



# STAFF OF THE MUSCARELLE MUSEUM OF ART

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Danielle Moretti-Langholtz, Ph.D.

CURATOR OF SPECIAL PROJECTS  
Adriano Marinazzo

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VISITOR SERVICES SUPERVISOR  
Rob Haas

MUSEUM SECURITY OFFICERS  
Lamont Bartlett  
Nick Sinibaldi  
Wallace Possich

## IMAGES



**FRONT COVER**  
G. PETER JEMISON  
Seneca, born 1945  
*Wenitsyoh I (Beautiful Day)*,  
2004  
Mixed media on canvas  
© G. Peter Jemison  
Acquired with funds provided  
by The Fogarty Family, Pamela  
Goodrich Palmore and Fred  
Palmore, The American Indian  
Resource Center, and the  
Board of Visitors Muscarelle  
Museum of Art Endowment



**BACK COVER**  
NICK BRANDT  
English, born 1964  
*Najin and People in Fog, Kenya*,  
2020, from *The Day May  
Break, Chapter One*  
© Nick Brandt

### NEXT PAGE

Top row: Muscarelle Museum of Art Foundation  
Trustees Penny Meredith '73 and Dawn Edmiston Ed.D.  
'20 pose with Director David Brashear at the annual  
Wine & Run for the Roses.

William & Mary students marvel at a full-scale replica  
of *The Creation of Adam* during the special exhibition  
*Michelangelo: The Genesis of the Sistine*.

A workshop attendee smiles as she puts the finishing  
touches on her large-scale mural.

Middle row: A group of students attending Muscarelle  
Youth Art Camp show off their sun-printed scarves  
created during a cyanotype printing class with  
instructor Sarah Wicker '23.

Muscarelle staff and volunteers pose with the Griffin  
on the Sunken Garden during the One Tribe One Day  
carnival.

Bottom row: University leadership and Muscarelle  
supporters cut the ribbon to celebrate the opening of  
the Martha Wren Briggs Center for the Visual Arts.

65 students ages 6-13 attended the 2025 Muscarelle  
Youth Art Camp. They pose on the grand staircase with  
instructors and volunteers.

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## W&M LAND ACKNOWLEDGMENT

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

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## LETTER FROM THE DIRECTOR

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### Dear Friends of the Muscarelle,

We are thrilled with the positive reception our newly expanded Museum has received from the campus and regional communities, and it was energizing to welcome more than 40,000 visitors to the Muscarelle in the first five months following our reopening. As I'm sure you have experienced, the new Martha Wren Briggs Center for the Visual Arts is a robust facility which allows us to program richly and engage broadly. Our goal is to make the Muscarelle indispensable to life in southeastern Virginia!

We hit the ground running this spring, with our widely-acclaimed exhibition, *Michelangelo: The Genesis of the Sistine*, drawing in large crowds day after day. More than 30,000 visitors saw the exhibition, and it was an excellent way to reintroduce the Muscarelle to the world. The exhibition received national and international press, and we were deeply gratified when the *Wall Street Journal* ran a six-column review calling it "a visually rich, thought-provoking triumph." We are thankful for the partnerships with the Uffizi Gallery, Casa Buonarroti, the Musei Reale in Turin, the Vatican Museums and the Virginia Museum of Fine Arts that made the exhibition possible.

One of the pathways to the future that became clear to visitors this past spring and summer was the breadth of art to see at the Muscarelle. Our expanded gallery space has allowed us to present multiple exhibitions simultaneously. Since opening in February, we have hosted an exhibition on the earliest days of William & Mary, entitled *Founding the Alma Mater of the Nation*, and presented exhibitions of American paintings, European paintings, modern abstract paintings, works by Jacob Lawrence, the history of the founding of the Muscarelle, and international sculpture. We also hosted the special exhibition *William & Mary Collects III* and we extend our most sincere thanks to the collectors who lent the outstanding works of art that made that presentation possible.

This fall, we embark upon our first full academic year in our new home, and we look forward to our upcoming programming. In celebration of William & Mary's Year of the Environment, we present *VITAL: Our Irreplaceable Earth*, a photography exhibition presented in collaboration with the non-profits Vital Impacts and Conservation International, as well as W&M's Institute for Integrative Conservation. In October, we will present *Faculty Show 16*, highlighting the amazing creative talents of W&M faculty in the Department of Art & Art History. And in November, we will feature *Liquid Commonwealth: The Art and Life of Water in Virginia*, an exhibition juried by W&M students in the 2025 Curatorial Class, under the guidance of Professor Alan Braddock.

It has been wonderful to celebrate our new home and our outstanding programming with so many of you over the past months. Thank you for making the Muscarelle an important part of your life's journey and your philanthropy, and we look forward to continuing the road together with you this fall!

Sincerely,

A handwritten signature in blue ink, appearing to read "David M. Brashear".

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

MUSCARELLE  
MUSEUM  
OF ART

at William & Mary

FALL & WINTER

25

### IMPACT

A new era for the  
Muscarelle in the  
Martha Wren Briggs  
Center for the  
Visual Arts

### EXPANDED HORIZONS

Celebrating Native  
American creativity

### TRANSFORMATIVE GIFTS

Private giving  
sustains the  
Muscarelle







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## LETTER FROM THE CHAIR

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### Greetings to all,

It is with deep gratitude and humility that I step into the role of Chair of the Board of Trustees of the Muscarelle Museum of Art Foundation. I am truly honored to serve alongside such a dedicated group of individuals who bring passion, wisdom and unwavering commitment to our shared mission. These wonderful attributes are also held by the Muscarelle's outstanding staff, docents and volunteers.

Over my years on the board and especially in the last five years, I have witnessed the extraordinary work and dedication carried out by this board and our remarkable staff, led by Director David Brashear. Together and with the tremendous support of William & Mary leadership, our vision for a renewed Muscarelle has come to life. And, what a new chapter it is! It is a privilege to be a part of this team.

Even the most stellar team and museum staff can only function with financial support. To our valued members, generous donors, and dedicated foundations, corporations and municipal sponsors, we can never thank you enough. Your continued support makes everything we do possible. From inspiring exhibitions like *Michelangelo: The Genesis of the Sistine*, to summer youth camps, workshops and ongoing special exhibitions and programs, your support is critical. We are deeply grateful for your partnership and belief in the power of art to uplift, teach and enrich individuals, our university and region.

Also critical to our efforts are the many volunteers who share their time and talents to enhance the visitor experience and expand our impact. There are many ways to contribute, and we invite you to consider joining our corps of volunteers.

I hope you have had an opportunity to sample the offerings in our Muscarelle Café, and to shop in our

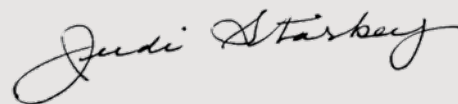
ever-expanding museum store. Your support of these amenities will allow them to prosper and continue to make a visit to the Muscarelle a very rich and multidimensional experience.

Each fall, we welcome the greater community to celebrate the visual arts with us at our Community Art Day. This year, we're thrilled to move this one-day festival to the museum and grounds. I hope to see you there on Saturday, September 20.

The Muscarelle is your museum — our museum. It is an important community gift for all that I hope you will visit often. Join and share in the chorus of delight at the architecture, with its light-filled and expansive spaces, as well as the slate of impressive exhibitions that highlight art from around the world and our own growing permanent collection. Each time I visit, I choose a different piece as my “favorite” for today. I then think about it, study it and am grateful for the opportunity to view it. I hope you will do the same.

Thank you again for your wonderful support.

