelo and is the chair of art history and archaeology at Washington University in St. Louis.

APR 15 | 5 PM

SILVERPOINT DRAWING

Workshop led by Director of Engagement Steve Prince

Learn how to create Old Master silverpoint drawings with real silver. We will make silverpoint ground and learn how to anneal silver to draw using this ancient process.
\$25 for Muscarelle Members, W&M Faculty, Staff and Students; \$30 for non-members

APR 28 | 5 PM

MICHELANGELO: THE TOMB AND THE VAULT

Lecture by Exhibition Curator Adriano Marinazzo

Explore connections between Michelangelo's original project for the Tomb of Pope Julius II and his Sistine ceiling paintings, featuring 3D reconstructions of the unbuilt mausoleum. Adriano Marinazzo, exhibition curator, will lead the discussion.

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

WORKSHOPS

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



Director of Engagement Steve Prince demonstrates how to capture the proportions of the human face during a figure drawing workshop.

FIGURE DRAWING MONDAYS

AGES 18+ | 5 - 8 PM

On select Monday evenings throughout spring 2025, join us at the Muscarelle to hone your observational and drawing skills. Each session will focus on a different aspect of figure drawing, so choose one session or register for them all! Whether you're a seasoned artist or just starting out, these workshops will offer a supportive environment to develop your practice in drawing the human form. Workshops will be led by a variety of experienced art educators.

FEB 3 **GESTURE DRAWING**

FEB 10 **BASIC ANATOMY**

FEB 17 **SIMPLIFIED FORMS AND SHAPES**

FEB 24 **ROUGH PROPORTIONS AND MEASURING**

MAR 3 **SIMPLIFIED VALUES AND SHADING**

MAR 31 **FIGURE AND DRAPERY**

APR 7 **EXTENDED POSE**

APR 14 **EXPRESSIVE FIGURE AND IMAGINATION**

FEB 13

WATERCOLOR MONOTYPES

AGES 18+ | 5 - 8 PM

Explore the limitless process of creating watercolor monotypes! 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, multicolored prints that are abstract or representational.

APR 5

YOUTH PORTRAIT PUZZLES

AGES 10-16 | 9 AM - NOON

The jigsaw puzzle goes back to the mid-1700's teaching children about shapes, geography, and relationships in space. In this exciting class students will paint an expressive portrait on wood then cut the creation into multiple pieces to create an original jigsaw puzzle keepsake!

APR 15

SILVERPOINT DRAWING

AGES 18+ | 5 - 8 PM

Learn how to create Old Master silverpoint drawings with real silver. We will make silverpoint ground and learn how to anneal silver to draw using this ancient process.

APR 26-27

MURAL-MAKING

AGES 15+ | 10 AM - 3 PM DAILY

Join Muscarelle Director of Engagement Steve Prince for an intensive, two-day workshop to learn a variety of techniques for producing large-scale murals. You'll recreate larger than life works from the Muscarelle collection and gain the skills to transform every wall you encounter. All materials will be provided, and all skill levels are welcome; just bring your imagination! A boxed lunch is included each day.

ART AFTER HOURS

Art After Hours workshops at the Muscarelle are designed for current W&M students with majors outside of Studio Art to learn more about disciplines such as drawing, painting, sculpture, printmaking, and more.

Art After Hours seeks to expand the reach of W&M arts programs and provide more students with opportunities to explore creativity and discover self-understanding through artistic expression. The program is made possible through a generous gift from Jean B. Estes '75, P '06 and Rob W. Estes '74, P '06.

JAN 29 **ART IN BLOOM: WATERCOLOR DRAWINGS**

FEB 12 **MORE THAN A NUT: BLACK WALNUT INK DRAWING**

MAR 22 & 29 **FACE TO FACE: ALUMINUM CASTING FACE MASKS**

APR 16 **THE WORTH OF ART: OLD MASTER SILVERPOINT DRAWING**

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

WINE & RUN FOR THE ROSES

Thank you! 2024 CORPORATE SPONSORS



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!



