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LETTER FROM THE DIRECTOR



Dear Friends of the Muscarelle,

As we begin the second year in our new home in the Martha Wren Briggs Center for the Visual Arts, we are hard at work making the Muscarelle Museum of Art a cultural cornerstone in our community. As an important intersection for William & Mary and greater Williamsburg, we are building an exciting calendar of exhibitions and creative programs, and we hope you will continue to join us as we move forward.

We are honored to open our season with the outstanding exhibition *Abstract Expressionists: The Women*. Organized by the American Federation of Arts, the exhibition presents works from the Femmes Artists du Musée de Mougins (FAMM), a French museum founded by the collector Christian Levett. Spanning the work of important women artists who were the backbone of the Abstract Expressionism movement in the United States in the middle of the 20th century, the exhibition is stunning in its breadth and depth. We are proud to be the second venue in the exhibition's five museum itinerary, and the only east coast museum on the tour.

As we move closer to summer, the museum will join in the celebration of the 250th anniversary of the founding of our country with three important patriotic exhibitions. *America's Tapestry* will open in mid-June and showcase 13 recently completed woven panels telling important additional and inclusive regional stories related to the American Revolution. The panels have been put together with painstaking care by embroidery guilds in each of the states that resulted from the original 13 American colonies. Also opening in mid-June, *Forever Marked By The Day: A Quarter Century of Mourning and Renewal* will commemorate the 25th anniversary of September 11 by focusing on the architectural transformations of the World Trade Center site dating back to the original urban renewal that brought the Twin Towers to lower Manhattan. The exhibition will also document the monumental and

architecturally important rebuilding that has occurred since the attacks. Finally, *We The People* will open later this year and will showcase a wide range of folk art by a diverse group of artists in a celebration of life in America.

Our upcoming exhibitions come on the heels of a wonderful sequence of shows that the Muscarelle presented last fall. Once again demonstrating our strong ties to the academic enterprise of William & Mary, we hosted two exhibitions developed by the 2024 and 2025 curatorial classes in the Department of Art and Art History and *Faculty Show 16* featuring works by W&M's Studio Art faculty. Our commitment to student learning continues this semester with the presentation of *James Sullivan: Thinking Sculpture | Sculpture Thinking* in collaboration with a W&M neuroaesthetics course.

As we continue to explore the world of art together, it's important to stop and make note that none of what we do would be possible without the strong financial backing of William & Mary and our community of donors and supporters. Thank you for your membership and your generosity, and most of all your energy. It's invigorating to be with you on our journey of discovery in the visual arts!

Sincerely,

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

IMAGES



FRONT COVER
JANICE BIALA
Yellow Still Life
1955
Oil on canvas, 64 x 51 ins.
© 2023 The Estate of Janice Biala / Licensed by VAGA at Artists Rights Society (ARS), New York
Courtesy of the Levett Collection and FAMM
Photo: Fraser Marr



BACK COVER
MEG ROBERTS ARSENOVIC
Sonic Boom, from the *Chesapeake Bay Impact Crater* series, 2025
Gouache and acrylic on Virginia road map
19 x 44 ins.
© The Artist

NEXT PAGE

Top row: Artist Janet Echelman signs books for visitors following a talk at the Muscarelle in conjunction with the W&M presentation of NOLI TIMERE, an aerial dance performance featuring one of her net sculptures.
Muscarelle Intern Emily Tift '28 performs double duty at Community Art Day, performing with a cappella group The Intonations amid her intern duties for the day-long art festival.

A William & Mary class participates in a watercolor monotype workshop with Director of Engagement Steve Prince.

Middle row: Students show off their completed watercolor monotype prints, fresh off the press.

A young artist displays her contribution to the Communal Quilt, created during a workshop at An Occasion for the Arts.

Bottom row: Student Affairs staff pose with W&M students at the annual Chalk Art Competition, held during My First W&M Weekend in August.

Muscarelle Museum of Art Foundation Trustee Britt Van Deusen '95 raises a glass with Mark Carron M.A. '76, Ph.D. '79 at the Premiere Dinner for *Michelangelo: The Genesis of the Sistine*.

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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.

MUSCARELLE
MUSEUM
OF ART

at William & Mary

SPRING & SUMMER

26

RECLAIMING
THE CANVAS

The visionary women
who shaped Abstract
Expressionism

SHAPED BY WATER
Student-curated
exhibition celebrates
Virginia's waterways

13 COLONIES.
13 STORIES.
1 NATION.

America's Tapestry
commemorates
the nation's 250th
anniversary



LETTER FROM THE CHAIR

Greetings to all,

The most wonderful museums are a balance of vision, care, public trust and day-to-day excellence. Each time I enter the Muscarelle, I realize that we shine in each of these areas and in so many more. With the substantive support of William & Mary, the City of Williamsburg, foundations and generous donors, we are able to execute our focused mission of presenting outstanding exhibitions alongside programming, education and public engagement. Our meaningful and diverse programming reaches all corners of our community — students, scholars, families, tourists and locals.



One of our most vital assets is our Board of Trustees. A strong, engaged board like that of the Muscarelle serves to anchor the museum in our community, amplify limited resources and provide support to our excellent staff leadership. The board provides critical direction in strategic planning and financial oversight. In recent years, the board helped guide the Muscarelle's expansion and the fundraising required for this major capital project. Trustees are some of our most generous donors and work tirelessly to raise funds and promote the value of the Muscarelle to others.

Our trustees are seasoned individuals with extensive board service. Through skill-based recruitment aligned with a focus on the museum's needs, we've convened a board with a diversity of professional expertise, lived experience and networks. They understand there are clear expectations for time, giving and participation.

This year we have adopted a simple, three-word overview of what we do: **Invest, Inspire, Influence**. Trustees **invest** their time, skills and financial resources. Not only do trustees attend meetings but they may also spend hundreds of hours on important projects. Our signature fundraiser, the annual Wine & Run for the Roses, requires a significant time commitment from every board member. Trustees also seek sponsorships

and support for important exhibitions like the upcoming *Abstract Expressionists: The Women* (January 23 – April 26, 2026). They are asked to **inspire** — each other and me, as well as our exceptional Director David Brashear and the Muscarelle staff. Finally, they are asked to serve as ambassadors to **influence** their individual networks and the greater community in support of the Muscarelle. They meet each and all of these requests exceptionally well!

Our Board of Trustees, 27 members in all, represents numerous areas of expertise including law, finance, art, marketing, business, development, community advocacy and education. Many are proud W&M alumni, and their locations provide added diversity with California, New York, Maine, Pennsylvania, North Carolina, Florida, Maryland and even Bermuda in the mix. Certainly, Greater Williamsburg and Richmond are well represented. Our art-loving trustees bring ideas and thoughts from the museums where they live that further enhance our programming, exhibitions and marketing.

In any important museum, the Board of Trustees serves as the strategic steward, financial guarantor, ethical compass and public advocate. The Muscarelle Board of Trustees does all of that and so much more. We are so fortunate!

Sincerely,

Judith Starkey
Chair
Muscarelle Museum of Art Foundation

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RECLAIMING THE CANVAS

THE VISIONARY WOMEN WHO SHAPED ABSTRACT EXPRESSIONISM

By Holly Gardner '26, Marketing & Events Intern

The Muscarelle is proud to bring the special exhibition *Abstract Expressionists: The Women* to Williamsburg as its only East Coast showing. Featuring nearly 50 works by 32 women artists, the exhibition was organized by the American Federation of Arts from the Christian Levett Collection and the Female Artists of the Mougins Museum (FAMM) in Mougins, France. It invites visitors to learn more about the crucial yet under-acknowledged innovation of women artists in the Abstract Expressionist movement.

Emerging as a dynamic and uniquely American art movement in the aftermath of World War II, Abstract Expressionism is best known for large-scale paintings that push the boundaries of traditional processes and forms. However, "Abstract Expressionism's acknowledged reputation has typically marginalized any female participants," explains Exhibition Curator Ellen Landau. "Postwar development of expansive canvases with a radical attitude toward process, scale and surface was rapidly understood as a 'heroic' approach associated

solely with masculinity. *Abstract Expressionists: The Women* unveils this conventionally gendered narrative as mythically based. Rather than acolytes re-interpreting male achievement, the artists on view were fully ambitious practitioners working substantively around the same time."

A vocal advocate for the Abstract Expressionist movement, Elaine de Kooning is best known for her innovative work that blends figuration, expression and abstraction, a fusion that her male counterparts often disdained. During her teaching appointment at the University of New Mexico from 1958 to 1959, de Kooning began painting horizontally-oriented works that incorporated the bold colors of the Southwest, marking, as she said, a reversal of the "hidden" colors she favored in New York. Inspired by the unique correlation between motion and dimension she witnessed in Mexican bullfights, Elaine de Kooning used bold and dynamic brushstrokes to capture a sense of thrill and beauty in her 1959 work *The Bull*.

Elaine de Kooning, *The Bull*, 1959. Acrylic and collage on Masonite, 30 x 35 ins.
© Elaine de Kooning Trust. Courtesy of the Levett Collection and FAMM. Photo: Fraser Marr.