Sincerely,



Judith Starkey  
Chair  
Muscarelle Museum of Art Foundation

### BOARD OF TRUSTEES

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Judith Starkey

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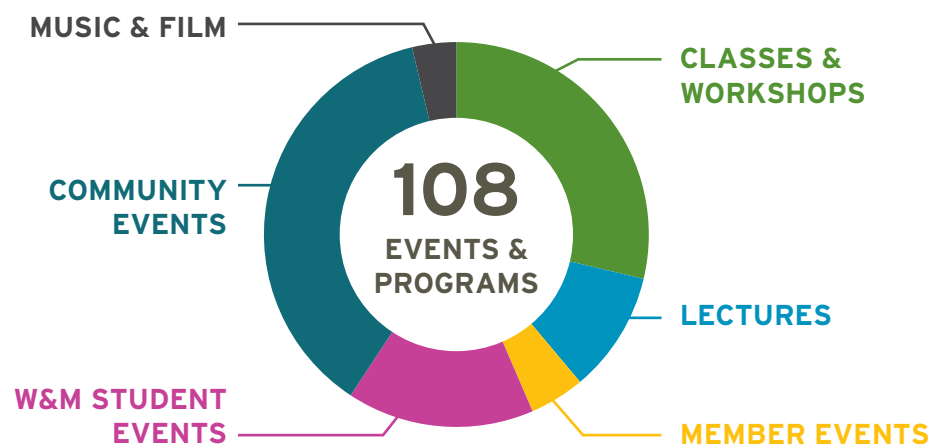


# OUR FIRST FIVE MONTHS

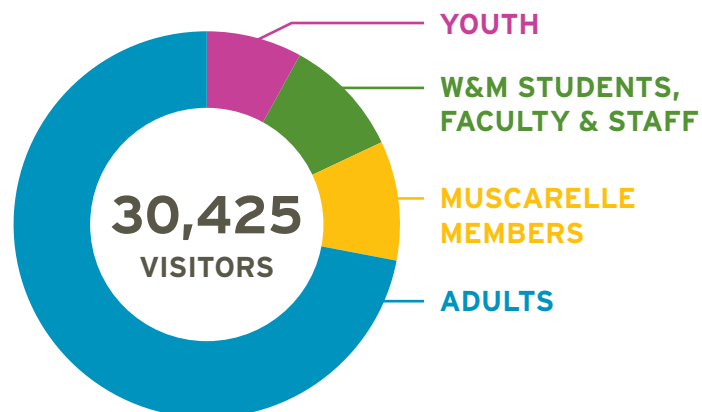
*BY THE NUMBERS*

## VISITATION

**42,744**  
TOTAL VISITORS



## MICHELANGELO: THE GENESIS OF THE SISTINE



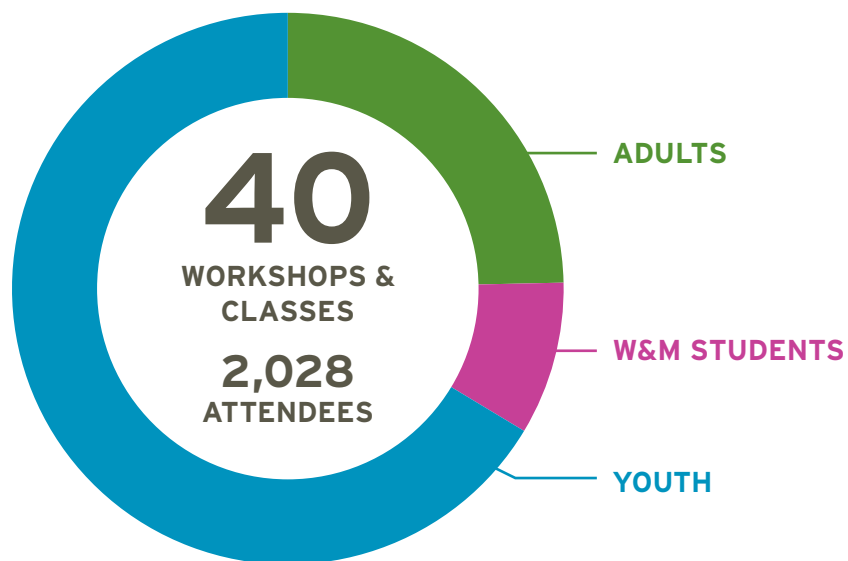
VISITORS FROM  
**49 STATES**

**29** ARTICLES  
IN REGIONAL,  
NATIONAL &  
INTERNATIONAL  
PRESS OUTLETS

*Including The Wall Street Journal, Forbes, Artnet, Smithsonian Magazine, Artsy, Hyperallergic and Fine Art Connoisseur*



## EDUCATION



354

DOCENT-LED TOURS

9,539  
ATTENDEES



23

PK-12 SCHOOL VISITS

941  
ATTENDEES

W&M

16

W&M CLASS VISITS

248  
ATTENDEES



98

VOLUNTEERS

1,659  
HOURS SERVED



## ART & EXHIBITIONS

8  
EXHIBITIONS



230  
PERMANENT  
COLLECTION  
ARTWORKS ON VIEW

.....

3%  
OF THE  
PERMANENT  
COLLECTION OF  
7,000+ OBJECTS



## MEMBERSHIP & GIVING



943  
HOUSEHOLDS  
MADE GIFTS TO  
THE MUSEUM

848 MUSCARELLE  
MEMBER  
HOUSEHOLDS

+109%  
INCREASE OVER  
THE PREVIOUS YEAR



Small informational text label on the wall.



Small informational text label on the wall.



# EXPANDED HORIZONS



NATIVE AMERICAN CREATIVITY AT THE  
INTERSECTION OF CULTURE AND ART

The exhibition explores the intersection of Native American creativity and contemporary art, featuring a diverse range of works by Native American artists. The exhibition is organized into three main sections: Contemporary Art, Traditional Art, and Mixed Media. The Contemporary Art section features works by artists such as Jaune Quick-to-See Smith, who explores themes of identity and culture through her use of color and form. The Traditional Art section features works by artists such as Geronimo, who explore themes of nature and spirituality through their use of natural materials. The Mixed Media section features works by artists such as Red Horse, who explore themes of history and memory through their use of found objects and text. The exhibition is a celebration of the rich and diverse creativity of Native American artists and their contributions to the world of art.



# CELEBRATING NATIVE AMERICAN CREATIVITY



STARR HARDRIDGE | Muscogee Creek Nation, born 1974 | *Madre Segrada*, 2023 | Acrylic on canvas | © Starr Hardridge | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2024.059

*By Holly Gardner '26, Marketing & Events Intern*

*Expanded Horizons: Native American Creativity at the Intersection of Culture and Art*, on view through October 13, asks visitors to consider the impact of major movements in the wider art world, leading to new directions in media, aesthetics and creativity by Native American artists. The exhibition features photographs, paintings, pottery and other materials showcasing the incredible diversity of creativity by Native artists in the Muscarelle's permanent collection.

*Expanded Horizons* was curated by Danielle Moretti-Langholtz, Curator of Native American Art at the Muscarelle and Director of the American Indian Resource Center at William & Mary. The exhibition is the culmination of 18 years of scholarship and curatorial work that began after an eye-opening conversation with renowned artist Jaune Quick-to-See Smith following the Muscarelle's 2007 exhibition,

*Jaune Quick-to-See Smith: Contemporary Native American Paintings and the Response to Colonization*. Influenced by Smith's efforts to broaden the acceptance of Indigenous artists working beyond the confines of narrowly defined American Indian art motifs, the Muscarelle embarked upon a long-term strategy to expand the museum's collection of contemporary Native American art.

