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IMAGES



FRONT COVER
CHRISTIAN WHITE
American, born 1953
*World Trade Center from
Battery Park City, New York,*
c. 1978
Oil on canvas
© Christian White
Acquired with funds from the
Board of Visitors Muscarelle
Museum of Art Endowment



BACK COVER
LINDA LIPPA
American, 1947-2021
Union Square
Oil on canvas
© Artist's estate
Gift of Arnold Lippa

NEXT PAGE

Top row: Carrie Garland '90 is appointed Emerita
Trustee in recognition of her years of dedicated service
to the Muscarelle Museum of Art Foundation Trustees.

Grant Hagen M.B.A. '00 also joined the ranks of
Emeritus Trustees, pictured here with Board Chair
Judi Starkey HON '26 and Muscarelle Director David
Brashear HON '07.

Directors of the volunteer state teams who created the
13 panels of *America's Tapestry* pose for a photo during
the exhibition opening.

Middle row: Students and counselors pose for a group
photo on the final day of the week-long Muscarelle
Summer Youth Art Camp.

A Figure Drawing Monday workshop participant
sketches in charcoal.

Bottom row: *Li Doo Mooh*, a sculpture from the *Great
Elephant Migration* loaned to the Muscarelle as part of
a pop-up sculpture exhibition, braved a winter storm in
late January.

Collector Christian Levett joined Director David
Brashear for a conversation to kick off *Abstract
Expressionists: The Women*.

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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, Patawomeck, Upper Mattaponi, and
Rappahannock tribes – and pay our respect to their
tribal members past and present.

LETTER
FROM THE
DIRECTOR



Dear Friends of the Muscarelle,

As we were growing up, some of us had the
opportunity to visit museums, and some of us didn’t.
Some of us had the chance to explore art and history
and science as presented by dedicated institutions,
and some of us didn’t. Some of us learned about
artists and scientists and explorers and patriots by
seeing them brought to life through exhibits, and
some of us didn’t.

At the Muscarelle Museum of Art, we fully embrace our
role as an educational stepping stone for learners of
all ages, but we emphatically understand that we are a
three dimensional space that can particularly enhance
the journey for knowledge for the youngest members
of our community. And we are working diligently to
partner with families and schools to use the Museum
as a place for exploration and development.

Our programming for youth is multifaceted, deliberate
and broad. We recently completed a sequence
of summer camps for children aged 6 to 17, who
had the opportunity to create art that ranged from
drawings and collages to metal castings and sculptural
constructions. We have hosted a Monday-morning art
class for home-schooled children since we reopened
our doors in early 2025. We have weekly storybook
hours for pre-K children in our galleries. And we
regularly program art-making workshops throughout
the year for school-aged children.

The bottom line is this: we believe that the Muscarelle
is a place for everyone, and we welcome families to
our special facility every day. We are energized and
happy when we see moms and dads and grandparents
and friends bring young people in for a visit, because
with every visit comes a growing comfort of being in a
museum and feeling welcome.

Each fall, the Muscarelle designates a special Saturday
in September as Community Art Day — and this is truly

a daylong festival for families. Our 2026 edition of
Community Art Day will be held on September 19. We
have programming scheduled for all ages throughout
the day, and visitors will have the opportunity to
engage in arts and crafts both inside the Museum and
on our front lawn. Special musical performances by
William & Mary students will enliven the afternoon,
and a fun-filled chalk art contest will spread across
our smooth parking lot. While over a thousand people
typically attend Community Art Day, it never feels too
crowded and it always feels like a hometown staple.

I urge all of you to consider the impact you have when
you bring a young person to the Museum or encourage
others to do so. A visit to the Muscarelle opens up a
world of ideas to a young mind — and we are all better
off when our youth are invited to be creative thinkers!

So many of our volunteers at the Muscarelle help us to
deliver our broad programming. I extend my heartfelt
thanks to everyone who puts in time in support of our
efforts, and I extend our special appreciation to all
of you who help us financially through membership
or other gifts to deliver the Museum initiatives that
change lives!

I look forward to seeing you at the Muscarelle soon.

Sincerely,

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

MUSCA-
RELLE
MUSEUM
OF ART

at William & Mary

FALL & WINTER

26

ARCHITECTURE
AS LIFE

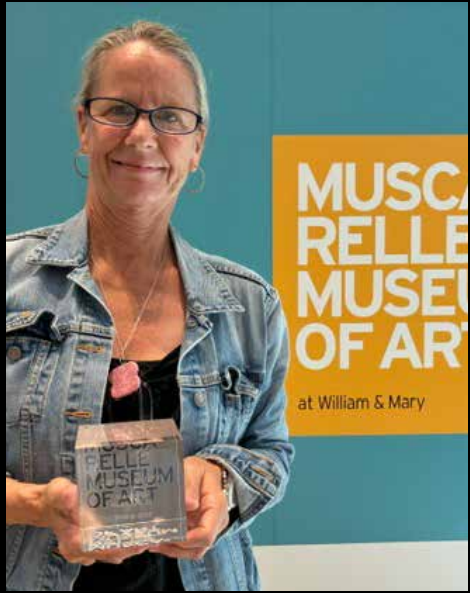
25 years after 9/11

BREADTH &
BRILLIANCE

Exploring the
Muscarelle Permanent
Collection

NEUROAESTHETICS

William & Mary
students explore art
and the brain



LETTER FROM THE CHAIR



Greetings to all,

As the Board and I enter the Muscarelle, we first see the striking, light-filled and pristine entry with a few carefully chosen pieces of artwork. That is just the beginning of what we treasure at the Muscarelle and hope that you do as well. That entrance and all behind it are what we believe is deserved by the university, the students, our community and visitors.

Behind the scenes is what makes the Muscarelle work. Our exceptional Director and staff are supported by an extensive team who help facilitate the exhibitions, programs, projects and more.