PRESENTED BY



TABLE WINE SPONSOR



VINTNER DINNER SPONSOR



AUCTIONEER SPONSOR



PADDLE SPONSOR



WINE OPENER SPONSOR



VIRGINIA WINE RECEPTION



RESERVE CELLAR CIRCLE



NEW ACQUISITION



HUGHIE LEE-SMITH

By Laura Fogarty, Registrar

“I cannot begin to project the meaning of my work in specific terms, for [my] paintings, at their best, are multi-faceted visual complexes whose many aspects are pregnant with as many disparate meanings as there are viewers.”

— Hughie Lee-Smith

An important African American artist, Hughie Lee-Smith defied categorization throughout his long career. Known for meticulous, dream-like scenes, Lee-Smith explored feelings of alienation and identity through his paintings. In 1988, Lee-Smith told art historian and contemporary curator Lowery Stokes Sims, “those who exerted an extraordinary influence of the direction of my painting were: [Walter] Stuempfig, [Philip] Evergood, the Berman Brothers, Peter Blume, [Edward] Hopper, Balthus, and particularly Giorgio De Chirico.” These artists were associated with several schools, including the Romantic Realists, Social Realists, Neo-romantics, Realists, and above all, the Surrealists. *Woman with Green Umbrella* (1999), painted in the last year of his life, captures a young Black woman in a red dress holding a bright green umbrella against a beautiful but foreboding sky of cumulus clouds. The existential landscape contrasted with the vivid colors of the woman’s dress and umbrella reinforces this frozen moment of contemplation. Lee-Smith did not usually explicitly address race in his work, but in many cases, he painted Black and white figures on separate planes, questioning human existence and our place in it.

Born in 1915, Hughie Lee-Smith’s parents divorced soon after at a time when “divorce was neither prevalent nor particularly acceptable.” He spent his childhood in Atlanta, Georgia and Cleveland, Ohio. An artistically gifted child, he found entertainment in the carnivals that were prevalent at the time. The imagery from these early experiences would become a key theme in many of his late-career works.

Recognizing his artistic talent, his mother enrolled him in art classes at the Cleveland Museum of Art. Lee-Smith’s early artistic training proved

fruitful, and he continued his explorations in art, theater and dance by studying at the Cleveland School of Art (now the Cleveland Institute of Art), teaching at the Karamu House (the oldest African American theater in America), founding an interracial dance troupe and creating a series of lithographs for the Works Progress Administration.

Eventually, Lee-Smith returned to the South, settling in South Carolina, where he taught art at Claflin College. Under pressure to provide for his family, Lee-Smith found work in Detroit at the Ford automobile factory. In 1943, he was drafted into the Navy and served as an official painter while stationed near Chicago. This was a productive period for the artist, and he completed several paintings. His first solo exhibition was held at Chicago’s South Side Community Art Center in 1945. Following his honorable discharge the same year, Lee-Smith returned to Detroit, where he attended Wayne State University. In 1953, the Detroit Institute of Arts awarded him first prize in painting. “I was no longer called black artist, Negro artist, colored boy,” he said in a 1995 interview. “When I won that prize, all of a sudden, there was no longer a racial designation. I thought that was a step forward.”

Lee-Smith moved to New York in 1958 and became a fixture of the Art Students League in Manhattan for the next 15 years. He became the second Black member of the National Academy of Design, following in the footsteps of Henry Ossawa Tanner who was named in 1927.

Woman with Green Umbrella will be on view in the newly installed *18th – 20th Century American Paintings* at the Muscarelle Museum of Art.

HUGHIE LEE-SMITH | American, 1915-1999 | *Woman with a Green Umbrella*, 1999 | Oil on canvas | © Estate of Hughie Lee-Smith / VAGA, New York, NY | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2019.127

Free workshops promote art for all

By Susan Corbett, W&M News



A William & Mary student puts the finishing touches on her pastel portrait during an Art After Hours workshop.

Emily Banner '27 is not sure what she's going to major in at William & Mary but it probably won't be studio art. "I love art. I want to create stuff and learn how to make everything but I don't think I want it to be my job," said the sophomore.

That explains why she was thrilled to learn about Art After Hours, a series of monthly workshops hosted by the Muscarelle Museum of Art specifically aimed at students who are not studio art majors.