"*Expanded Horizons* is the first time that we have had an essentially complete exhibition of the permanent collection of Native art here at the Muscarelle Museum of Art," explained Moretti-Langholtz. "What we have been working towards in our collecting strategy is really a different look at contemporary Native art, and while we love the earlier art of bison hunting and tipis, the artists that are in this collection are really pushing the boundaries and saying 'we're not abandoning those stories but we want to tell them in a different way to talk about who we are as communities today.'"

In the early days of his career, Ojibwe artist George Morrison studied at the Art Students League in New York City, where he worked alongside some of the great figures of the Abstract Expressionist movement of the early 20th century. Throughout his career, Morrison used his

background in Abstract Expressionism to evoke recollections of his home on the Grand Portage Indian Reservation in Northeast Minnesota, often referencing the horizon line and natural textures in his work. In *Proto-Urbis*, pictured at right, Morrison pays homage to the living landscape of the Great Lakes region, likely drawing inspiration from the texture of birch bark and stands of birch trees along the shoreline.

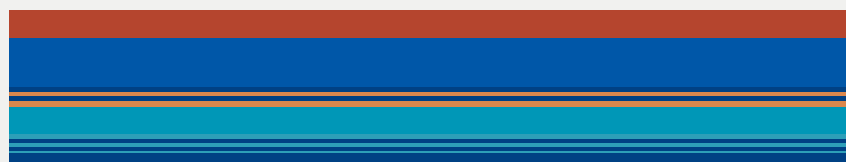
"Birch is used for baskets, canoes and other important things in the life of traditional people in the Great Lakes and other areas," stated Moretti-Langholtz. Through his combination of abstract art and influence from the landscape and traditions of his tribe, Morrison expands the horizons of what one may initially picture when discussing Native American art.

"It is a privilege to help shape the Muscarelle's acquisition of Native American art. While we've made great strides in collecting works by artists suggested by Jaune Quick-to-See Smith, we have also added works by up-and-coming Native artists to our collection. As a university museum, we are mindful of building a collection that supports our overall teaching mission and courses in Native Studies, Anthropology, Art & Art History, and related disciplines," remarked Moretti-Langholtz.

A recent addition to the Muscarelle's permanent collection, *Madre Segrada* by Starr Hardridge played a significant role in the curatorial process, influencing key design elements such as the vibrant colors used and even the exhibition title. Inspired by Native American beadwork, rising Muscogee artist Hardridge uses the technique of pointillism to create vibrant depictions of traditional imagery, drawing upon Native stories and the Oklahoman landscape. "This piece is a very traditional scene of early flat painting on the Southern Plains," remarked Moretti-Langholtz; "yet Hardridge has done something entirely different by doing this as a pointillist design as if it were beadwork. This is a way of expanding our horizons."

*Expanded Horizons* features more than 60 works by 37 Native American artists from across the United States. "Since my arrival as director, we have made a concerted effort to broaden the representation in our collection, and we continue to be very successful in this effort," explained Director David Brashear. "We have a world class collection of works by prominent Native American artists, and we have prioritized expanding this important part of our permanent collection." ■

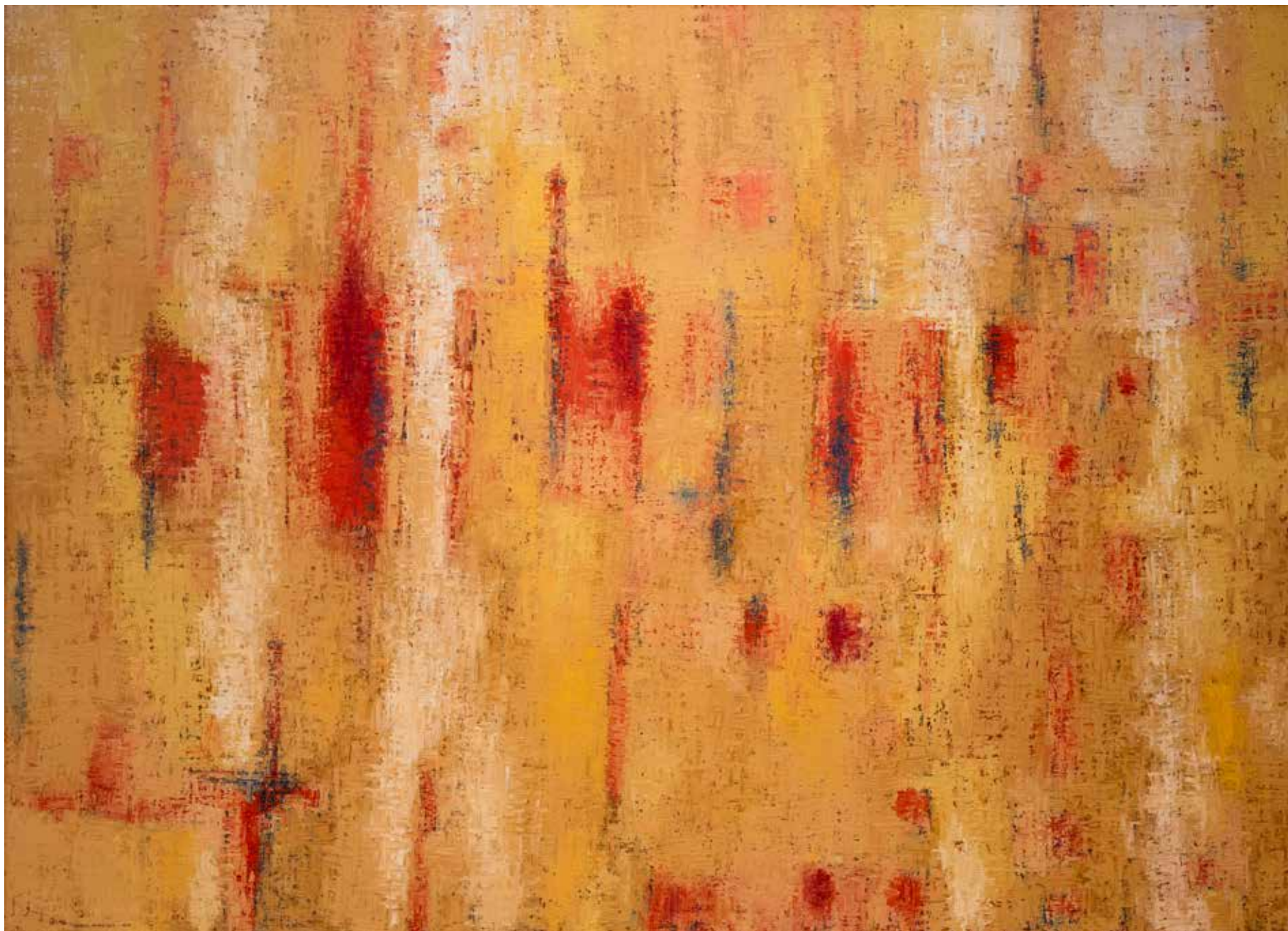
# EXPANDED HORIZONS



NATIVE AMERICAN CREATIVITY AT THE  
INTERSECTION OF CULTURE AND ART

ON VIEW THROUGH OCTOBER 13, 2025





GEORGE MORRISON | *American/Ojibwe*, 1919-2000 | *Proto-Urbis*, 1958 | Oil on canvas | © Estate of George Morrison / Briand Morrison | Gift of Jean Outland Chrysler | 1973.449

# CONTINUING AN ARTISTIC VISION

Joe and Sharon Muscarelle deepen their family's legacy at William & Mary



*By Jacob Miller '18, University Advancement*

With a generous \$1 million gift to the Muscarelle Museum of Art building fund, Joseph L. Muscarelle Jr. HON '16 and Sharon Muscarelle HON '16 are extending a legacy of service and philanthropy that has shaped the Muscarelle from the very beginning. Their support will name the Joseph and Sharon Muscarelle Gallery, a newly dedicated space in the expanded Martha Wren Briggs Center for the Visual Arts.