Our strong and growing volunteer program is an essential resource. They enrich student and visitor experiences, strengthen community relationships and foster an environment of learning and engagement. This fiscal year, volunteers have provided an impressive 2,900 hours. They have assisted with 301 events for 16,489 attendees, including 72 events for children and families such as art-making workshops, summer camps and weekly story hours. Forty-seven events were specifically for William & Mary students, including Art After Hours workshops, jazz and movie nights, and more. In the initial year of First Fridays, over 2,200 people visited to see exhibits and a themed evening. All these programs are great successes!

Another area of tremendous impact is our Muscarelle Docent Program. These volunteers are essential to the success of many museums and invaluable to the Muscarelle. Through their deep knowledge of our exhibitions and strong communication skills, they enrich visitors' understanding, strengthen community engagement and serve as some of our most enthusiastic ambassadors. Last year, our 41 docents contributed 6,500 hours — about nine months — of service. For the *Abstract Expressionists: The Women* exhibition alone, they led 238 tours. An additional 13

provisional docents will soon join this outstanding group and provide invaluable service to the Museum.

Our student interns also provide essential service to the Muscarelle and help us fulfill our mission. With staff supervision, our 16 carefully selected interns research, author articles, design materials and much more. The results of their expertise are shown in our magazine, weekly communications and more. We believe that interns should do meaningful work ... and they do. We also believe they should be paid for their efforts, and we budget to do so. They are amazing and so important to our success.

I share all of this to show what makes the Muscarelle so successful and important. To continue to excel, we must find new sources of funding for our newly expanded Museum. If you are not a Muscarelle Member, please join us. If you are a Member, **Thank You**, and I ask you to consider increasing your level of membership support to help us continue the work. Each level has its own benefits, but all support this amazing museum that is truly **Your Museum**.

Sincerely,

Judith Starkey HON '26
Chair
Muscarelle Museum of Art Foundation

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ARCHITECTURE AS LIFE

By David Brashear, Director

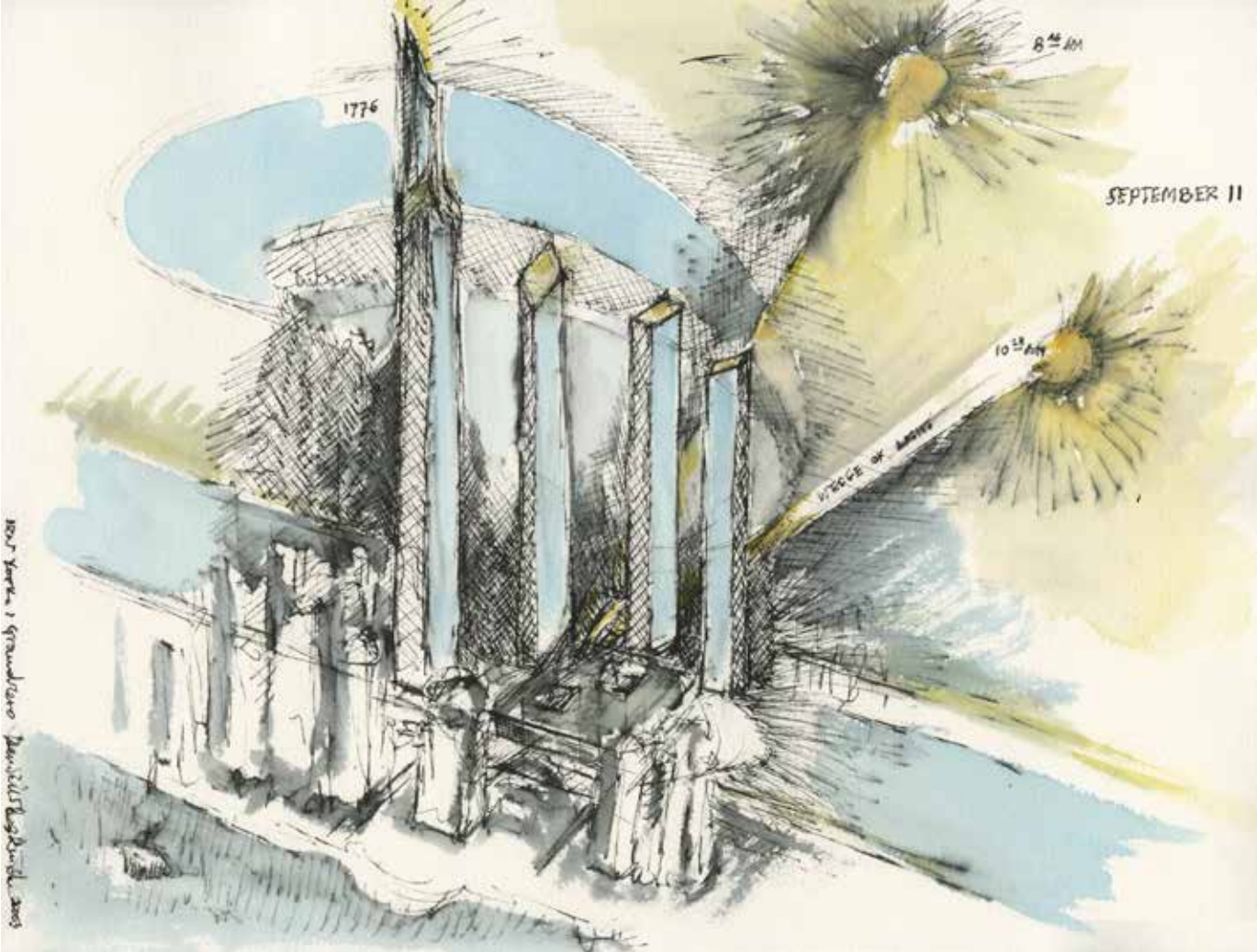
Midtown Manhattan boomed in the 1950s, and businesses that had traditionally been based in the greater Wall Street area, the historic center of New York commerce, began to migrate north. With a scarcity of available land to create properties that could help to retain commercial activity, city leaders embarked upon a plan to redevelop 16 acres along the shore of the Hudson River into a center for international trade. The objective was to create ten million square feet of modern office space capable of retaining major tenants while reinvigorating Lower Manhattan's economic and urban vitality.