One month, it's learning how to make relief prints from woodblocks. The next it's using pastels to create portraits. The goal of the

three-hour classes, says the Muscarelle's Director of Engagement Steve Prince, is to keep students engaged in the practice of art.

"This class is for people who may not necessarily want to become full-time artists. But, then again, you may find that it's so interesting that you say, 'Hey, I want to sit with it. Let me think about it,'" Prince said. "The goal is to inspire you and keep you connected to the arts."

Art After Hours workshops are free. Enrollment is limited depending on the workshop topic. They are open to William & Mary students not majoring in Studio Art who want to learn more about disciplines such as drawing, painting, sculpture and printmaking.

The idea is to expand the reach of W&M arts programs and provide more students with opportunities to explore creativity through artistic expression. The program is made possible through a generous gift from Jean Berger Estes '75, P '06, an artist herself, and Rob W. Estes '74, P '06.

Jean Estes said she believes the exercise of creativity is at least as important as physical exercise for a person's overall health, but it can be difficult for students who are not majoring in art to fit studio classes into their academic schedules.

"I wanted to be sure that students are given an opportunity to play with art a bit — not to be competitive and not to worry about being graded on it, but something that they could do for their souls," said Estes, a member of the W&M Alumni Association Board of Directors.

The value of creating art is a discovery she made decades after graduating from William & Mary. As an elementary education major, she had taken one perfunctory studio art class that left her feeling discouraged about developing her artistic side.

"It was the very first art class I'd ever taken and it took me 30 years to get over that and take up a paintbrush," she said. "I've been painting regularly ever since, and it has added so much to my life."

When she visited an Art After Hours workshop on drawing this fall, she was impressed by how much students were able to learn and apply during the three-hour session.

"I'm just grateful that William & Mary was willing to do this pilot project. It seems to be going well and I hope we can make it a permanent part of the university," she said. "For what we considered a small investment, they have turned it into a fabulous opportunity for a lot of students."

Jean Estes personally encouraged Lelia Cottin-Rack '28 to participate

in Art After Hours. "I ran into her the last time she was here, but I hadn't signed up for the workshop. She said, 'Oh my gosh, you must sign up for the next one,'" Cottin-Rack recalled. "So I did. It's really so generous of her to make this available. Such a cool opportunity for people who aren't studying art to get art instruction."

The series will continue in the spring 2025 semester with workshops taking place in the newly-expanded and reopened Muscarelle. Topics will include watercolor floral painting, black walnut ink drawing, metal mask-making and silverpoint drawing. Registration is now open at wm.universitytickets.com.

Though priority will be given to non-Studio Art majors and students who have not yet declared a major, Studio Art majors may register in the week preceding the workshop if space remains available.

Banner, who has gone to every workshop offered this fall, will be signing up again.

"I want it to remain my hobby, remain passionate about it as opposed to something that I'm relying on for my living," Banner said. "This is just such a great way to try different media and have access to materials I otherwise wouldn't have."

In her first semester at William & Mary, Victoria Fekete '28 says the workshops are a welcome break from a rigorous workload. She has courses in philosophy, public policy, geology and art history. "This just seemed like it would be fun, to do something artsy. It's a stress reliever in some ways," she said. ■



Workshops offered a variety of techniques and media to explore. Here, a student shares her watercolor monotype print.

Muscarelle summer art camp expands to serve teens

By Holly Gardner, Marketing & Events Intern

This summer, children ages 6 to 18 attended summer art camps hosted by the Muscarelle. In addition to the youth camp for elementary and middle school students, two teen camp options were established to serve older students. From bronze metal casting to found object sculpting, students were encouraged to expand their boundaries and explore new art media and ideas.

At our Muscarelle Summer Art Camp, students ages 6 through 12 tried out new art styles and techniques by working on four different projects with our wonderful instructors. In Beth Williamson's classroom campers learned how to repurpose found materials to create their own cardboard looms and woven tapestries using scrap yarn. Alison Pariso taught campers how to create animal sculptures on hats out of paper clay, which they decorated with paint, sequins, feathers and more! With Donald Wilson, campers played with negative space and layering to create their very own wooden sculpture friend. And our Director of Engagement Steve Prince guided campers through making their own rainbow scratch art paper, teaching them about patterns found worldwide along the way.