The gift is in addition to the \$2.5 million the couple previously committed to the new museum building project, and is both a personal commitment to the arts and a continuation of a family vision first set in motion more than four decades ago. In the early 1980s, Joe's parents — Joseph L. Muscarelle Sr. '27 and Margaret Muscarelle — served as the principal benefactors behind the creation of the museum, working in partnership with President Thomas A. Graves and Dean J. Wilfred Lambert to make the long-envisioned campus museum a reality. Since its dedication in 1983, the Muscarelle Museum of Art has served as a vibrant crossroads of campus and community, celebrating human creativity through a wide array of exhibitions and programs.



“My father felt he had received lessons in life [at William & Mary] that he cherished and forged when he was here,” said Joe Muscarelle Jr. “He learned both academically and culturally.”

That sense of personal growth and purpose is something Joe and Sharon have carried forward through years of annual support, deep engagement as members of the Muscarelle's Board of Trustees and now this milestone gift. The couple has been instrumental in shaping the Museum's future, including serving as key advocates for its physical transformation and expansion.

“I have known Joe and Sharon for nearly 20 years, and they have been instrumental in supporting and sustaining the vibrancy of the Museum,” said David Brashear, the Museum's director. “They were early financial supporters of the new museum project, and have been enthusiastic ambassadors for the Muscarelle's ongoing evolution. I'm thrilled that they have made an additional commitment to name one of our new galleries.”

Joe and Sharon view their latest gift as a way to build on what Joe's parents established and bring the Muscarelle into a new era. Their gift comes at a pivotal moment, as the Museum reopened in February 2025 with tripled gallery space, flexible educational facilities and a renewed mission to promote thought-provoking dialogue and to encourage diverse and creative thinking. Rooted in the arts but expansive in its impact, the Muscarelle continues to reflect the university's commitment to experiential learning, diversity of expression and cross-cultural understanding.

Naming the Joseph and Sharon Muscarelle Gallery within the new facility acknowledges the extraordinary role they have played and continue to play in securing the Museum's future.

This act of giving is more than a reflection of family legacy — it is a belief in the transformative power of the arts and in the enduring mission of William & Mary. Through their leadership and generosity, Joe and Sharon Muscarelle are helping to ensure that the Museum remains not just a home for the university's art collection, but a place for conversation, inspiration and connection for generations to come. ■



The Muscarelle family has been integral in the Museum's major building projects. Joseph L. Muscarelle Sr. '27 is pictured in the first groundbreaking of the Museum in 1981 (top photo, holding shovel, with Margaret Muscarelle to his right) and Joseph Muscarelle Jr. HON '16 participated in the groundbreaking for the Museum's expansion in 2022 (third from left).

# SHARING AN ARTFUL LEGACY

Two extraordinary gifts of art expand the Muscarelle collection



There is a long history of gifts of art to William & Mary — the very first gift of art in 1732 established the university as one of the earliest art-collecting institutions of higher education in the United States. Students, faculty and alumni have been enjoying the legacy of these gifts for nearly three centuries. Now, the collection is again expanding in significant and meaningful ways through the generosity of alumni.

The deliberate collecting strategies of Sybil Shainwald and Carroll and Patty Owens resulted in extensive collections of art that reflected their own unique interests as well as a high level of connoisseurship. Their gifts will add important dimensionality to the Museum's permanent collection.

Top: LOUISE NEVELSON | American, 1899 - 1988 | *Self-portrait*, circa 1938 | Oil on canvasboard | © Estate of Louise Nevelson / Artists Rights Society (ARS), New York | On loan from the estate of Sybil Shainwald

Bottom: MARION POST WOLCOTT (American, 1910-1990) | *Winter Visitors from Nearby Trailer Park, Picnicking Beside Car on Beach, Near Sarasota, Florida*, 1941 | Silver gelatin print | On loan from the estate of Sybil Shainwald





## THE SHAINWALD COLLECTION

The estate gift by Sybil Shainwald '48 will add nearly 100 works of art to the Muscarelle's permanent collection. The list of artists represented in Shainwald's collection is breathtaking: there are drawings by Henri Matisse and Pablo Picasso; photographs by Richard Avedon, Man Ray and Helen Levitt; sculptures by Louise Nevelson and Henry Moore; charcoal on paper works by Willem de Kooning; and a watercolor by Joan Mitchell, an important figure in Abstract Expressionism.

Nearly all of the works portray women, and many were created by female artists.

"At the time I started collecting, I thought that women artists and their work were undervalued and underrepresented," Shainwald highlighted in 2020.

The representation of women in museum collections nationwide is slowly improving, and Shainwald's gift puts William & Mary in a position to accelerate that positive change at the Muscarelle.

"Sybil Shainwald's extraordinary gift will forever change the representation of women artists in the university's collections," said W&M President Katherine Rowe. "She shined as a brilliant litigator and a visionary art collector. We are incredibly grateful to her for entrusting William & Mary with this transformative collection."



Above: JOAN MITCHELL (American, 1925-1992) | *Untitled*, n.d. | Watercolor on paper | On loan from the estate of Sybil Shainwald

Left: Sybil Shainwald (right) with W&M President Katherine A. Rowe at a James Blair Society reception in 2020.



## THE OWENS COLLECTION

Among the first artworks to be installed in the newly-expanded Muscarelle Museum of Art were more than a dozen paintings loaned by The Owens Foundation. These paintings form the backbone of the new American Galleries, displaying compelling highlights of the eras and styles vital to the story of American art.

The Foundation was created by Carroll Owens, Jr. '62 and his wife, Patrisia B. Owens '62, along with their two children Carrie Owens Garland '90 and Coby Owens M.B.A. '92, as well as Donald G. Owens '65, J.D. '71 and Millie West HON '91.

The family have been dedicated supporters of the Muscarelle for many decades, and their generosity has been transformational. During a state funding crisis in the early 2000s, Carroll and Patty issued a challenge grant and together led a fundraising surge that topped \$1 million and kept the Museum afloat. Their creative vision and leadership allowed the Muscarelle to not only survive, but to thrive. In the years that followed, Carroll and Patty helped to found and endow the initial Wine & Run for the Roses auction, which has evolved into a major source of fundraising for the Museum. They made a commitment of \$2 million to the capital campaign for the museum building project, and Galleries 5 and 6 now carry their names.