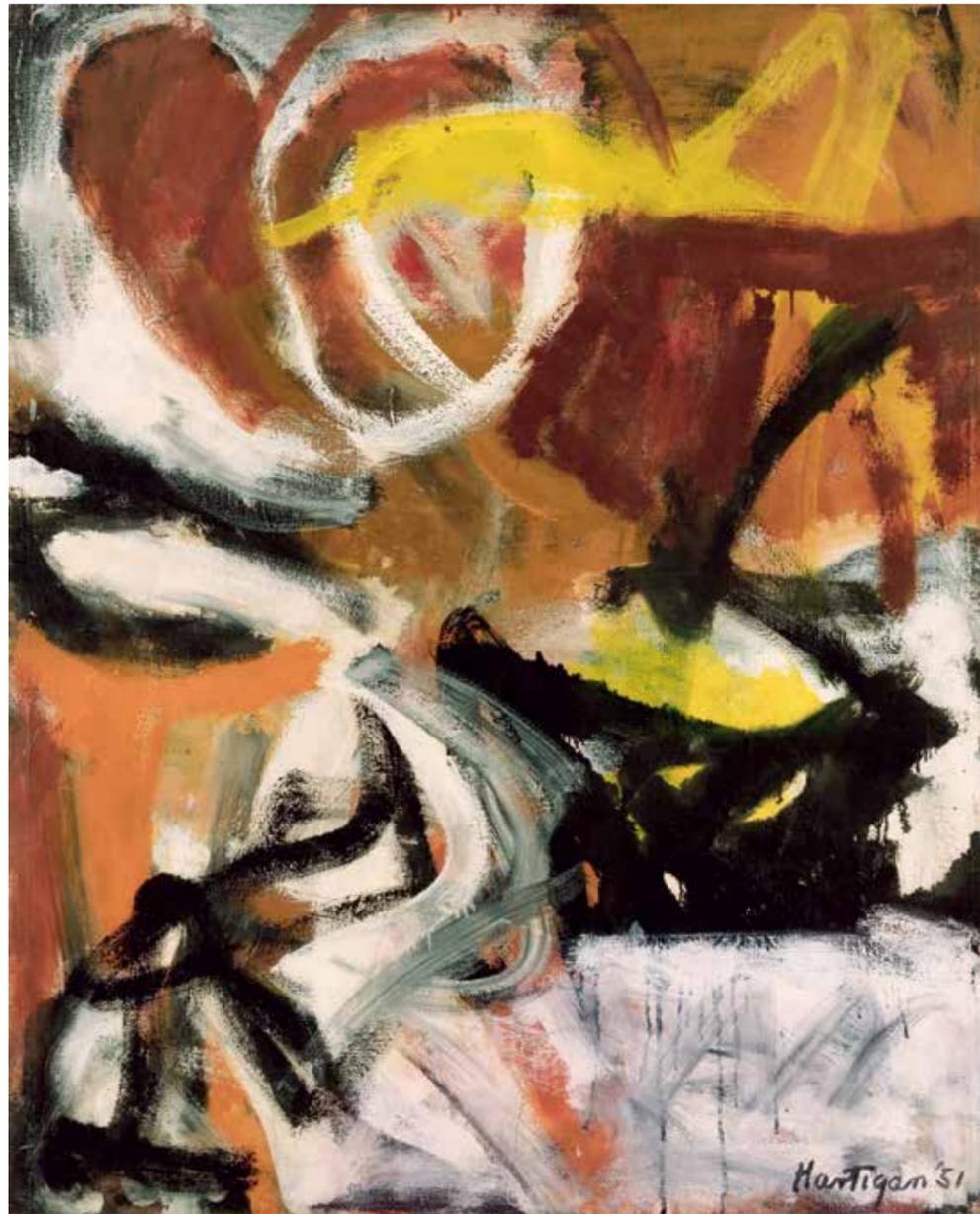
Grace Hartigan was a frequent interpreter of her own work, pushing back against the longstanding belief that only one's canvases should "speak." Hartigan's outspoken manner earned her the label of "Vocal Girl" in a 1960 *Time* magazine feature, along with painters Joan Mitchell and Helen Frankenthaler. In a 1951 journal entry, Hartigan reflected, "The only way to discover oneself is to paint from the areas of blind, inspired feeling...I must not paint pictures which are comforting to my eyes. To shock the bourgeois is easy — to shock the 'avant-garde,' that's the thing. To shock oneself is the most important of all."

Initially titled *Aires* after her astrological sign and realized in soft tones, Hartigan reworked the painting now titled *Cedar Bar* in bold strokes of burgundy, black and gold to amend the "tremendously feminine" colors she came to detest.

Helen Frankenthaler "was a bridge between Pollock and what was possible," reflected painter Morris Louis. Drawing inspiration from the pour and drip techniques of Pollock, Frankenthaler developed a soak-stain method for unprimed canvas to create radiant floods of color unimaginable to abstract expressionists who came before.

Circus Landscape marks a key point in the development of Frankenthaler's artistic approach, combining floating pictographic forms seen in select earlier works with diffused patches of color that allude to her soak-stain paintings soon to come.

"Too often, the canon of art history has relegated women artists to supporting roles in major art movements," says Pauline Forlenza, Director & CEO of the American Federation of Arts. "*Abstract Expressionists: The Women* upends that narrative, asserting that women painters were critical contributors to the formulation of Abstract Expressionism from the very beginning. Equally talented and visionary, the female artists featured in this show helped put American art on the map."



GRACE HARTIGAN, *Cedar Bar*, 1951. Oil on canvas, 39 x 31.75 ins. Courtesy of Grace Hartigan Estate, the Levett Collection, and FAMM. Photo: Fraser Marr.



HELEN FRANKENTHALER, *Circus Landscape*, 1951. Oil and charcoal on sized, primed canvas, 40 x 44 ins. © 2023 Helen Frankenthaler Foundation, Inc. / Artists Rights Society (ARS), New York. Courtesy of the Levett Collection and FAMM. Photo: Fraser Marr.

The exhibition draws from the Levett Collection, formed by the British connoisseur Christian Levett. Over the past decade, Levett has collected more than 120 paintings and sculptures by American women Abstract Expressionists, mostly active from the early 1940s up to the 1970s. After reading Mary Gabriel's 2018 book *Ninth Street Women*, Levett focused his collecting efforts specifically on this set of women painters. "It immediately became clear that these women were as interesting and vibrant in character as they were in their amazing art, and that they managed to elbow their way through extreme social and financial headwinds to become equally some of the greatest artists in the world, despite the fact that many of their male counterparts ultimately became infinitely more famous — at least, until now," said Levett.

The Muscarelle Museum of Art is the second venue in the exhibition's national tour. It is on view January 23 – April 26, 2026. ■

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ABSTRACT EXPRESSIONISTS THE WOMEN

Abstract Expressionists: The Women is organized by the American Federation of Arts from the Christian Levett Collection and FAMM (Female Artists of the Mougins Museum), France.

The exhibition is curated by Dr. Ellen G. Landau. It is generously supported by Berry Campbell Gallery, Betsy Shack Barbanell, Monique Schoen Warsaw, Christian Levett, and Clare McKeon and the Clare McKeon Charitable Trust. Additional support has been provided by the Pollock-Krasner Foundation and the Every Page Foundation.



The installation at the Muscarelle Museum of Art is generously supported by:

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(as of December 22, 2025)

SHAPED BY WATER

STUDENT-CURATED EXHIBITION CELEBRATES VIRGINIA'S WATERWAYS

By Emma Anderson '26, Marketing & Events Intern

Liquid Commonwealth: The Art and Life of Water in Virginia, on view November 14, 2025 through February 15, 2026, is an exhibition shaped by months of collaborative research, discussion and hands-on curatorial training. The show is the most recent outcome of *The Curatorial Project*, a required practicum course for students with a concentration in Art History at William & Mary, taught this semester by Alan C. Braddock, the Ralph H. Wark Professor of Art History, Environmental Humanities and American Studies. Co-sponsored by the Muscarelle Museum of Art and the Department of Art & Art History, the exhibition aligns with William & Mary's Year of the Environment and reflects the university's commitment to environmental learning, public engagement and experiential education.

The exhibition began with a state-wide call for submissions centered on the theme of the essential importance, richness and beauty of water as a defining element of Virginia. 777 artworks were submitted by 493 artists from across the Commonwealth, representing a wide spectrum of perspectives and media. All submissions were judged blindly by Curatorial Project students, who spent weeks rigorously evaluating this large pool of work.

Ultimately, 60 pieces by 50 different Virginia artists were selected to be featured in the exhibition. The process required students to participate



Left: The first-place winning artwork was *Vernal* by Caroline Minchew.
Above: Curatorial Project students pose for a selfie at the Muscarelle with Professor Alan Braddock.



in ongoing discourse regarding visual impact, thematic alignment and curatorial balance, giving students firsthand experience with the complexities of creating an exhibition.

Once the final selections were made, students began developing the exhibition's curatorial framework. Through class discussions, research and collaborative planning, they structured the show around five themes highlighting various ideas and relationships connected to water. *Our Bodies of Water: A Reflection of Flesh and Flow* explores water as a source of life and considers the physical and symbolic ties between humanity and aquatic systems. *Underwater: The Shapes and Wonders of a Hidden World* goes under the surface to explore the organic forms and mysterious environments found below the waterline. *Ebb and Flow: The Duality of Water* focuses on water's capacity to both create and destroy, emphasizing its transformative power. In *Interwoven: One with Water*, the exhibition turns toward issues of human impact, environmental responsibility and the consequences of an unstable watershed for both ecological and community health. The exhibition concludes with *Confluence*, a celebration of collective experience and the ways in which water connects people, cultures and communities across Virginia.