The Summer Teen Drawing Intensive brought high school students to the W&M campus for a three-day camp focused on the study of 2D drawing. Participants were encouraged to create work for their portfolios surrounded by peers in an environment that would mimic an undergraduate experience in the arts.

At the Teen Metal Casting Camp, students ages 13 through 18 learned about the ancient process of lost-wax bronze metal casting. During this fast-paced camp, students created plaster copies of their faces, made wax positives from the mold, added stylistic elements with wax, created a ceramic shell mold, then replaced the wax with molten bronze. Though the process was intricate, our wonderful set of campers took to the challenge, resulting in an assortment of beautifully unique bronze sculptures at the end of this five-day camp.

Thank you to our hardworking staff, instructors, volunteers and interns for making these camps possible! ■



Expanded docent corps ready to serve Museum

By Sandra Stephan, Chair, Muscarelle Docents



Sandra Stephan, Chair of the Muscarelle Docents

It has been my privilege to serve as chair of the Muscarelle Docents for nearly three years. As anticipation mounts for the opening of our magnificent new Museum, and we enthusiastically prepare for new tours, new exhibitions and new challenges, I'd like to reflect on the docents' many accomplishments during the time the Museum has been undergoing renovations. This

energetic and resourceful group has definitely not been idle. Our most important charge as docents is to make the Muscarelle Museum of Art, its works, and an appreciation of art, accessible to as many people in our community as possible. So we took our show on the road!

For the last two Octobers, docents presented a series of art lectures at the Williamsburg Regional Library with our popular *Art in the Afternoon* program. We hope to continue this tradition in the new Muscarelle building. Docents participated every semester in the Osher Lifelong Learning Institute at William & Mary, offering classes on artists, art history and art appreciation. We provided lectures and presentations to area associations and clubs, and we developed several programs for residents of retirement communities.

Our work is appreciated by those who were frequent visitors to the Muscarelle before its closure, and even more so by those whose mobility issues prevent them from physically visiting our museum. And the docents have developed a unique program that brings art to residents in memory support units at local assisted living facilities. Like music, art can trigger memories, and for people struggling to connect, a memory sparked by a work of art is a gift. We see the true power of art in this program.

Last spring, we participated in the Virginia Docent Exchange, a conference held every two years that gathers docents from art institutes and museums across the Commonwealth to share professional insights, program ideas and docenting techniques. The Muscarelle was well represented, and our innovative programs have given us a significant voice in this important community.

To meet the requirements of the added galleries, we initiated extended training programs in the past two years to prepare new docents. When the current cohort completes their course of training, we will have more than doubled our docent corps.

We look forward with excitement to the reopening of the Muscarelle, to reuniting with favorites from the permanent collection and meeting recent acquisitions; and I look back over my term as docent chair with great pride at all this excellent group of docents has accomplished. See you at the Museum! ■



Docent Carol Bachmann provides a tour of *America in Black & White: Depression-Era Photographs from the Farm Security Administration* to a group of students from the Virginia Connections Academy.



Student interns and volunteers pause for a selfie during the MUSE hot cocoa event held during exam week in December.

New student organization connects W&M students with the Muscarelle

As the expanded Muscarelle Museum of Art opens, bringing a wide range of opportunities to W&M students, a new student-organized group aims to bridge the gap between students and the Museum.

Led by two student interns, Max Belmar '25 and Sierra Manja '26, and supported by a team of student volunteers, MUSE (Museum University Student Engagement) will provide a platform for students to voice their interest in future programming, events and workshops to ensure that the Muscarelle is an accessible and collaborative space for all students.

The group has already begun raising awareness, hosting a hot chocolate event outside Swem Library during exam week to chat with students about the Muscarelle. Plans are underway for some exciting events in spring 2025, including a Jazz Night and an *Art in Conversation With...* lecture series that will merge STEM and humanities disciplines through casual conversations at the Muscarelle between university faculty.

Interested in getting involved with MUSE? Scan the QR code at left to learn more and join! ■



Scan the QR code to fill out the MUSE interest form.

LEARN MORE ABOUT VOLUNTEERING AT THE MUSCARELLE

Whether you're a W&M student or a community member, we have a volunteer opportunity for you!