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

This spring, 13 paintings from The Owens Foundation have become part of the Muscarelle's permanent collection through a gift from the family. Many of the works are currently on view in an exhibition of American paintings in the connected Patrisia Bayliss Owens Gallery and Carroll W. Owens Jr. Gallery. ■



Top right: Carroll and Patty Owens celebrate a *For the Bold* event in Washington, D.C. in 2017.  
Top left: CHILDE HASSAM | American, 1859-1935 | *The Bathers*, 1903 | Oil on board | Public Domain  
Bottom: THEODORE EARL BUTLER (American, 1861-1936) | *Les Regates*, 1906 | Oil on canvas  
Opposite: FREDERICK JUDD WAUGH | American, 1861-1940 | *Storm*, 1930 | Oil on board | Public Domain  
Gifts of The Owens Foundation - Carroll W. Owens, Jr '62, Patrisia B. Owens '62, Coby W. Owens M.B.A '92, Carrie Owens Garland '90, and Donnie G. Owens '65





# IN MEMORIAM



## AARON DE GROFT '88

1965 - 2025

The Muscarelle Museum of Art honors the life and achievements of former Director Aaron De Groft, who passed away in Florida after a brief illness on January 18, 2025. Dr. De Groft began his career at the Cummer Museum of Art and Gardens in Jacksonville, Florida, and from there moved to the John and Mable Ringling Museum of Art in Sarasota where he served as Deputy Director and Chief Curator. Dr. De Groft returned to William & Mary, his alma mater, in 2005 when he was appointed director of the Muscarelle Museum of Art. He served in that role until his resignation in December 2018. He later became director of the Orlando Museum of Art.

Dr. De Groft's impact on the Muscarelle was broad, and he energetically promoted the Museum as a laboratory for experiential learning and a place for student engagement. During his thirteen years as director, Dr. De Groft was a visionary leader. Through a robust program of internationally renowned exhibitions and special events, attendance and membership at the Museum increased substantially. He organized a variety of critically acclaimed exhibitions spanning more than a decade, with several focused on the works of Italian masters, including Michelangelo, Leonardo da Vinci, Caravaggio and Botticelli.

Importantly, Dr. De Groft doubled the size of the Muscarelle's permanent collection during his tenure, and added many important artists to the Museum's holdings, including Benjamin West, Luca Giordano, Eugène Boudin, Jaune Quick-to-See-Smith and Andrew Wyeth. His leadership moved the idea of an expanded museum forward, and he was instrumental in raising funds to bring the project to life. He was thrilled to see its progress as the new Martha Wren Briggs Center for the Visual Arts neared completion.

Dr. De Groft was a friend to many in Williamsburg and at William & Mary, and he is remembered fondly for his energy, commitment, loyalty, leadership and warmth.







## SYBIL SHAINWALD '48, LL.D. '19

1928 - 2025

Sybil Brodtkin graduated from William & Mary in 1948 with a degree in history. In 1960 she married Sidney Shainwald, and taught English in junior high schools while raising their four children. After earning a master's degree in history at Columbia University in 1972, she entered New York Law School as a night student and earned her law degree in 1976.

As a lawyer, she was impactful and spent nearly 50 years representing women whose health had been damaged by drugs and medical devices that had not been tested effectively. She was widely renowned for her advocacy of better approaches to issues related to women's health, and was broadly respected by some of the most admired legal minds of her time. She counted several Supreme Court justices as friends.

Ms. Shainwald began collecting art decades ago, and not surprisingly was often drawn to art that represented women. As she became more educated in the art world, she shifted her focus toward acquiring the work of important women artists, and over time built a substantial collection of paintings, drawings, photographs, sculptures and other three-dimensional works.

As plans for the expanded Muscarelle Museum of Art became clear, Ms. Shainwald committed to add her collection to the Museum's holdings. She was a remarkable friend to William & Mary, and her charm, wit and incredible intellect will be deeply missed. We look forward to honoring her legacy as we present her amazing collection to our visitors.



## LOUISE LAMBERT KALE HON '09

1948 - 2025

Louise Lambert Kale's storied career at William & Mary spanned nearly 50 years. The longtime guardian of the historic campus, she was known as the "Keeper of the Flame" of university history. She began her career in the fine arts department, managing the university's art collection, and played an integral role in the establishment of the Muscarelle Museum of Art in the early 1980s.

She held sacred the privilege and responsibility of stewarding the historic objects in the university's care and as the Muscarelle's first registrar, she established many of the standards, procedures and policies that are still in place today. She taught and inspired generations of students and fellow staff, and left an indelible mark on the Muscarelle. Louise passed away with family by her side March 26, 2025 after an extended illness.

# EXHIBITIONS ON VIEW



STARR HARDRIDGE | Muscogee Creek Nation, born 1974 | *Madre Segrada*, 2023 | Acrylic on canvas | © Starr Hardridge | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2024.059

## EXPANDED HORIZONS:

Native American Creativity at the Intersection of Culture and Art

ON VIEW JUN 28 - OCT 13, 2025 | GALLERIES 9-11

*Expanded Horizons* invites us to look beyond two-dimensional “traditional” artwork by Indigenous artists and consider the impact of major movements in the wider art world leading to new directions in media, aesthetics and creativity by Native American artists. Curated by Muscarelle Curator of Native American Art Danielle Moretti-Langholtz, the exhibition includes works by Jaune Quick-to-See Smith, Preston Singletary, Emmi Whitehorse, Michael Namingha, Starr Hardridge and George Morrison, among many others.

Support for this exhibition provided by the Joseph and Margaret Muscarelle Fund.



© Reuben Wu / courtesy of Conservation International

## VITAL:

Our Irreplaceable Earth

ON VIEW AUG 26 - NOV 2, 2025 | GALLERIES 1-3

Bringing together art and stories from eight international photographers, *VITAL* offers an intimate look at the places in nature we cannot afford to lose if we hope to stabilize our climate. These ecosystems contain vast stores of “irrecoverable carbon” accumulated over decades or centuries. If destroyed, the carbon released into the atmosphere will fuel climate change. This exhibition goes beyond the data to share the stories of these essential places, inviting visitors to experience the awe-inspiring power of nature and the people who protect it. From the tropical forests and peatlands of the Amazon to the temperate rain forests of North America, these photographs remind us what’s at stake — and why we must act.

*Presented in collaboration with Conservation International and Vital Impacts with support from the Lucille Godfrey Quattlebaum Muscarelle Museum Endowment, the Year of the Environment Committee and the Institute for Integrative Conservation.*



## FACULTY SHOW

# 16

## FACULTY SHOW 16

ON VIEW OCT 17, 2025 - JAN 11, 2026 | GALLERIES 10-11

Recent works of William & Mary's studio art faculty, including visiting instructors and emeriti professors, will be featured in the exhibition *Faculty Show 16* on view from October 17, 2025 through January 11, 2026. This exhibition will highlight the diverse talents of the William & Mary studio instructors in a variety of media including ceramics, drawing, painting, printmaking, photography and sculpture.

## LIQUID COMMONWEALTH

THE ART AND LIFE OF WATER IN VIRGINIA

## LIQUID COMMONWEALTH:

The Art and Life of Water in Virginia

ON VIEW NOV 14, 2025 - FEB 15, 2026 | GALLERIES 1-3

Co-sponsored by the Muscarelle Museum of Art and the Department of Art & Art History, *Liquid Commonwealth* seeks to explore the essential importance, richness and beauty of water as a defining element of Virginia for all its residents. Works utilizing the theme of water in Virginia will be selected by a jury consisting of students enrolled in The Curatorial Project, a required practicum course for undergraduate students in Art History.

## ABSTRACT EXPRESSIONISTS: THE WOMEN

ON VIEW JAN 30 - APR 26, 2026 | GALLERIES 9-11

Presenting a fresh look at the important contributions U.S. women painters made to Abstract Expressionism from the early 1940s through the 1970s, the exhibition features approximately 50 works from The Levett Collection by more than 30 women artists. It offers audiences an in-depth understanding of a singular aspect of twentieth-century American art, one whose significance has only just begun to receive proper recognition.