Curatorial Project students work in the galleries with Professor Alan Braddock.

The range of artworks selected for *Liquid Commonwealth* reflects the diversity of the submissions. Some artists responded with abstract interpretations of water's movement, color and texture, while others depicted specific rivers, wetlands, coastal scenes and underwater ecosystems. Many works address pressing issues including pollution, stewardship, environmental degradation and the shared responsibility of protecting Virginia's watersheds. Others highlight the restorative, unifying and often spiritual qualities that water carries in everyday life. By bringing these distinct perspectives together, the exhibition presents water not simply as a subject but rather as a dynamic force that shapes identity, collective memory and the natural world.

In addition to selecting the artworks for the show, students worked closely with the Muscarelle staff to develop its physical layout, wall text and interpretive materials. They learned how artworks interact in a gallery setting, how visitors move through a space and how written

interpretation can support the visual experience. For many students, this was their first experience working behind the scenes in a museum setting, offering practical insight into the challenges and rewards of the curatorial process.

Cash prizes were awarded to three artists whose works demonstrated outstanding engagement with the theme. First place was awarded to Caroline Minchew for *Vernal*, second place went to Jean Benvenuto for *Bitter Nocturne*, and third place went to Jonathan Mehring for *Brown's Island Rope Swinger*. These selected works illustrate the expansive diversity of the exhibition as a whole, showcasing the variety found across all submitted and juried artworks.

Liquid Commonwealth exists not just as an exhibition, but also as an educational experience. It represents the combined efforts of student curators, William & Mary faculty, museum staff and the wider Virginia arts community, unified through the shared theme of water. The show



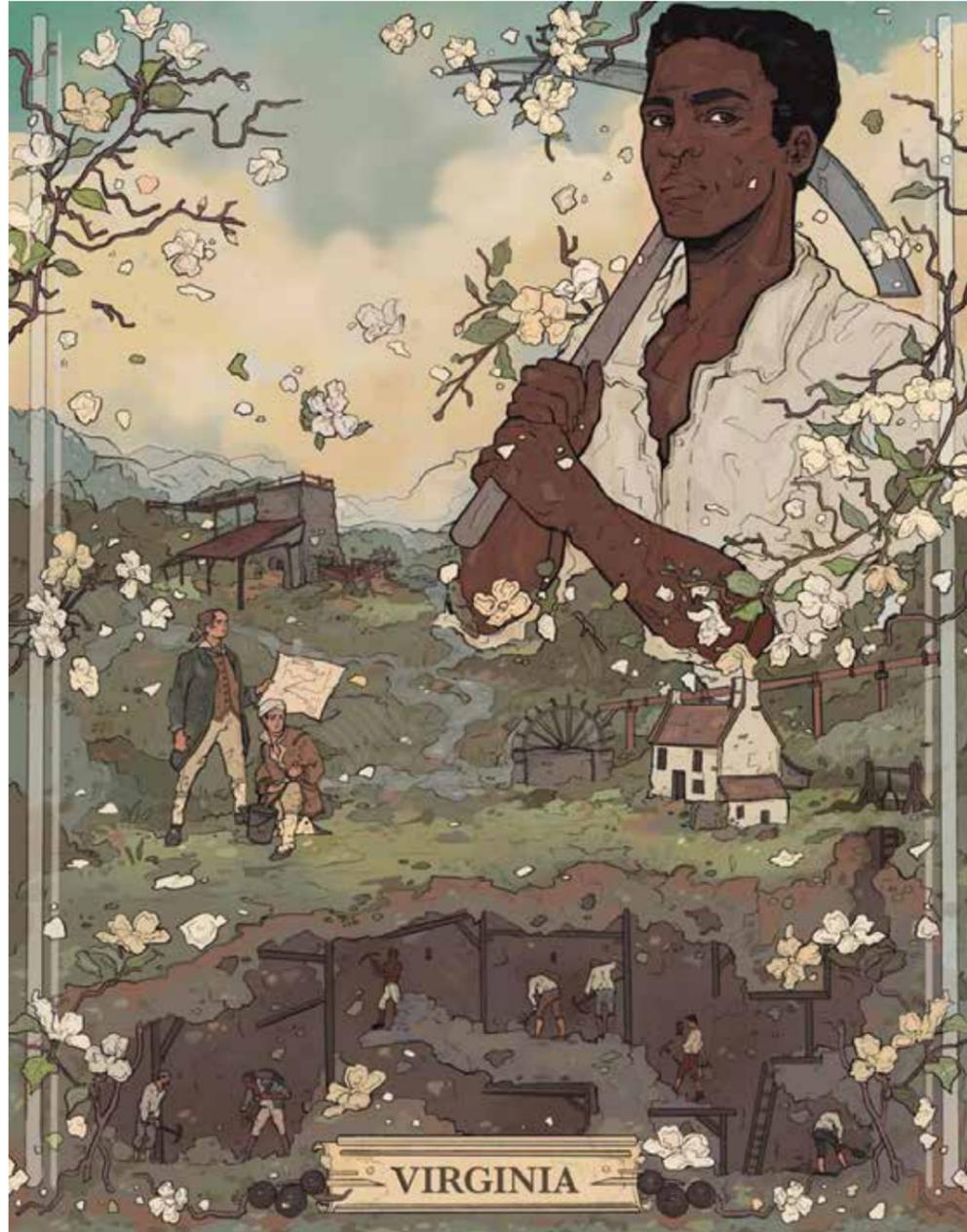
invites visitors to consider both the beauty of Virginia's aquatic environments and their fragility.

Through this unique experience, student curators were able to fully immerse themselves in the full lifecycle of a museum exhibition. Their work underscored the value of experiential learning as a part of William & Mary's liberal arts education and demonstrates how the Curatorial Project continues to offer undergraduate students meaningful opportunities to contribute to the Muscarelle's mission. *Liquid Commonwealth* not only showcases the creativity of Virginia artists, but additionally highlights the power of collaboration and community engagement in shaping environmental awareness.

Liquid Commonwealth will be on view at the Muscarelle Museum of Art until February 15, 2026. ■

Above: The second-place winning artwork was *Bitter Nocturne* by Jean Benvenuto. Right: The third-place winning artwork was *Brown's Island Rope Swinger* by Jonathan Mehring.





Illustrated by Rachel Genito, Virginia's panel is based on the story of lead mines in Wythe County, focused on Aberdeen, an enslaved man who served as a soldier in the Continental Army.

13 COLONIES. 13 STORIES. 1 NATION.

America's Tapestry commemorates nation's 250th anniversary

By Emily Tiftt '28, Marketing & Events Intern

Thousands of tiny stitches have been set, with many thousands left to go, on a collaborative tapestry now in progress at the Muscarelle. The project, *America's Tapestry*, marks the 250th anniversary of the nation's founding through the creation of 13 original tapestries designed to tell a unified story of the nation.

Virginia's segment of the tapestry will join panels from the other 12 original colonies in an exhibition which will premiere at the Muscarelle in June 2026 before touring to several other institutions. Each panel highlights a story specific to that state's history and involvement in the American Revolution, bringing forth the lesser-known heroes of this pivotal moment in American history.

The Embroiderers Guild of America (EGA) has been pivotal in driving this project into communities. The organization has chapters across the country that host opportunities for members to expand and share their knowledge of stitching. Each week, EGA members from the Rose and Thistle Chapter come into the Muscarelle and dedicate hours of their time to stitching *America's Tapestry*.

The project was guided to the Muscarelle Museum of Art by William & Mary's Office of Strategic Cultural Partnerships, under the leadership of Presidential Liaison Ann Marie Stock.

"As we approach commemorations of the 250th anniversary of the signing of the Declaration of Independence, William & Mary is leading the way in innovative programming to mark the occasion," Stock said. "*America's Tapestry* at the Muscarelle is a perfect example of leveraging William & Mary's unique cultural resources in service of our city, our Commonwealth and our nation."

The project's founder, 27-year-old Stefan Romero, set out on a journey two years ago to tell the story of the birth of the United States through needlework and tapestry. Romero was first exposed to textiles at the age of seven, and from there went on to pursue his passion for textiles and design at Carnegie Mellon University, where he specialized in dress and textiles of Colonial America. Romero pursued his master's degree at the University of Glasgow in Scotland to connect and deepen his understanding of this art.

"There are so many stories that move and inspire — from the individuals we don't see but are important to the freedoms we have today," Romero said.

He first conceived the idea for *America's Tapestry* after visiting The Great Tapestry of Scotland. There, he saw the country's complex story unfold from panel to panel. As a result of this storytelling, he envisioned America's own story told through separate pieces, unified in a testament of needlework, shared history and community.

"I was interested in how fabric could create stories, and how costumes could tell the stories of the time that they were worn," Romero explained. "I reached out to the Embroiderers Guild of America, where I learned about the vibrant community chapters in the United States, who were willing to give information and resources about the art of needlework."