Roles include greeting guests as a visitor services guide, supporting workshops and community events as an engagement guide, or sharing your love of art as a docent.

Learn more about ways to engage and the benefits of volunteering at our upcoming information session:

Volunteer Information Sessions

Friday, January 31

Sessions at 12 PM and 5:30 PM
Muscarelle Museum of Art
Event Hall



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



ROB HAAS VISITOR SERVICES SUPERVISOR

Rob spent the past 25 years at the Williamsburg Regional Library and the last 11 years as their program services and security director. During that time he served on a number of public service boards in the greater Williamsburg area. Previously, he served in the United States Navy.

While attending the University of Utah in Salt Lake City Utah, he received his commission and earned a B.S. degree in Anthropology. Rob is eager to use his customer service and special events expertise to assist the team in creating a top-notch visitor experience at the Muscarelle.



KATHRIN SHINN DIRECTOR OF SECURITY

Kathrin Shinn brings 33 years of combined experience in security, corrections, emergency communications, fire safety and law enforcement to her new role at the Muscarelle.

Kathy spent 18 years as a corrections officer in both Newport News and Williamsburg and was a Civil Warrants server in the City of Newport News with the rank of Sergeant. She also served as a private security and fire safety contractor with the rank of Major. Most recently, she spent 15 years at William & Mary working as a campus security officer and emergency communications specialist with the William & Mary Police Department.



ROSALIND WADE COMMUNITY ENGAGEMENT SPECIALIST

Rosalind Wade holds a B.F.A. in Painting from the Maine College of Art and Design. Adopted from China at three years old, she grew up in a diplomatic family and lived in London and Los Angeles before moving to Williamsburg. Her practice focuses on an examination of her multicultural identity, observation of organic forms and tackling different media including oil, gouache, ink, and woodburning.

At the Muscarelle she works closely with Steve Prince, Director of Engagement, assisting with workshops, programs and records management and the expansion and reinstallation of the Muscarelle's collection in new spaces.



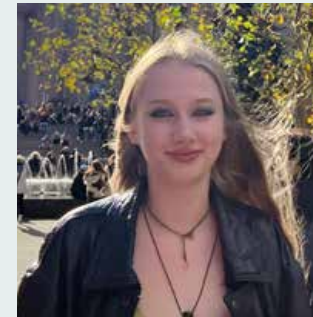
EMMA ANDERSON '26 MARKETING & EVENTS INTERN

Emma, a junior double majoring in Marketing and Art History, brings her passion for both disciplines to the Muscarelle Museum of Art as the newest Marketing & Events intern. Outside the Museum, Emma serves as an Admissions tour guide, sharing her enthusiasm for William & Mary with prospective students. She is thrilled to contribute to the Museum's dynamic team during this exciting time, as the Muscarelle celebrates its reopening.



EMMA HERBER '23, J.D. '26 LEGAL INTERN

Emma graduated from W&M with a major in history and a minor in economics in 2023. She is now continuing her studies as a second-year student at the William & Mary Law School. She is studying to work in Art Law. This summer, she worked in her home state at the New Jersey Supreme Court. In the summer of 2025, Emma will work as a Summer Associate at Reed Smith in New York City and hopes to move to the city after graduating.



GURUTAARA KHALSA '26 COMMUNITY ENGAGEMENT INTERN

GuruTaara is a sophomore at William & Mary majoring in Studio Art. At the Muscarelle, she has worked as a camp counselor during the summer. In her free time, she loves drawing, painting, and playing guitar.



MAYA SARDAR '25 MARKETING & EVENTS INTERN

Maya Sardar is a senior studying Marketing and Psychology. On campus, she is involved with Pi Beta Phi, research in the School of Education, exhibition curation at the Hart Gallery, and, of course, work with the Muscarelle. At the Muscarelle, Maya focuses on marketing, specifically social media marketing. Her favorite part about working at the Museum is getting to know the staff and using her creative skills. In her free time, Maya enjoys photography, cooking, and watching shows with friends.

WHERE ARE THEY NOW?