*This exhibition is organized by the American Federation of Arts.*



Emiko Nakano (1925-1990), *Composition in Yellow* (detail), 1977, oil on canvas, Courtesy The Levett Collection



# MUSCARELLE EXPLORATIONS

## ECO // ART

As William & Mary celebrates the Year of the Environment, join us for a fall event series focused on the transformative power of art in shaping a greener world. Discover how art illuminates environmental challenges, celebrates natural beauty and inspires action for a sustainable future.

All events take place at the Muscarelle Museum of Art and are free with registration at [muscarelle.org/Events](https://muscarelle.org/Events).



Photo by Amanda Brooks/Art in Embassies

OCT 21 | 5 PM

### **VISUALIZING CLIMATE CHANGE THROUGH THE FRAGILE BEAUTY OF MARINE LIFE**

**Lecture by artist Courtney Mattison**

Internationally recognized artist and ocean advocate Courtney Mattison will give a presentation detailing her career, artistic process and vision. Mattison's background in ocean conservation science and policy informs her art practice as she hand-crafts intricate and large-scale ceramic sculptural works.



Photo courtesy of Xavier Cortada Studio

OCT 28 | 5 PM

### **RECLAIMING TRUTH: ART AS A FORCE FOR ENVIRONMENTAL JUSTICE AND COLLECTIVE ACTION**

**Lecture by artist Xavier Cortada**

Xavier Cortada is a Cuban-American artist whose work transforms public spaces into platforms for community engagement, education and activism. Cortada has been commissioned to create art for the White House, the World Bank and CERN, among many other art, science and government venues. Pioneering art for social change, he is also the only artist to create work at both of the Earth's poles.



NOV 6 | 5 PM

**BOOK TALK:**  
**NATURE'S NATION**  
Discussion with Professor Alan  
Braddock

Director David Brashear will join Alan C. Braddock, Professor of Art History, American Studies, and Environmental Humanities at William & Mary, for a discussion of his book, *Nature's Nation*. The book explores how American artists have both reflected and shaped environmental understanding while contributing to the development of a modern ecological consciousness.



NOV 13 | 5 PM

**FILM SCREENING: MY OCTOPUS TEACHER**

Join us for a community screening of the Academy-Award winning film chronicling the unusual friendship between a filmmaker and an octopus living in a South African kelp forest.



Photo by Vincent Tullio/New York Times

NOV 18 | 5 PM

**REIMAGINING THE HYDROCOMMONS:**  
**ECOLOGICAL ART PRACTICE AS A**  
**COLLABORATIVE MOVEMENT**  
Lecture by artist sTo Len

Genre fluid artist sTo Len will talk about his interdisciplinary artwork that focuses on place-based collaborations with environmentally abused landscapes and co-creations with communities and municipal agencies. The cross-disciplinary nature of Len's practice spans printmaking, video, sound, performance, installation, drawing and social practice work, threaded together by a site-responsive process of making.



The Muscarelle Museum of Art thanks the Williamsburg Area Arts Commission for its support of our programming for the 2025-2026 academic year.

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



# WORKSHOPS

We have an exciting lineup of workshops in a broad range of media this fall! Below is a sampling — visit [Muscarelle.org/Events](https://Muscarelle.org/Events) for the full schedule, special member pricing and registration details.



A student in a watercolor monotype printing workshop lifts her print off the press.

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

## FIGURE DRAWING MONDAYS

**AGES 18+ | 5 – 8 PM**

On select Monday evenings throughout fall 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.

**SEPT 14**

## SCREENPRINT T-SHIRTS

**AGES 18+ | 10 AM – 3 PM**

In this exciting class where fine art and commercial art merge, harkening to the studio days of Andy Warhol, participants will learn the craft of creating original designs for clothing and accessories.

**OCT  
24-26**

## LARGE-SCALE WOODCUTS

**AGES 18+ | 10 AM – 3 PM**

In this intense three-day class, participants will be taken on a journey to create large-scale woodcuts employing original ideas and themes to create a limited edition of prints.

**NOV  
15-16**

## WOOD CARVING WITH CHRISTOPHER WAGNER

**AGES 12+ | 1 – 4 PM**

Join sculptor Christopher Wagner for a two-day introduction to the tools and techniques used in carving sculptures from wood. For adults and youth 12+ with an accompanying adult.





MUSCARELLE  
MUSEUM  
OF ART

at William & Mary

# COMMUNITY ART DAY

A FUN-FILLED DAY OF ART EXPLORATION FOR ALL AGES

## FIRST FRIDAYS

Join us at the Muscarelle for special evening access on the first Friday of each month! Enjoy the galleries until 8 PM, along with live music, café specials, art-making activities and more. Bring a group of friends or make it a date night!



## STORYBOOK HOURS



On Tuesday mornings at 10 AM, bring your young artist (ages 3-6) and meet us in the galleries for a read-aloud story hour! Hear a book themed around the art on view, artists and art making, then experiment with and create art inspired by the day's picture book selection.

ART-MAKING | CHALK ART COMPETITION | LIVE MUSIC | STUDENT ART VENDORS | FOOD TRUCKS

**SATURDAY, SEPT 20**  
**MUSCARELLE MUSEUM OF ART**

**FREE AND OPEN TO ALL!**



# WINE & RUN FOR THE ROSES



*Save the date!*

**MAY 2, 2026**

Join us for our 15th Wine & Run for the Roses wine auction on Derby Day, Saturday, May 2, 2026 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](http://mmawineauction.com) for information about sponsorships, donations and tickets!





# Thank you! 2025 CORPORATE SPONSORS

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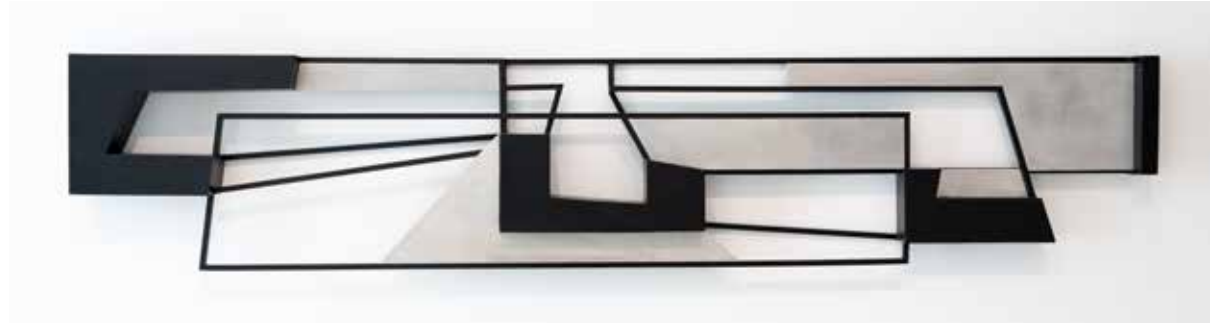


# NEW ACQUISITIONS

**The Muscarelle is thrilled to announce the acquisition of two beautiful new works of art, thoughtfully selected by Curator's Circle Members at the Art Selection Dinner in April 2025.**

At this annual event, membership donors at the \$2,500+ level are invited for an evening of fantastic food and company — as well as a little friendly competition. Three members of the Muscarelle curatorial staff present a work of art for consideration by attendees, and the winning work is purchased through the Museum's acquisition fund and added to the permanent collection as a Curator's Circle Selection.

This year, after three exciting rounds of voting, Deputy Director Melissa Parris prevailed with *Stretcher Series I*, a large-scale aluminum sculpture by Dorothy Dehner, being selected as the newest addition to the permanent collection. The persuasive efforts of Curator of Native Art Danielle Moretti-Langholtz were rewarded when a group of members volunteered to contribute additional funds to help acquire *Wenitsyoh I (Beautiful Day)* by G. Peter Jemison.