Romero also contacted institutions all over the East Coast to house *Tapestry's* display, choosing locations with vibrant stitching communities, deep historical ties and in the case of Williamsburg, a thriving population of students to engage with the project.



Top: Stefan Romero, center, stands with members of the Embroiderers Guild of America. Romero is overseeing the creation of thirteen textile panels as the country prepares to celebrate the semiquincentennial.

Bottom: Volunteers stitch the Virginia panel. Stitchers are encouraged to take creative liberties, using prized personal materials to provide a personal touch.



“I reached out to William & Mary very early,” Romero stated. “They understood my vision, took a chance on the project and fully supported me throughout the process.”

Virginia’s panel tells the story of the lead mines in Wythe County that provided musket balls for the Continental Army. Composed of enslaved, convicted and imported labor, the mining community was a melting pot of people who were forced to work in dangerous, dark conditions.

The panel highlights the story of an enslaved man named Aberdeen. After working seven long years in the mine, Aberdeen defied his Loyalist master’s orders to join the British cause and voluntarily enlisted with the Continental Army, who later granted him freedom. Untold stories such as this are being stitched from New Hampshire all the way to Georgia.

Catherine Theron is the past president of the Williamsburg chapter of the Embroiderers’ Guild of America and is acting as the state director of the Virginia panel.

“Stefan blindly wrote to me about the project,” she shared. “I started asking questions and reaching out to other stitching groups to get people excited. . . . Williamsburg is the perfect place — the colonial capital of America.”

At the Muscarelle, the stitchers welcome anyone interested in learning about the project or adding a few stitches, no matter their level of experience with needlework. Interested onlookers can view the work in progress and converse with volunteers, who dedicate hundreds of hours to learn and contribute to this region-wide project.

“We’re willing to teach,” Theron said, “People come in with no experience. We have fabrics and threading materials to practice with. Stitching should be for everybody.”

In executing the design, volunteers can take creative liberties, making the panel unique to the stitchers who created it. Theron discussed how the stitchers “bounce around ideas” on the stitches and thread color used to achieve different textures and dimensions.



The panel features a wide variety of needlework styles and processes, including painted backgrounds and an innovative silk shading technique to craft the face of Aberdeen.

“It took my breath away to see this diversity and artistry,” said Romero. “Many people are coming forward in the organic evolution of the project, bringing in different bags of embroidery floss, wool and silk to use on this panel. They have such faith in the project that they want to incorporate their prized materials. Thousands of hours of work go into each panel. That same level of detailed work can take five to 10 years.”

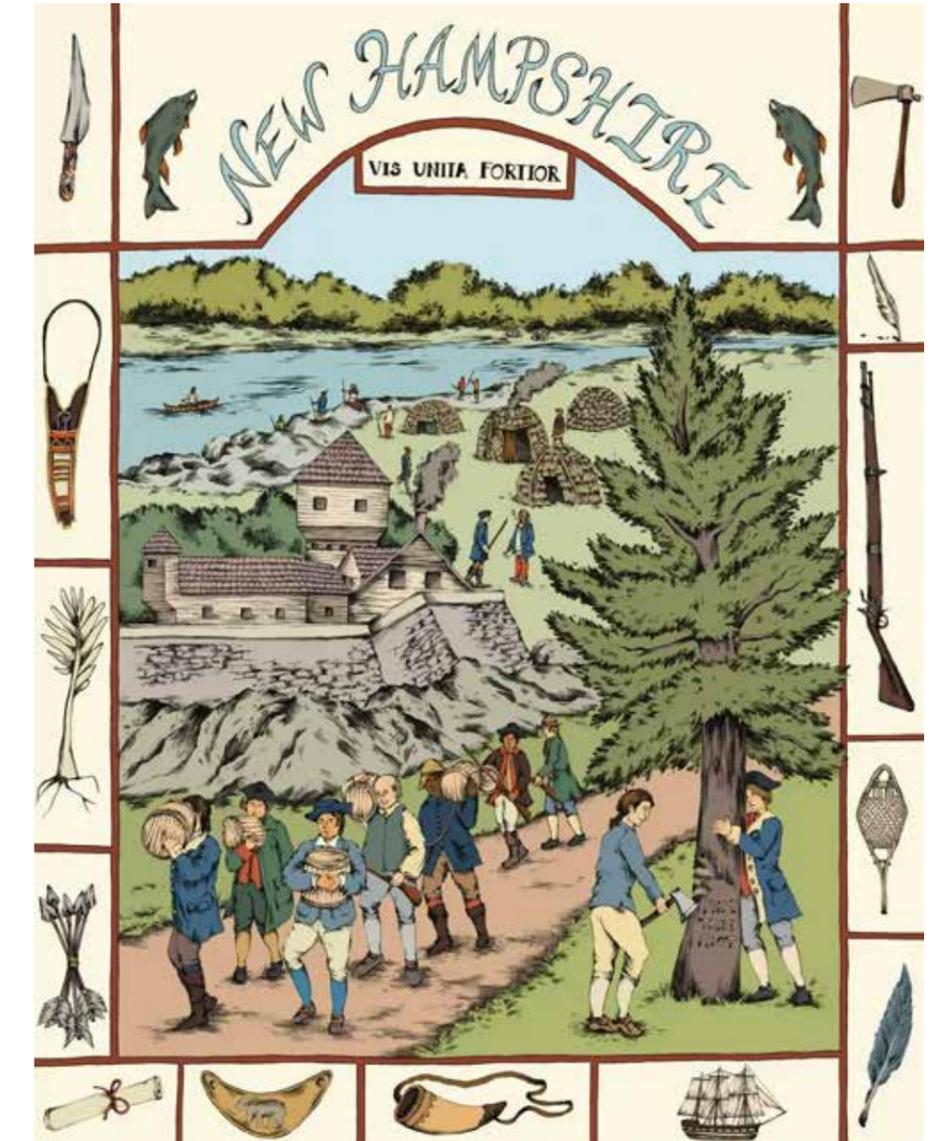
For Romero, this project was an ambitious undertaking. His plan to celebrate the 250th anniversary of the United States gave him two years to accomplish a task that might easily have taken twice the time. But with the exhibition on the horizon, each panel is making steady progress towards the finish line. Romero overcame the obstacle of funding with a generous grant from the Coby Foundation.

“You need historians, researchers and artists,” Theron stated. “It takes time to put together. It reminds me of old quilting bees.” This sense of community has made a profound impact on Romero. “It’s like the level of excitement if you had a pen pal for two years and then finally meet them as they are making this happen with you,” he said.

America’s Tapestry brings together groups of all ages, backgrounds and interests, working toward a common goal. The project encourages and puts on full display the significance of needlework, creating history stitch by stitch.

“Stefan’s idea that there were unsung heroes reminds us that everyone plays a part,” Theron said. “There are people interested in working on this and thrilled with the message. We are finding new parts of history that American history courses don’t teach.”

“We’re honored to be hosting this important project and welcoming stitchers from across the state into the museum to work on the tapestry,” said David Brashear, director of the Muscarelle. “Once the tapestries are completed and the exhibition is assembled, we anticipate it will be a breathtaking experience for visitors — and one that will spark important conversations about the history and future of our nation.” ■



New Hampshire’s panel illustrates the state’s revolutionary spirit during the early days in the fight for independence. The Pine Tree Riot of 1772 was one of the first major actions taken against British control. In the lower portion of the panel, the raid of the Fort William & Mary is shown, which was one of the first significant armed attacks of the Revolution, and the weaponry acquired later armed those at the Battle of Bunker Hill.

The upper portion shows the Coosuk Abenaki band defending the vulnerable northern border, where the Coosuk people defended their land, which held major spiritual and economic importance. Despite their contribution to the Revolution, the Coosuk land was seized by the Patriots after the war.



PERLE FINE, *Summer I*, 1958-59. Oil and collage on canvas, 57 x 70 in. © 1960 A. E. Artworks, LLC, image used with permission. Courtesy of the Levett Collection and FAMM. Photo: Fraser Marr.

ABSTRACT EXPRESSIONISTS: THE WOMEN

ON VIEW JAN 23 - APR 26, 2025 | GALLERIES 5-6, 9-11

Drawn from the renowned Christian Levett Collection and the FAMM (Female Artists of the Mougins Museum), France, *Abstract Expressionists: The Women* will spotlight nearly fifty paintings created by thirty-two important women artists between 1936 and 1977. It underscores the critical contributions these artists made to the growth of Abstract Expressionism worldwide by studying the stylistic crosscurrents between women working not only in New York but also in California and Paris during the movement's inception, peak years, and beyond.

Organized by the American Federation of Arts from the Christian Levett Collection and FAMM (Female Artists of the Mougins Museum), France. Curated by Dr. Ellen G. Landau, the exhibition is generously supported by Berry Campbell Gallery, Betsy Shack Barbanell, Monique Schoen Warshaw, and Clare McKeon and the Clare McKeon Charitable Trust with additional support provided by the Pollock-Krasner Foundation and the Every Page Foundation.

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 of art in a variety of media and utilizing the theme of water in Virginia were selected by a jury consisting of students enrolled in The Curatorial Project, a required practicum course for undergraduate students in Art History.