The Port Authority of New York and New Jersey was responsible for the urban renewal project that was intended to be a center for international trade, and selected Minoru Yamasaki as the project architect. To meet the ten million square-foot goal, Yamasaki's design evolved to a plan that was anchored by two 110-story skyscrapers. At the time of their completion, the twin towers represented a remarkable achievement in structural engineering and architectural innovation. Over time, the buildings became among the most recognizable elements of the New York skyline and icons that symbolized American economic strength and power.

The process of preparing the site for the anchoring of the twin towers generated a substantial amount of excavated material. Rather than discard it, engineers used the fill to extend Manhattan's western shoreline into

the Hudson River. The resulting 92 acres created new opportunities for development and ultimately gave rise to Battery Park City, one of New York's most successful mixed-use urban districts.

Following the attacks of September 11, 2001, Lower Manhattan faced another transformative moment. After the site was cleared, the Lower Manhattan Development Corporation sought proposals for a master plan for the site, and architect Daniel Libeskind was selected to provide direction.



DANIEL LIBESKIND | American, born Poland, 1946 | *World Trade Center Master Plan*, 2003 | Reproduction of drawing courtesy of Studio Libeskind

Libeskind's plan involved a tight marriage of memorial, commercial and civic spaces. The core of the site, centered on the former footprints of the twin towers, was reserved for the memorial. Commerce and civic activity were intended to arc around the memorial space, with an emphatic intent to resume business in a way that went beyond the economic scope of the original towers.

The memorial space is anchored by architect Michael Arad's *Reflecting Absence*, a pair of monumentally sublime square pools occupying

the former footprints of the two lost towers. Above the underground National September 11 Memorial & Museum, a glass-and-steel pavilion designed by the Norwegian firm Snøhetta welcomes visitors and establishes a visual dialogue between the memorial landscape and the city beyond.

Rising above the ensemble is One World Trade Center, the capstone tower designed by David Childs of Skidmore, Owings & Merrill. Reaching a symbolic height of 1,776 feet, the building fulfills a central element of Libeskind's vision while serving as a contemporary landmark on the Manhattan skyline.

Additional office towers complete the arc around the memorial space and fulfill the site's commercial framework. Three World Trade Center, designed by Richard Rogers, and Four World Trade Center, designed by Fumihiko Maki, contribute distinct architectural identities while maintaining coherence within the larger master plan. Construction

started in 2026 on Norman Foster's Two World Trade Center, the final part of the plan, with completion of the 1,226-foot tower slated for 2031.

Perhaps the most joyous architectural feature of the new World Trade Center is the Oculus, Santiago Calatrava's remarkable design for the transportation hub of southern Manhattan. With Grand Central Terminal in mind, Calatrava's sculptural gateway includes a massive concourse, shopping mall and civic space that together serve as the connecting point for PATH trains from New Jersey and the New York City Subway system. It has become one of the most widely recognized public spaces in contemporary New York.

Completing the site's civic and spiritual dimensions are two buildings that enrich its cultural and architectural character. Calatrava's St. Nicholas Greek Orthodox Church employs luminous marble and expressive form to create a place of contemplation and worship. Nearby, REX Architecture's Perelman Performing Arts Center introduces a translucent marble-clad cultural venue that activates the district through performance, gathering and public engagement.

The World Trade Center site of today is an architectural celebration, and one of the most significant architectural and urban design ensembles of the twenty-first century. Bringing together the work of American and international architects, the completed site represents a full delivery of Daniel Libeskind's original master plan. The architecture both surrounds and is one with the large central green space of the district, and thousands of people from around the world visit the area each day. It is the most triumphant of places, perhaps the most beautiful urban area in America — maybe even in the world.

Forever Marked By The Day: A Quarter Century of Mourning and Renewal is a poignant review of the architectural evolution of the World Trade Center, and a remembrance of all that has transpired there. ■

FOREVER MARKED BY THE DAY

A QUARTER CENTURY OF MOURNING AND RENEWAL

June 26, 2026 - January 3, 2027

Curated by David Brashear, Director and Chief Curator, and Adriano Marinazzo, Curator of Architecture, Photography and European Art.

DOCENT-LED TOURS

Fridays, Saturdays and Sundays at 1:00 PM
No registration needed; meet in the Atrium at tour time.

FREE ADMISSION

The exhibition is made possible thanks to loans from the Archives of Michigan; Library of Congress; National September 11 Memorial & Museum; The New York Historical; Snøhetta; and Studio Libeskind. Contributors include Michael Arad; Port Authority of New York and New Jersey; Santiago Calatrava Architects & Engineers; Skidmore, Owings & Merrill; and The New Yorker/Condé Nast.

Support for this exhibition is provided by James D. Penny, J.D. '83.

BREADTH & BRILLIANCE

EXPLORING THE MUSCARELLE'S PERMANENT COLLECTION

The Museum's collection of more than 7,000 objects spans time, place and media. As a university art museum, we aim to be encyclopedic, with offerings that diverse disciplines and modes of inquiry will find useful. We've been acquiring art through gifts and purchases for almost 300 years, making ours one of the oldest university-based art collections in the country. Like most shaped across generations and largely through gifts, the collection has its quirks and offers fascinating rabbit holes to explore. In recent years, a forward-thinking collecting strategy has been laser-focused on expanding our collection of works by under-represented artists in order to fill historical gaps and present exhibitions that are meaningful to our diverse audience.