## DOROTHY DEHNER

*“The past, the present, my visions, my memories, everything I know and see, and what is true to my spirit are in my work. My sculpture is a struggle to capture these things.”*

— Dorothy Dehner

Although Dorothy Dehner was trained in drawing and painting at the Art Students League of New York, she is best known for her small, abstract bronze sculptures. Starting out in smaller form sculptures in materials such as bronze and wood, Dehner's work began to grow in scale in the early 1980s as she began to create outdoor sculptures using steel. As her health declined, Dehner began to work with fabricators to create large, aluminum sculptures based on her early abstract drawings.

In *Stretcher Series I*, linear patterns form an assemblage of geometric shapes that intersect in positive and negative spaces. This interplay of horizontal and vertical shapes effectively creates a dynamic pattern of visual rhythm and measured syncopation.

DOROTHY DEHNER | American, 1901-1994 | *Stretcher Series I*, 1992-1993 | Painted aluminum | Selected by 2025 Curator's Circle Members and acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment



*Stretcher Series I* is currently on view in the Kurland Gallery.





*Wenitsyoh I (Beautiful Day)* is on view through October 13 in the special exhibition *Expanded Horizons: Native American Creativity at the Intersection of Culture and Art*.

## G. PETER JEMISON

*“My thinking isn’t just that I want you to see the painting in front of you, but that when you walk away from it, you experience the rest of the world just a bit cleaner or sharper than you did beforehand. You notice things that you hadn’t noticed before, suddenly you catch the beauty in something because that painting brought your mind into a purer focus.”*

— G. Peter Jemison

G. Peter Jemison is a highly respected Native artist, teacher, Indigenous historian, museum curator and community elder from the Heron Clan of the Seneca Nation in western New York. Throughout his career, Jemison’s art shifted from abstract to naturalistic, evolving along with his growing interest in representing Seneca culture in his art and increasing awareness of challenges his community faces.

His artwork and cultural teachings are imbued with *Orenda*, the Iroquoian perspective that all living things share a life force. In *Wenitsyoh I (Beautiful Day)*, Jemison’s rendition of Seneca tribal land is vibrant and alive, even as snow blankets the ground.

G. PETER JEMISON | Seneca, born 1945 | *Wenitsyoh I (Beautiful Day)*, 2004 | Mixed media on canvas | © G. Peter Jemison | Acquired with funds provided by The Fogarty Family, Pamela Goodrich Palmore and Fred Palmore, The American Indian Resource Center, and the Board of Visitors Muscarelle Museum of Art Endowment

# LABORATORY FOR LEARNING

## Cultural Arts Experience fuels creative expression

By Emily Tift '28, Marketing & Events Intern

This summer, the Greater Williamsburg Women's Association (GWWA) held their annual Cultural Arts Experience for middle school students in the Hampton Roads community. The week-long experience led students through a series of activities in literature, art and dance, culminating in a final performance at the Muscarelle Museum of Art.

The 2025 theme centered on Juneteenth. Their lessons in literature were taught by Adrienne Petty, Professor of History at William & Mary. Students took an in-depth look at the Emancipation Proclamation, then wrote their own original poems conveying their ideas of freedom. Julinda D. Lewis, Professor of Dance History at Virginia Commonwealth University, worked with students to choreograph and perform a line dance using handheld fans that was a testament to resilience and freedom in the midst of struggles, past and present. In art, local artist Donald Wilson worked with participants to create their own abstract sculpture with woodcut blocks, leveraging storytelling to facilitate creative thought and intuition.

As a part of their experience, students visited *Haiti to Harlem: Toussaint L'Ouverture & Jacob Lawrence*, on view through January 4, 2026 at the Muscarelle. Under the guidance of a Muscarelle docent, they had the opportunity to interpret Lawrence's works in small groups and learn about the history behind each piece.

The Cultural Arts Experience was founded by Danielle Moretti-Langholtz, Curator of Native American Art at the Muscarelle, then further developed by Director of Engagement Steve Prince. Over time, the GWWA has fully enveloped the program as a staple of their summer outreach.

The Muscarelle is honored to partner with the GWWA each year and is grateful to the many volunteers, donors and instructors who share their valuable time and knowledge to make this program possible. ■



Middle-school students engaged in learning through art, dance and literature during the Cultural Arts Experience.



## A passion for the arts

By Holly Gardner '26, Marketing & Events Intern

Max Belmar '25, who graduated this spring with a degree in English and Theatre, is a much-loved face to many in our community as a longtime intern at the Muscarelle Museum of Art.

After having a unique opportunity to shadow Director David Brashear in the spring of his freshman year, Max joined the Muscarelle team as a Publicity & Volunteers Intern. "Getting to learn from David really inspired me to get more involved as an intern the next semester," reflected Max.

During his time at the Muscarelle, Max helped develop marketing materials and exhibition calendars, planned student-centered events, and co-led MUSE, the Museum University Student Engagement group. "My favorite part has been collaborating with interns in different departments," said Max. "Getting to benefit from the feedback and experience of other interns has been one of the most rewarding parts of working at the Muscarelle."

Max helped plan and execute Out of the Crate, a music event that encouraged students from across the W&M community to share performances inspired by artwork from the museum's current exhibitions and permanent collection. "We combined visual art with music performance, inviting a wide range of performers from Appalachian music to hip-hop dancers to share their emotional responses to art exhibitions," he said.

Although his studies at W&M were in English and Theatre, Max credits the Muscarelle with shaping his college experience in an important way. "It showed me how important the visual arts are in connecting students from all sides of campus. The Muscarelle gave me the freedom and resources to be creative, and I am so glad to see new students benefiting from the museum in the same way I have," Max reflected.

Max is now pursuing a career in the performing arts as both an actor and producer. Throughout college, Max worked as a Leadership Intern at the Arena Stage in Washington D.C. and was highly involved in the performing arts on campus, serving on the executive board of Alpha Psi Omega and the Theatre Student Association, as well as performing in



Max and Director of Development Julia Blair Hunter record winning lots during the museum's annual Wine & Run for the Roses.

shows like *Romeo and Juliet*, *Company* and *A Midsummer Night's Dream*. "These experiences, along with my time at the Muscarelle, have grown my passion for art and helped me truly understand how it can be used as a tool to bring communities together."

Max continues to be an advocate for student involvement at the museum. "Volunteering is a great way to start working with Muscarelle staff and getting to know other students," explained Max. "I've seen underclassmen start out as volunteers and later become involved as interns, brainstorming events of their own. As long as you keep showing up, there will be opportunities to make an impact." ■

# VOLUNTEERS

## Muscarelle Docents expand Museum's impact

*By Barbara Vollmer, Muscarelle Docent*



A group of current docents explore the special exhibition *Frida: Beyond the Myth* during an excursion to the Virginia Museum of Fine Arts in Richmond.

It is an exciting time to be involved with the Museum, and the Muscarelle's distinguished cohort of docents play a vital role in fostering that enthusiasm. Gallery talks provided by docents engage visitors and enrich their understanding and appreciation of the art on display. Docents are the public face of the Muscarelle in the community, sharing their love of art by teaching OSHER classes, delivering lectures at the library and senior living facilities, and developing enrichment art programs for students and adults.

The word docent comes from the Latin *docens*, meaning to teach or lecture, and is defined as a volunteer who leads tours and provides cultural and historical context for the art on display. The goal of the Muscarelle's docent training team is to provide interested volunteers with the tools to perform this important task. Training lasts nine months, beginning in August and ending in April. A background in art history is not a requirement, but an appreciation of art, a willingness to learn and the ability to engage with the public are instrumental to being successful as a docent. The next class of docents will begin training in August 2026.