Courtesy of James Sullivan

JAMES SULLIVAN

Thinking Sculpture | Sculpture Thinking

ON VIEW FEB 5 - JUN 14, 2026 | GALLERIES 4 & 7

What happens when an art exhibition becomes a neuroscience laboratory? We are once again pleased to partner with Professor of Art Elizabeth Mead and Associate Professor of Psychological Sciences Jennifer Stevens on the exhibition *Thinking Sculpture | Sculpture Thinking* featuring sculpture, drawings and prints by James Sullivan. Curated by Elizabeth Mead, the exhibition will serve as the laboratory portion for the class *Neuroaesthetics: The Artist and the Mind*. This interdisciplinary class uniting art and science will use the works in the exhibition to examine the roles of creativity and cognition.

Join us for a talk by the artist on Wednesday, February 4 at 5 PM, followed by an exhibition opening reception.



The Virginia tapestry pays tribute to the enslaved, convicted and imported men in the lead mines of Wythe County who toiled to produce musket balls for the Continental Army. Illustration by Rachel Genito.

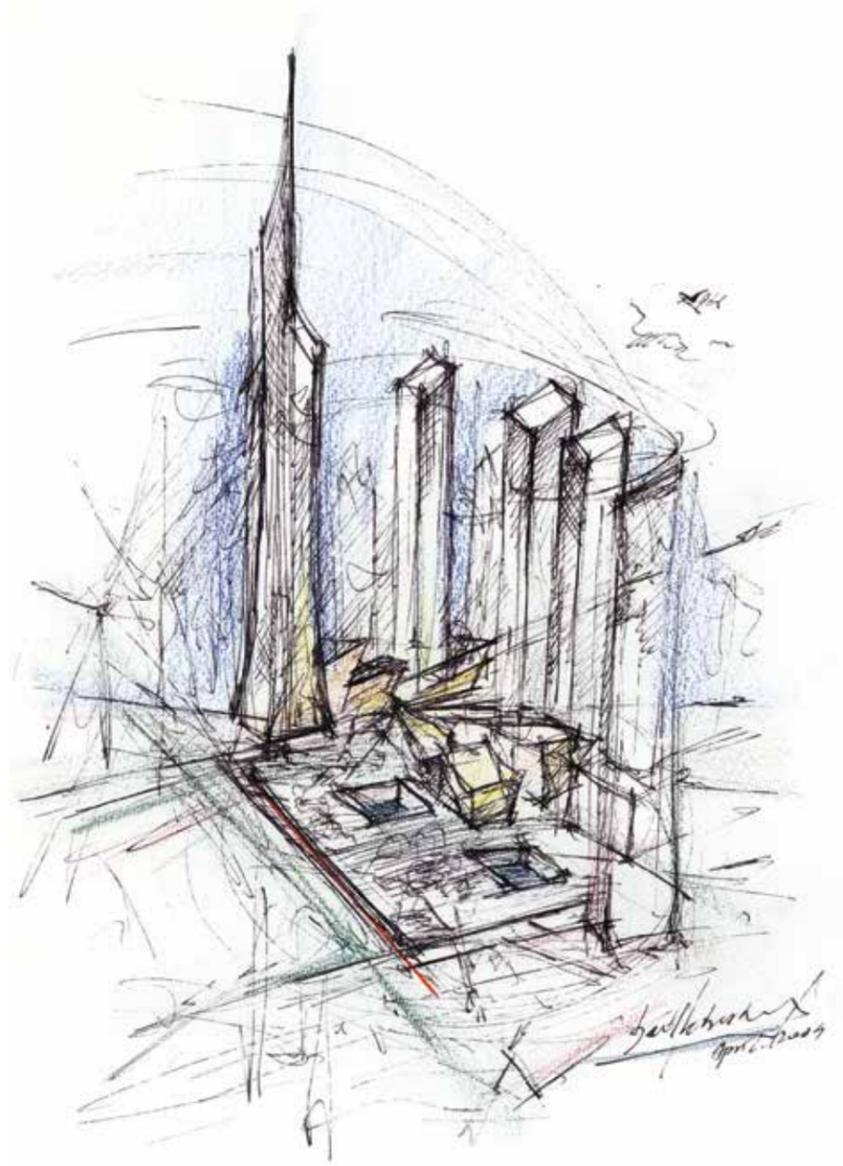
AMERICA'S TAPESTRY

13 Colonies. 13 Stories. 1 Nation.

ON VIEW JUN 19 - SEPT 20, 2026 | GALLERY 7

Featuring 13 hand-embroidered panels, one for each of the original colonies, *America's Tapestry* illustrates the diverse stories of individual contributions — many overlooked — that reveal each colony's struggle for independence. Collaboratively stitched by artisans from New Hampshire to Georgia, the panels weave together stories from our nation's founding through the medium of embroidery to commemorate our country's 250th anniversary.

The project was developed and curated by Stefan Romero. The Virginia panel is being stitched at the Muscarelle by members of the Williamsburg Rose and Thistle Chapter of the Embroidery Guild of America, along with community volunteers, under the direction of Catherine Theron.



Above: DANIEL LIBESKIND, *World Trade Center Master Plan*, 2003, Studio Libeskind
Right: BALTHAZAR KORAB, *Architect Minoru Yamasaki with model of the World Trade Center*, circa 1971, Archival pigment print
Courtesy of the Korab Collection, Prints & Photographs Division, Library of Congress
Far right: SANTIAGO CALATRAVA | *Oculus* | Watercolor | Studio Calatrava LLC

FOREVER MARKED BY THE DAY A QUARTER CENTURY OF MOURNING AND RENEWAL

ON VIEW JUN 26, 2026 - JAN 3, 2027 | GALLERIES 1-4

By David Brashear, Director

As time continues to march forward, it's important to recognize and reflect upon the events that have shaped our world. One of the most important days in our lifetimes was September 11, 2001. It's a marker — there is the world before that day and there is the world after that day. Many of us have vivid memories of the events on that beautiful September morning and the tragic way that day ended, but many younger people were not there to experience the impact.

Our presentation, *Forever Marked By The Day: A Quarter Century of Mourning and Renewal*, will commemorate the twenty-fifth anniversary of September 11 in a way that honors and respects the lives lost and changed by the attacks in New York, Virginia and Pennsylvania. Our exhibition will provide space for remembering, but also moving forward. Through an architectural lens, our exhibition will examine the architectural transformations that have occurred through the decades at the World Trade Center site in Lower Manhattan.

Beginning with the move toward a renewal of the Wall Street area, the bold plan for tilting the commercial axis from midtown to downtown included two towering skyscrapers that were, when built, the tallest buildings in the world. Minoru Yamasaki, the Japanese-American architect who designed the buildings, delivered twin structures that bridged between the elemental modernism of Mies van der Rohe and the glass-skinned towers of César Pelli. The size and restrained simplicity of the towers, combined with the high visibility of the site at the bottom of the



island of Manhattan, made them instant cultural icons. The buildings came to symbolize, around the world, the commercial vitality of New York and the power and influence of the United States.

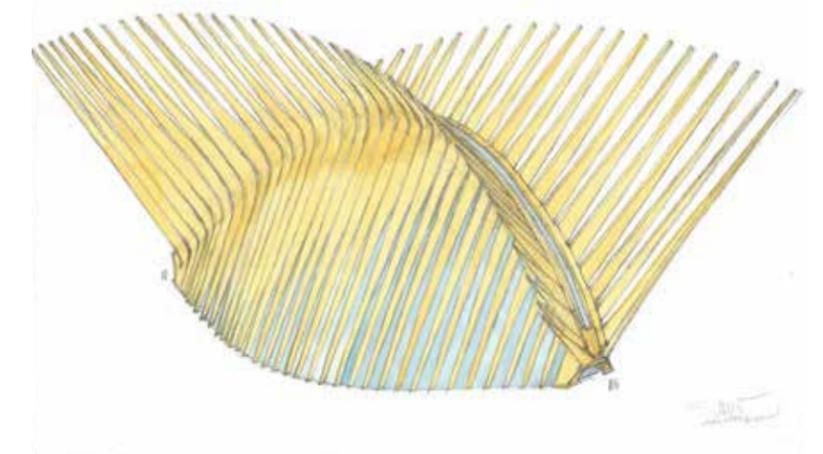
The attacks were a complete surprise, and through the sadness and disbelief experienced that day, we were collectively changed. As we mourned as a nation and a world, New Yorkers developed a plan to honor all that the Twin Towers had come to symbolize. Almost against all odds and some conventional wisdom, it was determined that the site would be redeveloped — with the goal to make it even better than it had been — not only a commercial center but also a place of remembrance and reflection.

A quarter of a century later, the World Trade Center of today is a remarkable collection of important and groundbreaking architecture coupled with sublime monumentality and, perhaps, spirituality.

Daniel Libeskind's optimistic plan for the site has resulted in an urban village of immense scale that remembers the past but looks boldly to the future. Michael Arad's immense cascades and pools in the footprints of the original towers, entitled *Reflecting Absence*, may be the most creative and moving memorials in modern civilization. David Childs's *One World Trade Center*, at a symbolic height of 1,776 feet, allows the site to pierce the sky once again and emphasize the collective strength and resilience of our country. REX Architecture's *PAC NYC* invites all to visit and experience performances and life within the neighborhood of this reenergized hub. And Santiago Calatrava's *Oculus* transportation hub and *St. Nicholas Greek Orthodox Church and National Shrine* remind us of the spiritual importance of building and rebuilding, and constantly and creatively pushing forward.