Here, we explore three areas where the Muscarelle Permanent Collection particularly shines and we've asked our expert docent guides to lead the way. Each docent selected a work, currently on view, that they enjoy showing to visitors.

AMERICAN PAINTINGS



ANNA MARY ROBERTSON MOSES | American, 1860-1961 | *Happy Days*, 1961 | Oil on masonite | © Grandma Moses Properties Co., New York | Acquired with funds provided by The June G. Horsman Family Trust with additional funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.040



Muscarelle Docent
Lisa Smith

One of my goals as a docent is to help guests make personal connections with works of art. I love to show *Happy Days* by Grandma Moses because of the special feeling it evokes in me. I grew up just a few miles from where Grandma Moses lived and painted. When I see her “memory” paintings, I am able to tap into my own memories of the gentle hills, the green fields and the beautiful rural landscape that is so familiar to me. I hope to give our guests a model for finding works in our collection that induce their own sense of nostalgia, a nostalgia that takes them to their own happy places and happy days.

NATIVE AMERICAN ART



Muscarelle Docent
Barbara Piatt

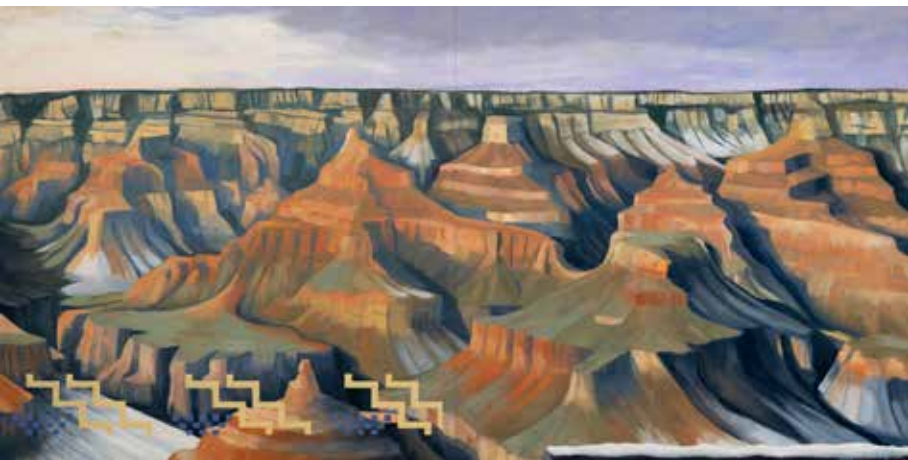
I am always excited to share this painting with our visitors because it demonstrates how George Morrison blended the visual language of modernism with the cultural knowledge, landscapes and traditions of his Ojibwe heritage. This piece invites discussion because the title is intentionally evocative rather than literal, and it is difficult to settle on one interpretation. *Proto-Urbis* can be translated as "original city" and is suggestive of a place that exists at the threshold between the natural world and human settlement. Veils of warm gold are broken by vertical passages of crimson and muted blues that likely drew inspiration from the textures of bark in the birch forests along the Lake Superior shoreline. Morrison evokes a place remembered and visitors are invited to experience the emotional meaning of a place itself — one shaped by the artist's experience and heritage and the rhythms of nature.



Muscarelle Docent
Kathy Howell

Kay WalkingStick's oil landscape *Winter Sun* is an expansive and evocative perspective of the Grand Canyon as viewed from the south rim. The scene is composed of weathered orange rock and green shadows as the afternoon sun rakes across the panorama. Even with her decades of painting and teaching experience, she freely admitted that the snow highlights were a challenge to represent in paint. Graphic symbols like the mountains and water reflect the languages of the Native cultures that have lived and preserved the land she depicts.

Walkingstick shared, “My wish has been to express our Native and non-native shared identity. I want all people to hold onto their cultures — they are precious — but I also want to encourage a mutual recognition of a shared being.”



TOP: 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

BOTTOM: KAY WALKINGSTICK | American, born 1935 | *Winter Sun*, 2017 | Oil on wood panel
© Kay WalkingStick | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2020.053

PHOTOGRAPHY



MARKUS BRUNETTI | German, born 1965 | *Tours, Cathédrale Saint-Gatien*, 2013-2015 | Archival pigment print | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2019.023



Muscarelle Docent
David Herald

Markus Brunetti's photograph of Cathédrale Saint-Gatien transforms one of France's great Gothic cathedrals into an extraordinary study of architecture and craftsmanship over a period of hundreds of years of construction.

Perhaps most interesting for a docent is explaining the photographic process. Created from a thousand or more meticulously aligned digital photographs, the image presents the cathedral with remarkable clarity, allowing viewers to appreciate details that often escape notice during a visit to the actual site. A critical and unique factor that Brunetti insists on is the removal of distractions of weather, surrounding buildings and daily activities of humans to focus the viewer's total attention on the structure itself.

In the photograph, Brunetti is celebrating the cathedral as a living monument to human creativity, engineering and faith while demonstrating photography's remarkable ability to deepen our understanding of architecture.



Muscarelle Docent
Mary Fout

In *The Black Hat*, Tania Brassesco and Lazlo Passi Norberto use contemporary photographic tools and carefully staged imagery to revisit the centuries-old tradition of portraiture.

In this work, the artistic duo reimagines Gustav Klimt's expressive painting *The Black Feathered Hat*. Through their carefully selected period costume, pose, lighting, color, composition and digital photography techniques, they blur the boundaries between painting and photography, inviting viewers to reconsider how familiar artistic traditions can be reinterpreted through contemporary media.