During training, students become familiar with the Muscarelle Museum of Art's mission, history and collection; take a crash course in art history; learn to identify the basic elements of art; research works of art and artists; and develop the skills and techniques needed to present an engaging tour. Participants graduate after creating their own "mini tour" using the art currently displayed in the galleries. During the training, provisional docents are expected to attend all docent meetings and other Museum lectures and events.

The months of training have been a rewarding experience for many — learning from one another, making friends with other art lovers, expanding their horizons and making a positive contribution to an institution they have come to love. ■

*Our next docent training class will begin August 2026. Please attend a spring 2026 information session to learn more about our docent program. Contact Rachel Williams at [rmwilliams@wm.edu](mailto:rmwilliams@wm.edu) for questions.*

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



# Enhance experiences, enrich lives: Volunteer at the Muscarelle Museum of Art!

Are you passionate about art, community and human connection? Join the Muscarelle as a volunteer and be part of a dynamic team dedicated to enriching the museum experience for every guest. Whether you're a William & Mary student or a local community member, volunteering at the Muscarelle offers a chance to engage with world-class exhibitions and events in a vibrant, creative environment.

Volunteers provide valuable support to the Muscarelle and play an important role in the Museum's mission to serve as a catalyst for art in our community. If you are interested in working with a team of people who are passionate about the arts, come join us!



Top: From left to right, Dave Littell, Susan Engelstein and Dr. Bob Craig support the Muscarelle's visitor service needs. Bottom: Jane Connor assists budding artists during a homeschool art class this spring.

*New for 2025-2026!*

## VOLUNTEER INCENTIVE PROGRAM

Serve more and earn more with our new volunteer incentive program. For every hour of volunteer service during an academic year, you'll earn rewards. Here's a sample of the benefits at each level:

### Bronze (10–49 hours):

- Free hot beverage voucher
- Special volunteer-only art workshop

### Silver (50–79 hours):

- 20% gift shop discount
- Annual volunteer lunch invitation

### Gold (80+ hours):

- Free parking pass  
(community members only)

## VOLUNTEER OPEN HOUSE

Join us at our fall Volunteer Open House to learn how you can get involved!

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.

**Friday, September 19**  
**Sessions at 12:00 and 5:30 PM**

## VOLUNTEER INFORMATION SESSIONS

Join us at one of our monthly training sessions to get started volunteering at the Muscarelle.

**Saturday, Sept. 6 at 11 AM**  
**Monday, Sept. 29 at 5 PM**  
**Saturday, Oct. 4 at 10 AM**  
**Saturday, Nov. 8 at 11 AM**



Scan QR code  
to learn about  
volunteering.

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

# SPOTLIGHT



## **LAMONT BARTLETT**    SECURITY OFFICER

Lamont Bartlett was born and raised in Williamsburg. After high school, he joined the Navy and served for 10 honorable years. After his time in the military, he began a career in law enforcement, including serving as a Deputy Sheriff and Park Ranger for 12 years. After completing his time in law enforcement, he joined William & Mary, working both in the campus post office and with the campus police force. Lamont is a proud father of six children and six grandchildren.



## **WALLACE POSSICH**    SECURITY OFFICER

Wallace served 48 years in the Fire Service which provided him with extensive experience in EMS, fire prevention, emergency management, investigations and all aspects of emergency response. Starting his career as a firefighter with the Williamsburg Fire Department, Wallace is a retired Fire & EMS Chief, having held that position in James City County as well as in Vermont and Kentucky. He served on the Board of Directors of the International Association of Fire Chiefs for 16 years. Upon returning to Williamsburg, he worked as a Public Safety Officer at the CW Art Museums for five years before joining the staff at the Muscarelle.



## **NICK SINIBALDI**    SECURITY OFFICER

Prior to relocating with his family to Williamsburg in 2016, Nick spent over 30 years with the Los Angeles Police Department where he performed duties as a patrol and training officer, undercover vice officer, robbery detective, field supervisor, Venice Beach patrol supervisor, LAX Airport crime task force leader, patrol watch commander, gang and narcotics coordinator, and internal affairs lieutenant, with the last several years of his career managing LAPD's undercover operations for internal affairs. He has been married for over 20 years, has four children, and is a parishioner at St. Bede's. Nick is also a licensed private investigator and a real estate agent.



## **GALLERY MONITORS**

With the re-opening of the expanded Museum, a new group of William & Mary students joined the team as gallery monitors. These students not only ensure the safety of visitors and the art in our care, they also act as ambassadors and guides in the galleries.

### **2025 Gallery Monitors:**

Sophia Carroll '27, Julia Dunn '25, Hope Conrad '26, Sapphire George '27, Michael Gray '26, Nia Grimes '25, Leah Kaleb '28, Eveyln Parsonage '27, Marouf Paul, Gavin Roulett '26, Bridget Spector '27, Ayanna Williams '26, Julia Womersley-Jackman '26





## **CAROLYN EDWARDS '27** MUSE INTERN

Carolyn is a junior majoring in Marketing and minoring in Art History. As a MUSE intern at the Muscarelle, she merges her interests in marketing and community engagement, gaining valuable experience to support her aspirations in arts administration. Beyond the Museum, Carolyn expresses her love for the arts through her active involvement in dance.



## **AMAN KHERA '28** MUSE INTERN

Aman is a sophomore majoring in Economics with a minor in Data Science, and is part of the St. Andrews William & Mary Joint Degree Programme. He is spending his next two years at St. Andrews before returning back to William & Mary for his senior year. During his first year on campus Aman served as a volunteer for the museum then transitioned into a position on the student-led MUSE team focused on student engagement. He is excited to further explore the arts while abroad.



## **SRUTI KURAPATI '27** FINANCE INTERN

Sruti is a junior studying Data Science and Finance. On campus, she is involved in various business-related clubs and the Bollywood-fusion dance team, Afsana. At the Muscarelle, she assists with tracking cash flows, specifically daily cash reconciliations, and administrative duties. She also loves to study in the Museum's open study spaces. In her free time, she enjoys cooking, watching TV, and listening to music.



## **EMILY TIFFT '28** MARKETING & EVENTS INTERN

Emily is a sophomore double majoring in Art History and Classical Studies. On campus, she is involved in Intonations A Capella, the William & Mary Choir and Sandbox Improvisation. At the Muscarelle, she loves making media content and learning from the amazing staff at the Museum. In her free time, Emily loves to read, go on runs and paint. She can't wait to see what this school year holds and all of the exciting Muscarelle events!



## **CLARE YEE '27** MUSE INTERN

Clare is a junior double majoring in Art History and Hispanic Studies, in addition to pursuing the NIAHD certificate in Public History and Material Culture. Outside of helping with MUSE programming, Clare is involved with Canvas Ballet Company, the Chinese Student Organization and Acropolis Magazine. This past summer, she interned in the curatorial department at the Chrysler Museum of Art and hopes to bring the skills she learned to the Muscarelle this year.

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at William & Mary

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# DONORS LIST

The Muscarelle Museum of Art Foundation welcomes all new donors and gratefully acknowledges those who have renewed their contributions.

Here, we acknowledge donors making gifts of \$250+ during the time period of 7/01/24 through 6/30/25. See the full list of donors online by scanning the QR code below.



The Museum has attempted to make this list accurate and complete; we regret any errors or omissions. Please send corrections to [museum@wm.edu](mailto:museum@wm.edu).

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