The World Trade Center of today shows us that, with purpose and conviction, our cities can evolve to be infused with our human spirit, and when done well, they can be jubilant.

Forever Marked By The Day: A Quarter Century of Mourning and Renewal is curated by David Brashear, Director, and Adriano Marinazzo, Curator of Special Projects. The exhibition features loans from a variety of archives and architectural practices.



THE WOMEN

Each semester, Muscarelle Explorations provides a deep dive into a compelling topic related to the visual arts. In Spring 2026, we focus on the artists highlighted in *Abstract Expressionists: The Women* — the remarkable and, until recently, underappreciated women who shaped one of America's great art movements. All events are free with registration at muscarelle.org/Events.



JAN 22 | 4 PM

CONVERSATION WITH COLLECTOR CHRISTIAN LEVETT

Collector and connoisseur Christian Levett will join Muscarelle Director David Brashear for a conversation about the origins of the collection featured in *Abstract Expressionists: The Women*, as well as his collecting journey and strategy.

This talk will be followed by our Members' Opening Reception, offering Muscarelle Members an exclusive preview of the exhibition before it opens to the public.



FEB 10 | 5 PM

INTRODUCING ABSTRACT EXPRESSIONISM: AN AMERICAN MOVEMENT

Lecture by Muscarelle Director David Brashear

As the U.S. worked its way through the Great Depression, an artistic energy developed in New York, with artists moving away from representational art and focusing their efforts on new approaches to abstraction. In this session, Director David Brashear will provide an overview of the players who changed the world of modern art.



FEB 22 | 2 PM

NINTH STREET WOMEN Virtual Talk by Author Mary Gabriel

Published in 2018, *Ninth Street Women* was described by a reviewer at the New York Times as "supremely gratifying, generous, and lush but also tough and precise — in other words, as complicated and capacious as the lives it depicts." The book chronicles the lives of five women artists who dared to enter the male-dominated world of twentieth-century abstract painting. Christian Levett credits the book with sparking his own journey collecting the art that is featured in *Abstract Expressionists: The Women*. Join us via Zoom to hear from author Mary Gabriel about these pioneering women artists who shaped an art movement — and history.



MAR 4 | 5 PM

FROM REGIONALISM TO ABSTRACT EXPRESSIONISM: AMERICAN ART FROM THE 1930s TO THE 1950s

Lecture by Professor Erika Doss

During the years of the Great Depression and the New Deal, American art was largely dominated by representational styles of American Scene and Regionalist painting and sculpture. After World War II, Abstract Expressionism was celebrated as the "triumph" of American art. Considering their stylistic connections and contrasts, this talk looks at how and why this significant transition in modern American styles occurred, and how it dramatically reshaped the American art market.



MAR 17 | 5 PM

ABSTRACT EXPRESSIONISTS: THE WOMEN

Lecture by Curator Ellen G. Landau

Since its inception more than half a century ago, critical reception of Abstract Expressionism—widely considered the "triumph" of American painting—has overwhelmingly marginalized its women participants. Completely upending this gendered narrative became the goal of *Abstract Expressionists: The Women*, drawn from the renowned Christian Levett Collection and FAMM. The paintings on view provide conclusive proof these women were not—as has been so long presented—mere acolytes or re-interpreters of male achievement, but clearly ambitious practitioners and innovators on their own. This lecture, in conjunction with the show, expands the standard narrative, detailing their truly vital role.



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)

We have an exciting lineup of workshops in a range of media this spring! Below is a sampling — visit Muscarelle.org/Events for the full schedule, special member pricing and registration details.



A William & Mary student shows off a sculpture made during a wood assemblage workshop.

FIGURE DRAWING MONDAYS

SELECT MONDAYS | 5 - 8 PM | AGES 18+

On select Monday evenings, 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.

SATURDAY YOUTH WORKSHOPS

FEB 7, MAR 7, APR 18, MAY 2 | 9 AM - 12 PM | AGES 6-12

Young artists ages 6-12 are invited to join art educator Beth Williamson for a series of Saturday morning workshops at the Muscarelle! Each session will offer a different project and topic area. Some will have an art history focus, with art-making inspired by the art on view, while others will explore a specific technique or medium. Register for each session individually; visit our website for workshop descriptions and to register.



CARVING A LOW RELIEF IN A WOODEN PANEL

MAR 28-29 | 1 - 4 PM | AGES 18+

Join sculptor Christopher Wagner for a two-day introduction to the tools and techniques used in carving wooden panels. You will leave the workshop with a finished carved panel, a selection of tools, knowledge for using them, and friends you inevitably make while whittling.

<p>FIRST FRIDAY EVERY MONTH 5-8 PM</p>	<p>STORYBOOK HOUR EVERY TUESDAY 10 AM</p>	<p>YOGA SECOND SATURDAY 10:30 AM</p>
<p>FEB 4 JAMES SULLIVAN TALK & RECEPTION</p>	<p>FEB 13 MUSEUM CAREER EXPO 12-3 PM</p>	<p>MAR 19 ART CONSERVATION TALK 6 PM</p>
<p>MAR 16-22 AMPERSAND INTL ARTS FESTIVAL</p>	<p>APR 15 GALLERY PLAYERS CONCERT</p>	<p>MAY 2 WINE & RUN FOR THE ROSES</p>

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



Join us for our 15th year!
SATURDAY, 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 152nd 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!



KICK IT OFF AT OUR WINE DINNER
 Extend the fun and make plans to join us on Thursday, April 30, in the Regency Room at the Williamsburg Inn for a multi-course dinner by Chef Travis Brust paired with award-winning wines.



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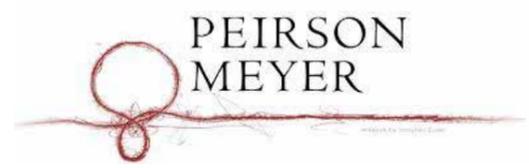
VIRGINIA WINE RECEPTION



RESERVE CELLAR CIRCLE



Jean & Steven
 Kennedy Foundation



ANN CARRINGTON

Born in 1962, British artist Ann Carrington studied at the Bourneville College of Art in Birmingham, England, and at the Royal College of Art, where she graduated in 1987. Carrington received several awards and commissions for her sculpture shortly after graduation, and now her works are represented in several prestigious collections. In the intervening years, she has received widespread recognition and awards. Notably, in 2010, the United Nations invited her to create works of art raising awareness of current global issues, including human trafficking, social reform, human rights, women's suffrage, and slavery.

Carrington is best known for her radiant metal bouquets, as illustrated here with *Starshine*. Everyday objects, such as spoons, knives, and forks are rearranged, manipulated, and fashioned into enchanting sculptures. The bouquets are a labor of love, taking the artist many months to fabricate just one. Carrington was initially inspired by sixteenth- and seventeenth-century vanitas paintings, which she viewed at the Rijksmuseum in Amsterdam.

"In looking at those pictures of half-consumed food and fading flowers, I realized that one of the only things that could have survived to today was the silverware, and I thought, 'Wouldn't it be fun to try to make something out of that?'"

The random cutlery, made from silver, nickel, and steel, provides contrasting depth and assorted patina to the assemblage. The individual elements are meticulously arranged, mimicking the intricate beauty of natural flowers. These grand arrangements convey a sense of richness and age, while hinting at themes of renewal and transformation.

ANN CARRINGTON | English, b. 1962 | *Starshine*, 2023 | Silver, nickel, and steel plated spoons | © Ann Carrington | Gift of Tina Estes Novogratz '98



KATSUTOSHI YUASA

Katsutoshi Yuasa was born in 1978 in Tokyo, Japan. After completing a bachelor's degree in fine arts in painting and printmaking from Musashino Art University in Tokyo in 2002, Yuasa moved to London to pursue a master's degree at the Royal College of Art, where he concentrated on printmaking. The artist's works are in museum collections, and he has received numerous awards and actively exhibits internationally, securing his place in contemporary Japanese art history.

Yuasa's works fuse together the rich tradition of printmaking in Japan with digital photography. After capturing the desired photograph, he edits the digital image and changes the color mode to black and white, then he produces a series of paper prints using an office printer. He transfers the paper print to a wood block (in this case plywood, due to the large scale) which he carves using traditional Japanese knives. Yuasa then inks the block, lays Shin Torinoko Washi paper on top, and applies even pressure by hand using a baren (a disc-shaped tool) to transfer the ink to the paper.

Measuring approximately 6 feet high by 10 feet wide, *Summer Snow* took over a year for Yuasa to produce. In this serene winter scene depicting freshly fallen snow, the central focus is a solitary, snow-covered evergreen, which stands out prominently against the vista of treetops. The black and white image of the densely wooded area reveals texture and the artist's hand when seen up close; however, as the viewer backs away from this monumental print, the exquisite scene exposes the full splendor, highlighting the quiet beauty of nature.