RIGHT: TANIA BRASDESCO AND LAZLO PASSI NORBERTO | Italian, born 1986 (Brassesco) and 1984 (Norberto) | *The Black Hat*, 2010 | Durst Lambda print on Kodak Endura E mat paper | © Tania Brassesco & Lazlo Passi Norberto | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2013.009

NEURO- AESTHETICS

WILLIAM & MARY STUDENTS EXPLORE ART AND THE BRAIN

By Holly Gardner, Education Coordinator

This spring, William & Mary students participated in *Neuro-Aesthetics: The Artist & the Mind*, a course co-taught by Associate Professor of Psychological Sciences Jennifer Stevens and Professor of Art Elizabeth Mead. Students split their time evenly between art creation in the studio and research in the Muscarelle Museum of Art, utilizing two exhibitions, *James Sullivan: Thinking Sculpture | Sculpture Thinking* and *Abstract Expressionists: The Women* to conduct neuroaesthetics research.

Questions of aesthetics have sought to understand what defines beauty and art for centuries. From demonstrated skill and materials used to subject matter and historical relevancy, certain works of art are collectively understood as significant contributions to the art world. Curators and collectors influence public perceptions and art exposure, reinforcing an intangible system of value by exhibiting works that may align with aesthetic societal preferences. “What we have found,” explains Stevens, “is that art is good for your health. Patients are less agitated and heal more quickly when their surroundings include art, nature and architecture.”

In the newly emerging field of neuroaesthetics, researchers seek to measure the impact of something as subjective as art.

"Neuroaesthetics is a developing interdisciplinary field that seeks to understand how aspects of beauty — including art, theatre, music, design and architecture — impact the mind, brain and body,” says Stevens. In this emerging field, variables such as personal preferences, life experiences, cultural frameworks and familiarity are examined through the study of cognitive, neural and behavioral responses to aesthetic experiences. In short, researchers ask: what exactly does the brain do when experiencing art?

“If we are to measure neural or physiological shifts as a function of art exposure, the study of aesthetics turns into the field of neuroaesthetics,” says Stevens. "The field examines how we evaluate the meaning and value of creative works by measuring physiological shifts that accompany these behaviors, experiences and processes.”

The field of neuroaesthetics has been gaining traction as definitions and parameters are introduced in the scientific community. As an emerging field of study, “the biggest challenge is identifying the language, understanding how to quantify the impact of something as qualitative as art, and measuring its impact,” adds Stevens.

James Sullivan: Thinking Sculpture | Sculpture Thinking, curated by Professor of Art Elizabeth Mead, served as a learning laboratory for the William & Mary course. It was on view at the Muscarelle from Feb. 28 through Jun. 14, 2026.





In the studio portion of the course, students created their own sculptures in response to their conversations with artist James Sullivan.

Although methods of study are still in development, it is widely accepted that art is good for your health. In a recent book, *Art Cure: The Science of How the Arts Transform Our Health*, psychobiologist Daisy Fancourt elevates the importance of the arts, positing that they are the forgotten fifth pillar of health, alongside sleep, exercise, diet and nature.

The bestseller has launched the subject into the national conversation, but it's been a topic of study at William & Mary for more than a decade.

The university offered the first undergraduate course in the country on neuroaesthetics, *Perception and Representation in Art & Architecture*, in the summer of 2011. Since the inception of undergraduate neuroaesthetics courses, the Muscarelle has been a vital resource for students to learn, research and engage directly with art exhibitions.

This semester, students split into three study groups to work on different questions related to the impact of the exhibitions on visitors. Study One examined the effects of art viewing duration on anxiety and memory in the galleries hosting the James Sullivan exhibition, which presented contemporary works in a range of media. After working with four groups, students concluded that “even brief engagement with art may reduce state anxiety, although longer exposure did not enhance this effect.”

Students in Study Two examined the impact of abstract and figurative art styles on descriptive word association, while Study Three looked at perceived self-relevance in the works of James Sullivan, posing the question: “what makes some works of art more impactful to us than others?”

James Sullivan: Thinking Sculpture | *Sculpture Thinking* was curated by Mead to serve as a learning laboratory for students, demonstrating



Students presented their research as part of the Art & Science Exchange, which supports and highlights innovative projects at William & Mary that promote interdisciplinary collaboration, creative inquiry and public engagement.

how the experiential value of an object can be enhanced by placing it in conversation with others around it.

In the studio, students spoke with the artist about his artistic process and created their own sculptures in response, focusing on the manners in which form constructs a visual language. “Good art establishes a conversation between the work and the beholder that sustains itself over a lifetime of looking and experiencing,” explains Professor Mead. “It is not a matter of looking and determining a finite response as much as it is an unfolding.”

The next installment of the course will be taught in Spring 2028. ■



LEWIS COHEN | American, 1936 - 2025 | *Analytical Head and Shoulders* (detail), 1968 | Brass | © Artist's estate | On loan from Aaron Cohen

LEWIS COHEN: FORMS OF INQUIRY

ON VIEW AUG 26, 2026 - JAN 3, 2027 | GALLERY B

This exhibition celebrates the life and career of Lewis Cohen (1936-2025), an artist, educator and gifted sculptor whose practice spanned more than six decades. Through sculpture, drawing and printmaking, Cohen pursued a lifelong process of experimentation and discovery, continually revisiting enduring themes. From his early training and international recognition as a Prix de Rome recipient to his influential years teaching at William & Mary, Cohen remained committed to the interconnected pursuits of making and teaching art. Across all media, he returned to questions of human experience, form and expression.

A Celebration of Life honoring Lewis Cohen will be held by the family on Saturday, October 17, at 5:00 p.m. at the Muscarelle Museum of Art. Family, friends, colleagues, students and all who knew Lewis are warmly invited to attend.