Catching up with former intern Nathan Alston '13

By Holly Gardner, Marketing & Events Intern

Since graduating from William & Mary with a degree in Theatre and Government, Nathan Alston '13 has built a career in arts and business administration, combining his love for the arts with his business expertise to build a strong arts management skillset.

Before beginning his professional journey, Alston was an intern at the Muscarelle.

“My role at the Muscarelle was to write the audio text and descriptions for an Impressionist exhibit that was traveling to the Muscarelle. I learned how important it is to not only showcase art but also contextualize it and discuss why it is important. This skillset is something that I have continuously used throughout my career.”

His time interning with the Muscarelle helped Alston realize that he could pursue a career in the arts. “I was enamored by the opportunity to talk art every day and build relationships with my peers,” he explained. “I was surrounded by interesting arts leaders who built stable and passionate careers in the arts. It became a framework for the type of career and life I would end up pursuing a couple years later.”

After eight years of working in non-profit arts administration, Alston decided to leave the industry and pursue an MBA. In his work, Alston found that artists “are often trained to only prioritize the art. But prioritizing art without considering the economics of your decisions can be catastrophic to your business. I wanted to wrap my head around these concepts so that I could better lead arts organizations in the future.”

Alston currently works as a creative change management consultant at Root, where he “collaborates with designers and other consultants



Nathan Alston '13

to develop visual metaphors and experiences that explain complex business changes in a way that feels conversational.”

In addition to his work as a creative change management consultant, Alston co-founded Plucky Comics in 2021, which aims to address the omission of Black Queer history from many educational spaces. To address this, he “decided to start building this history into comic books that are compelling and easy to read.” Although it was tough at times to balance this project and his consulting work, he feels that “bringing

these comics to our community has been my biggest achievement to date.”

In the future, Alston hopes to be the executive director of an arts organization. He plans to work towards this goal by “continuing to build my artistic development skills through my comic book company, building relationships with people across the art industry, and using my work in consulting to finetune my management skillset.”

When asked to give advice to students interested in pursuing a career in arts management, Alston emphasized the importance of building your own skillset. “You want to make sure you understand how business works so that you can make big investments in the art you like. Do not allow your inexperience with management to be a barrier to your creative work.”

He also urges emerging professionals to “take your own artistic development seriously. Understand your taste. What kind of art do you like? What artists would you be interested in developing? Build relationships with those artists so you can work together to build your own opportunities. I am looking forward to seeing how the Muscarelle can continue to deliver art exploration to W&M and the greater Hampton Roads area. Arts organizations are community organizations, and I am excited to see how we can increase arts education in our community.” ■

The first comic book published by Plucky Comics, *Ferronica's Vanity* follows the story of the ever-iconic drag queen Ferronica as they begin a quest to discover who they are. Along the way, they unexpectedly meet William Dorsey Swann, a former enslaved person and one of the first Queer resistance leaders in American recorded history.





JOIN, RENEW, OR GIVE THE GIFT OF MEMBERSHIP!

Enjoy all the insider benefits of a Muscarelle Membership.

- + DISCOUNTS
- + SNEAK PEEKS
- + ART EXPLORATION
- + SPECIAL EVENTS
- + COMMUNITY ♥

Associate Membership
Individual \$100
Dual/Family \$150

- + Free admission to special exhibitions
- + Discounted tickets on art-making workshops, trips and more
- + Invitations to Members-only exhibition opening receptions
- + Complimentary subscription to the biannual *Muscarelle Magazine*

Partner Membership \$250
 + Reciprocal membership benefits with more than 600 North American art museums through NARM

Sustainer Membership \$500
 + Reciprocal membership benefits with more than 100 museums in the Southeast through SEMC
 + One private docent-led tour for up to six guests

Patron Circle Membership \$1,000
 + Two private docent-led tours for up to six guests
 + Invitation to annual Patron's Circle Dinner with Director

Curator's Circle Membership \$2,500
 + Membership in William & Mary's Fourth Century Society
 + Invitation to annual Curator's Circle Art Selection Dinner





**MUSCARELLE
MUSEUM
OF ART**

at William & Mary

Muscarelle Museum of Art
at William & Mary

P.O. Box 8795
Williamsburg, VA 23187-8795

Muscarelle.org



YEAR OF THE

ARTS

wm.edu/arts