KATSUTOSHI YUASA | Japanese, born 1978 | *Summer Snow*, 2022 | Woodblock print | © Katsutoshi Yuasa | Gift of David T. Liberton '09



By Melissa Parris, Deputy Director — Collections, Exhibitions and Operations

W&M students explore philosophy through art

What can visual art teach us about the metaphysics of persons — the study of what makes a person a person and how people fit into the structure of the world? A group of William & Mary students explored this topic throughout the fall at the Muscarelle in the William & Mary course *PHIL 306: Philosophy Through Art*, taught by Associate Professor of Philosophy Laura Guerrero.

In addition to traditional philosophical readings and discussion, the course examined how various works of art depict or otherwise represent persons and personal identity. In this way, students used visual art and philosophy together to critically reflect on the metaphysical question of what it is to be a person.

"Having our class in the museum made it easy to regularly go up into the galleries and use the art exhibited to think through the ideas we were exploring in class," said Guerrero. "Students were able to explore the exhibitions and choose works they thought helped them understand or critically reflect on the ideas we were discussing and share what they found with the rest of the class for discussion. This possibility really made the class what it was — there is something really special about being in the galleries to do this work."

The course was designed for students from all disciplines and required no artistic experience or skills, though the students did practice creating art as a way to express their own philosophical ideas. In collaboration with Muscarelle Director of Engagement Steve Prince, the class created plaster masks, while in another session the class explored the ancient art of Chinese calligraphy. The course culminated with a self portrait project in which they produced a visual work of art and an accompanying essay that explained how the work engages with theories of narrative identity.

"It really was incredible to be able to have class at the Muscarelle," added Guerrero. "We are so lucky at William & Mary to have the museum to amplify the educational opportunities on campus." ■



William & Mary students in *PHIL 306: Philosophy Through Art* explored a range of visual arts to examine personhood, including making plaster face masks and trying their hand at calligraphy.

Homeschool art program grows to serve more students

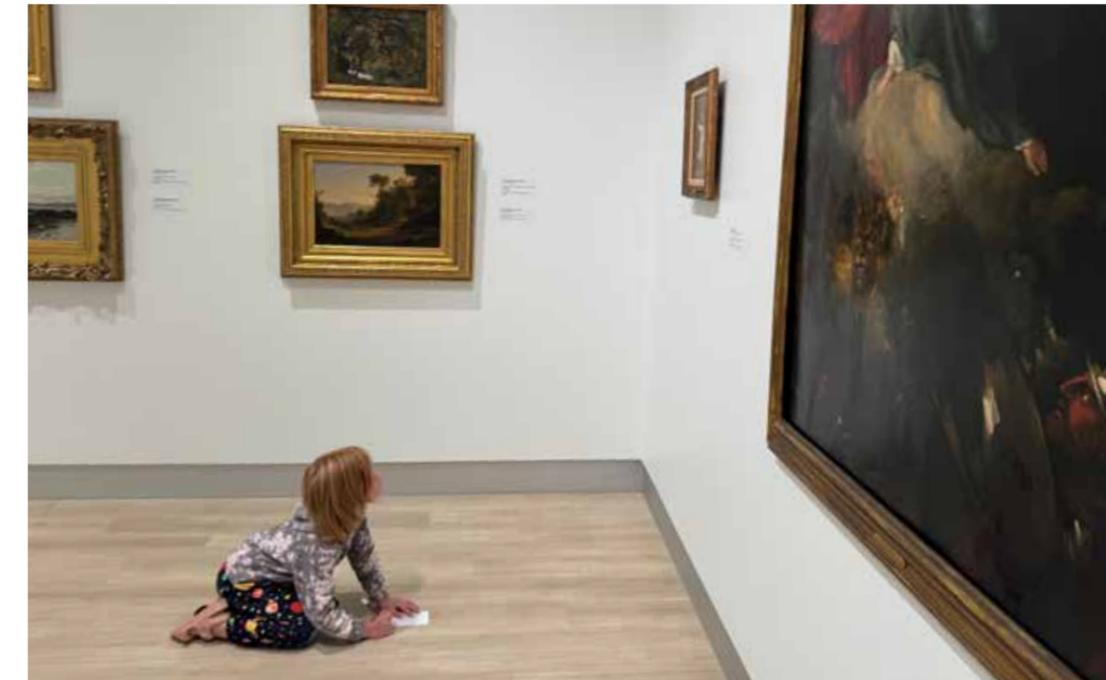
The Muscarelle is closed to the public on Mondays, but since re-opening in the Martha Wren Briggs Center for the Visual Arts, the museum has hummed with the activity of young artists each Monday morning. The students are attending the Muscarelle's weekly Homeschool Art Classes, which run in nine-week sessions and offer art instruction to students ages 6 to 18.

Under the guidance of Director of Engagement Steve Prince, the classes are taught by art educator Alison Pariso, who taught art classes to grades 6-12 in the Virginia public school system before transitioning from the traditional classroom to community-based art education.

The classes offer a wide range of mediums, allowing students to learn artistic techniques while strengthening their creative thinking skills. Student work spans both two-dimensional and three-dimensional art, and older students are also introduced to concepts around marketing and presenting their work.

To kick off the fall semester, Pariso orchestrated the second annual Homeschool Art Show in late August, showcasing the work of 100 students and featuring more than 200 works of art. The exhibition highlighted a diverse array of 2-D and 3-D pieces in materials ranging from pencil and acrylic to fiber and mixed media.

"It is a joy to work with these young people and see what their creativity brings forth," said Pariso. "We're excited to keep growing this program and see where it takes us." ■



Top: A homeschool art student studies a painting in the galleries. Above: Young artists displayed their work in the second annual Homeschool Art Show in August.

What do you love about being a volunteer at the Muscarelle?



DAVE LITTELL

Visitor Services Desk Volunteer

"My time at the Muscarelle so far has been very rewarding. I enjoy meeting all the people who come to visit. The museum staff is wonderful. I also like being surrounded by all this great artwork, especially Michaelangelo when it was here."

What does a Visitor Services Guide do?

A Visitor Services Guide enhances the museum's visitor experience and serves at the Visitor Services Desk located within the Muscarelle Museum of Art.



VICTORIA DONNELLY

Event & Engagement Volunteer

"During a Homeschool Art Class, I heard a young female student crying under the table. I bent down to her and asked why she was crying. She said she had ruined her artwork. I told her there was no such thing as ruining art because everyone sees art differently. If she asked me for help we could work together so she would like her artwork. She stopped crying and asked me if I could help her. We worked on her artwork, and she began to smile and said she now liked it."

This young girl learned there is no right or wrong in art, and it is okay to ask for help. To see her smile and be proud of her artwork lets me know that I am helping to teach these young students to believe in themselves. This I truly enjoy in my heart and soul."

What does an Event & Engagement Volunteer do?

Provide hands on support for Muscarelle events, workshops, and community engagement programs.



KATHLEEN ROSE

Gallery Monitor Volunteer

"What's not to enjoy? Walking around amazing pieces of art in a beautiful museum while, hopefully, being useful and helpful to guests, students and staff. I especially enjoy working with the many student gallery monitors and discussing pieces of art that they like or what inspires them. Their eagerness to discuss their favorite exhibits or pieces with me is very rewarding and I love their fresh approach to what art means to them. We talk when the galleries are empty of students and visitors."

I also enjoy the quiet peacefulness of the galleries. I work every Wednesday and I look forward to it each week!"

What does a Gallery Monitor Volunteer do?

Gallery Monitors provide a welcoming presence inside the gallery spaces.



RO TUCKER

Event & Engagement Volunteer

"There is everything to love about volunteering at Muscarelle art camps and events! I'm always marveling at the creations made by visitors of all ages. There is plenty of laughter and collaboration with new friends as they share ideas. Visitors often surprise each other with the joy of expressing themselves through art. The new museum has beautiful spaces that welcome all kinds of curiosity, and I hope our whole community will discover our events, exhibitions and tours."

What does an Event & Engagement Volunteer do?

Provide hands on support for Muscarelle events, workshops, and community engagement programs.

FIND YOUR PLACE AT THE MUSCARELLE!

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

February 21 at 11 AM

March 21 at 11 AM

April 18 at 11 AM

June 6 at 11 AM



Scan QR code to sign up for an information session.

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

Student docent Faith Page '25 combines history and art to enrich visitor experience



Student Docent Faith Page '25 gives a tour of *Haiti to Harlem: Toussaint L'Ouverture & Jacob Lawrence* to a group of high school students attending a field trip at the Muscarelle.

Student interns at the Muscarelle fill a wide variety of roles, from visitor services and gallery monitoring to working together with our collections, marketing, event planning and finance teams. This fall, Muscarelle Intern Faith Page '25 stepped into a new role: providing educational tours to visitors.

Faith brought previous experience in museum education to her work, as well as a deep interest and research study in the topic at hand: Jacob Lawrence's 15-print series, *The Life of Toussaint L'Ouverture*, depicting the Haitian Revolution and its leader.

"As a history major wanting to work in museums, my specific focus is African American history during the Reconstruction era," said Faith. "I love Jacob Lawrence's work, but it was his dedication to educating the world about the history of the African diaspora that drew me to this specific collection. I appreciate the change between his first collection of paintings focusing on the Haitian Revolution and North American colonization and the work he created fifty years later, which makes up the *Haiti to Harlem* exhibition."