EDWARD S. CURTIS | American, 1868-1952 | *Vanishing Race, Navajo*, 1904 | Platinum print | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2021.138

PHOTOGRAPHY FROM 1870 TO TOMORROW: PIONEERS AND INNOVATORS

ONGOING | GALLERIES 10-11

Spanning from 1870 to 2022, photographs on view represent a wide range of techniques and subjects, highlighting masterworks from the permanent collection. Built through generous donations from alumni and individual supporters, the photography collection continues to expand through the Muscarelle's active and ongoing collecting initiatives. Works by pioneering photographers Julia Margaret Cameron, Edward Curtis, Carleton Watkins, Bernice Abbott, Imogen Cunningham, Margaret Bourke-White and Roy DeCarava are presented alongside contemporary innovators including Markus Brunetti, Cara Romero, Adrián Fernández, Daisuke Yokota and Alison Rossiter, among others.



FOUNDING THE ALMA MATER OF THE NATION

ONGOING | GALLERY A

Explore the origin of the university with a look at our Royal Charter and the individuals who were essential in the founding of the “College of William and Mary.”



RESILIENT BEAUTY

ONGOING | GALLERY 9

Demonstrating mastery of composition and technique, renowned Native American artists invite us to reflect upon Indigeneity through the lens of time, place and lived experiences. By intertwining tradition and creativity on canvas, paper, wood and glass, each artist offers viewers moments of cultural resilience and beauty.



18TH-20TH CENTURY AMERICAN PAINTINGS

ONGOING | GALLERIES 5-6

Works from the permanent collection present a range of styles vital to the story of American Art, including art by Benjamin West, John Singleton Copley, Rembrandt Peale and Henry Ossawa Tanner.



WHERE LATE THE SWEET BIRDS

ONGOING | GALLERY 12

Selected works from Morgan Bulkeley's expansive creative output across five decades presents his eclectic realm of symbolism concerned with the ecological crisis of our time, which remained at the center of his practice since the early 1970s.

UPCOMING



EDWARD S. CURTIS | American, 1868 - 1952 | *Signal Fire to the Mountain God* (detail), 1909 | Orotone photograph on glass | Gift of Joseph C. French, Jr., | 2016.273



JUDITH GODWIN | American, 1930-2021 | *Nucleus III* (detail), 1950 | Oil on canvas | © Artist's estate

VISIONS OF THE WEST

OPENS NOV 13, 2026 | GALLERY 7

Visions of the West utilizes coursework produced by William & Mary students in the required practicum course for Art History majors, *The Curatorial Project* (ARTH 331), taught by Assistant Professor Alyssa Quintanilla. Drawing on works from the Muscarelle Museum of Art and the Special Collections Research Center, the exhibition features maps, photographs, sketches and paintings that examine the West as both a geographic region and a cultural construct. Through these images and objects, visitors are invited to consider how representations of the West have shaped understandings of nature, place, indigeneity and identity across the Americas, and how these enduring visions continue to influence the cultural imagination.

As an adjunct to this exhibition, works by Alvaro Enciso of Tucson, Arizona, will be featured at The Andrews Gallery. Originally from Colombia, Enciso has dedicated much of his artistic practice to honoring migrants who lost their lives in the Sonoran Desert through land art, photography and performance.

JUDITH GODWIN: DANCING WITH COLOR

OPENS FEB 12, 2027 | GALLERIES 9-11

Dive into the creative artistry of Virginia-born Judith Godwin, one of Abstract Expressionism's most compelling yet underrecognized voices. Featuring approximately 30 works, many monumental in scale, the exhibition reveals the evolution and breadth of Godwin's artistic practice.

Influenced by her studies with Hans Hofmann and her close friendship with pioneering dancer and choreographer Martha Graham, Godwin developed a distinctive style that merges painterly discipline with movement and emotional energy. The exhibition's title, *Dancing with Color*, reflects this dynamic intersection of motion and form.

LEONARDO MICHELANGELO RAPHAEL

DESIGNING THE ITALIAN RENAISSANCE

Featuring nearly 30 original Renaissance drawings together with paintings, medals, architectural models and monumental reconstructions, **Leonardo, Michelangelo and Raphael: Designing the Italian Renaissance** explores how architecture was imagined, developed and realized during one of the most influential periods in Western history.

MUSCARELLE MUSEUM OF ART
SEPTEMBER 10 - DECEMBER 5, 2027

**MUSCARELLE
MUSEUM
OF ART**

at William & Mary

MUSCARELLE EXPLORATIONS

In conjunction with the exhibition, *Forever Marked By The Day: A Quarter Century of Mourning and Renewal*, our fall Muscarelle Explorations series will examine the architecture of the World Trade Center site — past, present and future — while exploring broader themes of resilience and connectivity.

All events take place at the Muscarelle Museum of Art and are free with registration at muscarelle.org/Events.



OCTOBER 6 | 5 PM

INVESTIGATING SEPTEMBER 11

Lecture by David Kelley '81

David Kelley, the former United States Attorney for the Southern District of New York and a member of the W&M class of 1981, had a unique relationship with New York's World Trade Center. He prosecuted the 1993 WTC bombers, served as chief of his Office's terrorism unit on 9/11, and was then named Chair of the Department of Justice's investigation into those attacks. In this talk, he will share his insights about the war on terror, his own experiences on 9/11 and the massive global investigation that followed.



OCTOBER 27 | 5 PM

THE ARCHITECTURE OF THE WORLD TRADE CENTER

Lecture by David Brashear, Muscarelle Director

The World Trade Center site has been through two redevelopment phases — first to construct the iconic Twin Towers, and then to create the urban village that replaced them following their destruction. In this talk, Mr. Brashear will discuss the architects and the architectural and design innovations that have twice made the site one of the finest urban environments in the world.



NOVEMBER 4 | 5 PM

BUILDING CONNECTION THROUGH COMMEMORATION

Lecture by Michael Arad

Michael Arad, a partner at Handel Architects, designed and realized *Reflecting Absence*, which was selected from more than 5,000 entries submitted in an international competition for the National September Memorial at the World Trade Center site. He also designed the Emanuel Nine Memorial, commemorating the victims and survivors of the 2015 shooting at the Mother Emanuel AME Church in South Carolina. In this talk, Mr. Arad will discuss how architecture can help communities process grief and build shared meaning.

MUSCARELLE
MUSEUM
OF ART

at William & Mary

COMMUNITY ART DAY

A FUN-FILLED DAY OF ART EXPLORATION FOR ALL AGES



ART-MAKING | CHALK ART COMPETITION | LIVE MUSIC | STUDENT ART VENDORS | PHOTO BOOTH

SATURDAY, SEPT 19
MUSCARELLE MUSEUM OF ART

FREE AND OPEN TO ALL!

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!

MUSCARELLE
MUSEUM
OF ART

at William & Mary

AN OCCASION
FOR THE
ARTS

The Muscarelle is joining forces with An Occasion for the Arts to create an immersive art experience for youth! Join us in the Avant Garden in front of the Wren Building for art activities, youth art displays, live music and collaborative activities.

OCTOBER 3-4, 2026



STORYBOOK HOUR

On Friday mornings at 10:30 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, then create art inspired by the day's picture book selection.

WINE & RUN FOR THE ROSES

Thank you! 2026 CORPORATE SPONSORS



Join us for our 16th year! SATURDAY, MAY 1, 2027

Join us for our 16th Wine & Run for the Roses wine auction on Derby Day, Saturday, May 1, 2027 from 3pm to 7pm at the Williamsburg Lodge. The event will feature a wine reception, dinner buffet, Derby race raffle, and a giant screen telecast of the 153rd Kentucky Derby. Our highly anticipated live and silent auctions offer rare wines and unique lifestyle and travel opportunities. Your support for Wine & Run for the Roses allows the Muscarelle to continue playing an integral role in the community's cultural landscape.

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



KICK IT OFF AT OUR VINTNER DINNER
Featuring Malek Amrani, honored vintner and founder of The Vice Napa Valley Wines, join us April 29 in the Regency Room at the Williamsburg Inn for a multi-course dinner by Chef Juli Gutierrez paired with wines from Napa Valley.



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PREMIER CRU



VIRGINIA WINE RECEPTION



RESERVE CELLAR CIRCLE





MICHELLE ERICKSON

By Melissa Parris, Deputy Director – Collections, Exhibitions & Operations

Created by Michelle Erickson '82, *Tech Junk* is the latest work in her ongoing *Junk* series, which reimagines shipwreck artifacts as hybrid sculptures that merge history, archaeology and contemporary critique.

Funds for the acquisition of this work were generously provided by James (Jim) D. Penny, J.D. '83, in honor and memory of his wife, Pamela (Pam) Jordan Penny '77, HON J.D. '16, whose recent passing marked the loss of a devoted philanthropist, community leader and cherished member of the William & Mary family. Jim and Pam were longtime collectors and admirers of Erickson's work, reflecting their shared appreciation for art, history and craftsmanship.

Drawing inspiration from shipwreck cargoes of Chinese export porcelain lost beneath the sea, Erickson creates objects that blur the boundaries between artifact and natural phenomenon. As she explains, "The sea is both an archive and an agent of transformation. It preserves, erodes and rewrites the stories carried by objects over time."

In *Tech Junk*, blue and white porcelain vessels featuring the mythological dragon-and-pearl motif are transformed into imagined shipwreck relics. Erickson combines life-cast marine organisms, fossilized shells and coastal driftwood with imagery derived from the worlds of fossil fuels and technology. Familiar corporate logos emerge as weathered, barnacled forms embedded within an imagined archaeological record. Describing these emblems as "contemporary hieroglyphs," Erickson invites viewers to consider what future archaeologists might learn from the objects we leave behind.

Tech Junk critiques the geopolitical forces that drive consumption and addiction, embodied by the dragon's endless pursuit of the pearl, forever just beyond reach. Erickson posits that, in pursuing what remains unattainable, we risk losing sight of what we already possess.

MICHELLE ERICKSON | American, b. 1960 | *Tech Junk*, 2026 | Porcelain, feldspar and luster | Museum purchase with funds provided by James D. Penny, J.D. '83, in loving memory of Pamela J. Penny '77, HON J.D. '16 | Photograph by Rob Hunter | 2026.047