Faith gave tours twice weekly to the public, in addition to specially scheduled tours for groups, giving her experience working with a diverse range of people.

"Many have some knowledge of the historical context or already love Jacob Lawrence's work and some come without any background knowledge at all," she said. "It is a lot of fun getting to figure out what people know and where their specific interests lie, then tailoring my tours and the questions I ask to get people excited about Lawrence's work."

Following graduation from William & Mary in December, Faith is now working on a master's program in museum studies and plans to pursue a Ph.D. in history. ■



Top: Docents gather for a group photo in the Muscarelle Atrium.
Bottom: Docents Nick Vrettos (left) and Elaine Quick (right) give Highlights of the Muscarelle tours to visitors.

Discover the art of engagement: Join our next Docent Class!

Do you love art and would like to share and engage others in your appreciation of art? Consider applying to be a docent with the Muscarelle Museum of Art!

Our next Docent Class begins in August 2026, and we invite all those interested in applying for the class to attend our upcoming Information Session on Tuesday, March 24, from 1–3 PM at the Muscarelle.

Learn about the rewarding commitment of becoming a docent, meet some of our current team and enjoy a gallery tour with our docents.

For more details, visit muscarelle.org/volunteer or contact Rachel Williams, Manager of Volunteers & Special Projects, at rmwilliams@wm.edu



Sign up here
to attend the
March 24
Information Session!



INTERN SPOTLIGHT



HOLLY GARDNER '26

Holly is a senior from Southwestern Virginia, double majoring in Anthropology and Music. As the Events and Education Coordinator on the Muscarelle's marketing team, Holly plays a key role in shaping the museum's community engagement efforts. Some of her projects include running the weekly Storybook Hour for preschool children, planning Community Art Day in the fall and creating social media content with fellow marketing interns Emily and Emma. Holly's favorite part of her internship has been connecting with the community, especially young families and children, and witnessing firsthand the curiosity, confidence and creativity that museum programs inspire. Her experience at the Muscarelle has affirmed her passion for museum education and she plans to pursue a career in the field after graduation, continuing her commitment to helping others discover and nurture their love for the arts.

SRUTI KURAPATI '27

A junior from Chantilly, Virginia, Sruti is majoring in Data Science with a minor in Finance. As the Finance Administration Intern at the museum, she supports the Muscarelle's financial operations by tracking cash flows, completing daily cash reconciliations, assisting with administrative tasks and helping maintain accurate financial records.

Sruti has especially enjoyed getting to know the Muscarelle staff, noting that the supportive and welcoming environment has made her internship both meaningful and fun. Through this role, Sruti has gained confidence in asking questions and seeking clarity — skills she sees as vital not only in museum work but in any professional setting.



EVELYN PARSONAGE '27

Evelyn is a junior from Kennett Square, Pennsylvania, double majoring in Art History and Computer Science. As a Collections Intern at the museum, she has gained hands-on experience working closely with the museum's permanent collection and learning about the many interconnected roles that support museum operations. Evelyn has valued the wide range of learning opportunities available to interns, including assisting with the installation of the *Liquid Commonwealth* exhibition, presenting during an Acquisitions Advisory Committee meeting and engaging in conversations about collections research with William & Mary faculty. Through this internship, she has developed a deeper understanding of museum practice beyond the classroom and strengthened the practical skills that will guide her academic and professional path moving forward.

WHERE ARE THEY NOW?

Catching up with former intern David Libertson '09



When David Libertson '09 arrived at William & Mary, he planned to double-major in Art History and Archaeology, driven as much, he says, "by a passion for art as a desire to emulate Indiana Jones."

However, encouraged by his father to focus on foundational skills in college and save his passions for the rest of his life, he enrolled in the Raymond A. Mason School of Business. "It became clear that business was a foundation for achieving my passions for art and was core to my entrepreneurial journey as an art gallerist," he adds.

David is now the president and second-generation owner of Ronin Gallery in New York City, which celebrated its 50th anniversary this past year. Specializing in Japanese and East Asian contemporary art, the gallery houses the largest collection of Japanese prints in the United States.

Continuing his parent's legacy of innovation, the gallery has reimaged its digital presence, increased its emphasis on contemporary collecting, and presented cutting-edge exhibitions under David's leadership. He credits both his business school background and his time working as a Muscarelle Fellow with helping him learn the intricacies of running a successful art operation.

"It's not just about a passion and knowledge for art," he says. "Behind the scenes, it requires a multitude of skills, including exhibition curation, art handling, visitor interaction, event planning, finance, legal and marketing. It exposed me to the business of art in a way that I would not have experienced in the classroom."

Since graduating from William & Mary, David has stayed connected to the Muscarelle, including by serving two terms on the Muscarelle Museum of Art Foundation Board of Trustees.

"The Muscarelle was fundamental to my development and in leading me down my chosen career path," he says. "Maintaining a connection to the museum is a link to the very genesis of my career, and also an opportunity to 'pay-it-forward' to future generations of students who can gain exposure to art or a career in the arts through the Muscarelle."

David has focused on three goals since taking over leadership of Ronin Gallery in 2012: curatorial excellence, innovative digital marketing and accessibility.

His ultimate mission, he says, is to make art accessible to all so that both the novice and the connoisseur can appreciate and understand it. He points to the way the internet has democratized the art world, making digital marketing, grounded in a curatorial process, critical to success in reaching collectors around the world.

"I truly believe that in order to master the art of living, we must live with art, and that should be something everyone gets to do. Art needs to be accessible not only for people to experience but also for people to purchase, which is why we offer works of art at a variety of price points, from only \$100 to over \$1M. To that end we also support both established and emerging contemporary artists, recognizing our responsibility not only to collectors but to the artists we support." ■

MUSCARELLE
MUSEUM
OF ART

at William & Mary

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Explore the benefits of
Muscarelle Membership.

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- + 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
- + 10% discount in the Muscarelle Museum Store
- + Complimentary subscription to the biannual *Muscarelle Magazine*

Partner Membership

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

Sustainer Membership

Sustainer Membership	\$500
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- + 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

Patron Circle Membership	\$1,000
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- + Two private docent-led tours for up to six guests

- + Invitation to annual Patron Circle Dinner with Director

Curator's Circle Membership

Curator's Circle Membership	\$2,500
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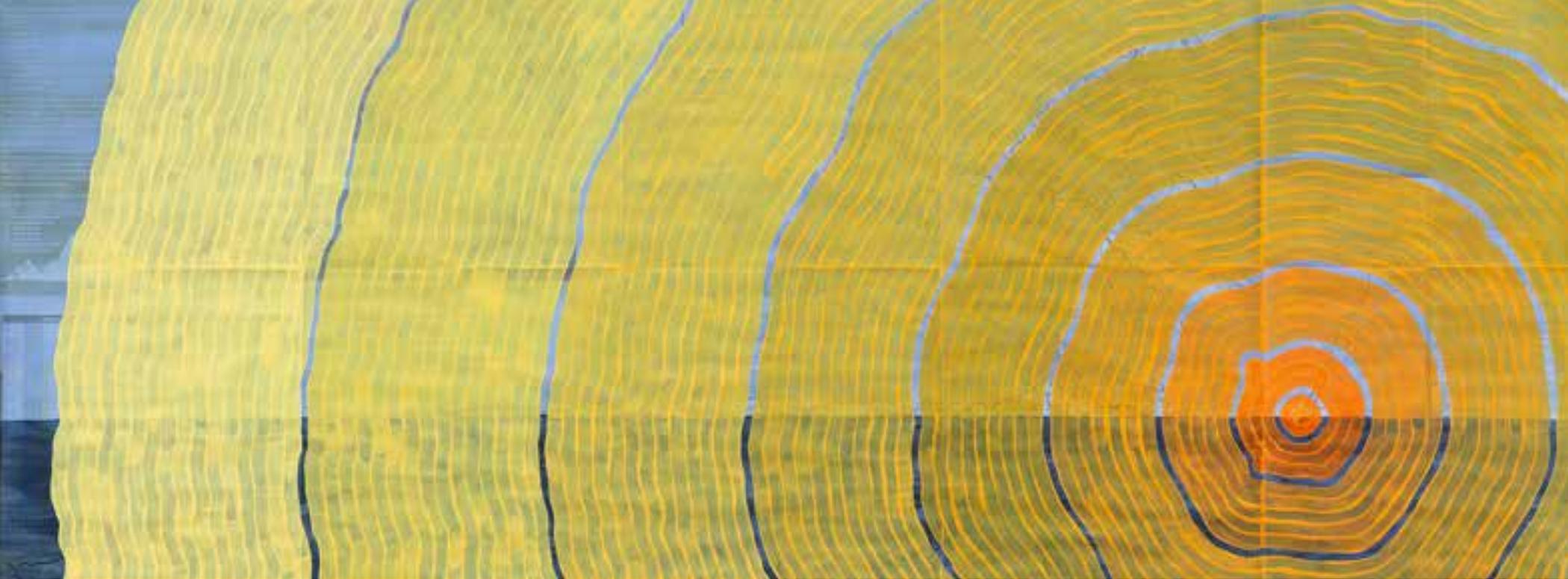
- + Membership in William & Mary's Fourth Century Society

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