ORMOND GIGLI

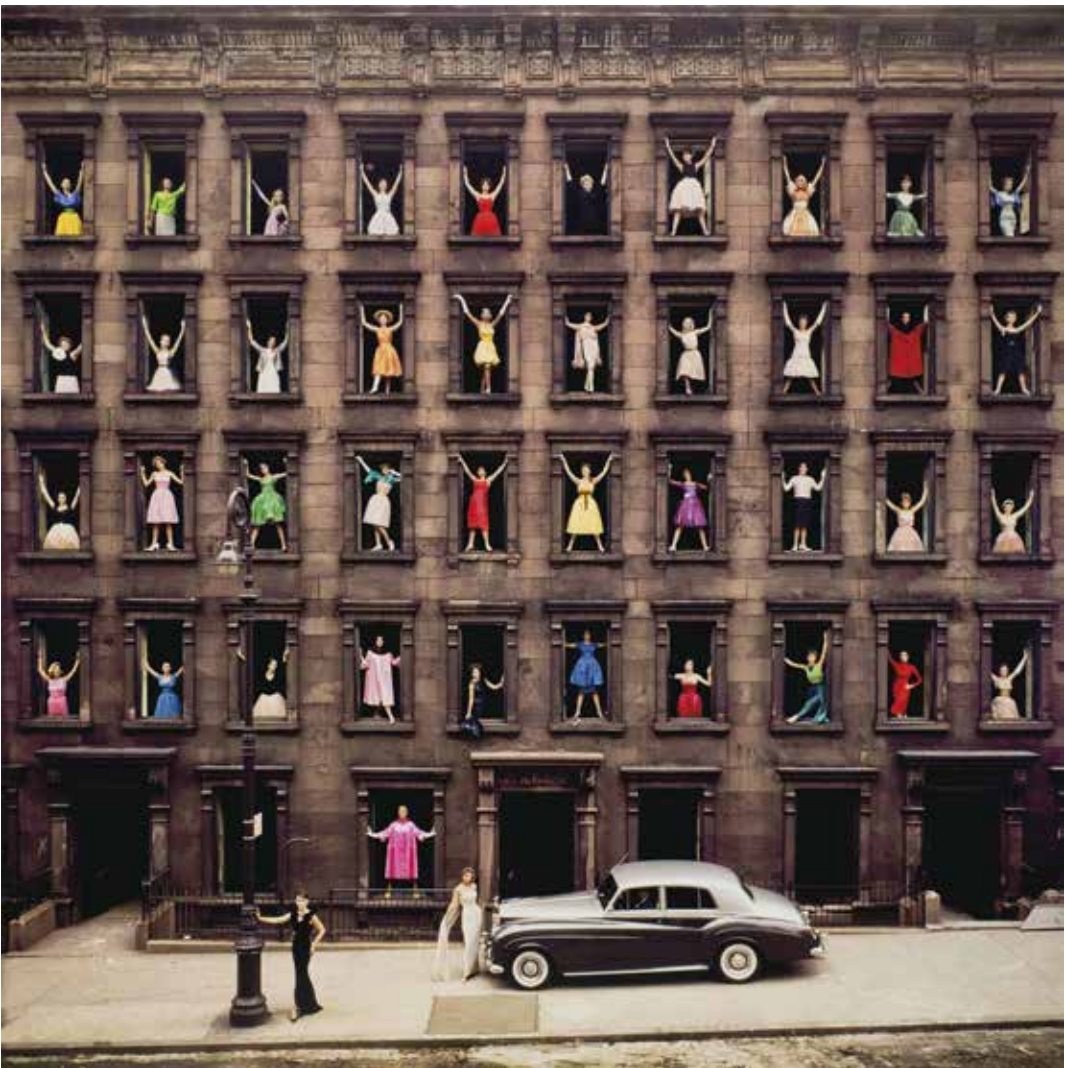
By Adriano Marinazzo, Curator of Architecture, Photography and European Art

Ormond Gigli established his reputation as an editorial and fashion photographer, working for major publications including *Life* and *Time*. Throughout his career, he brought theatrical imagination and careful direction to seemingly spontaneous scenes—qualities that found their fullest expression in *Girls in the Windows*, now one of the most recognizable American photographs of the second half of the twentieth century.

Created in New York in 1960, the photograph originated with a dilapidated brownstone across the street from Gigli's studio that was scheduled to be demolished the following day. Recognizing an extraordinary visual opportunity, he imagined filling its empty windows with women and briefly bringing the abandoned façade back to life.

Gigli quickly gathered 43 women — friends, models, neighbors and his wife — who brought their own dresses and styled themselves. Directing the scene from across the street with a bullhorn, he transformed the building into a carefully orchestrated yet remarkably spontaneous composition of architecture, fashion, color and performance.

The repeated windows establish a strong visual rhythm, while each opening becomes an individual stage. The image does not reveal itself in a single glance: the longer one looks, the more it offers—architecture, fashion, humor, performance and urban memory. *Girls in the Windows* captures the optimism, spontaneity, energy and elegance of New York on the eve of profound change. More than six decades later, it remains one of the most recognizable American photographs of the postwar era, continuing to engage viewers through its imaginative staging, visual complexity and enduring sense of joy.



ORMOND GIGLI | American, 1925 - 2019 | *Girls in the Windows*, 1960 | Archival pigment photograph | © Artist's estate | Selected by 2026 Curator's Circle Members and acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2026.003

NEW ACQUISITIONS



ALEX KATZ

By David Brashear, Director and Chief Curator

While a contemporary of the Abstract Expressionists, Alex Katz took his modernism in a different direction. He worked hard to develop his own voice, and during his first ten years as a painter, destroyed over a thousand paintings, never satisfied with his artistic direction. By the 1950s, Katz began to develop his own brand of abstraction — a deep simplification of figurative works — and he succeeded in creating art that exists at the intersection of realism and abstraction.

Like contemporaries in the Abstract Expressionist movement, Katz was interested in making large art. In 1963, he said, “I love the scale of billboards, the romance of billboards, and the bluntness of them.” Over his long career, Katz’s paintings are almost equally split between portraiture and landscapes. He has been a prolific creator of prints, and

has made over 400 editions spanning lithography, etching, silkscreen, woodcut and linoleum cut impressions.

The Muscarelle recently acquired *Black Hats IV*, a limited edition print presented at the 2026 Curator's Circle Art Selection Dinner. It features three women who often appeared in Katz's work — his wife Ada, daughter-in-law Vivien and friend Ulla van Zeller. It bursts with color and contrast, presenting them as women of power and confidence. This acquisition was supported with funding by Leanne D. Kurland '75 and Alex Kurland HON '19, Pamela G. Palmore '68, M.A.Ed. '74 and Fred W. Palmore III '62, and Judith F. Starkey HON '26 and James H. Starkey III.

ALEX KATZ | American, b. 1927 | *Black Hats IV*, 2012 | Silkscreen, ed. 31/50 | © Alex Katz / VAGA at Artists Rights Society (ARS), New York | Acquired with funds provided by Leanne D. Kurland and Alex Kurland, Pamela Goodrich Palmore and Fred Palmore, and Judi Starkey and James H. Starkey with additional funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2026.002

ROMARE BEARDEN

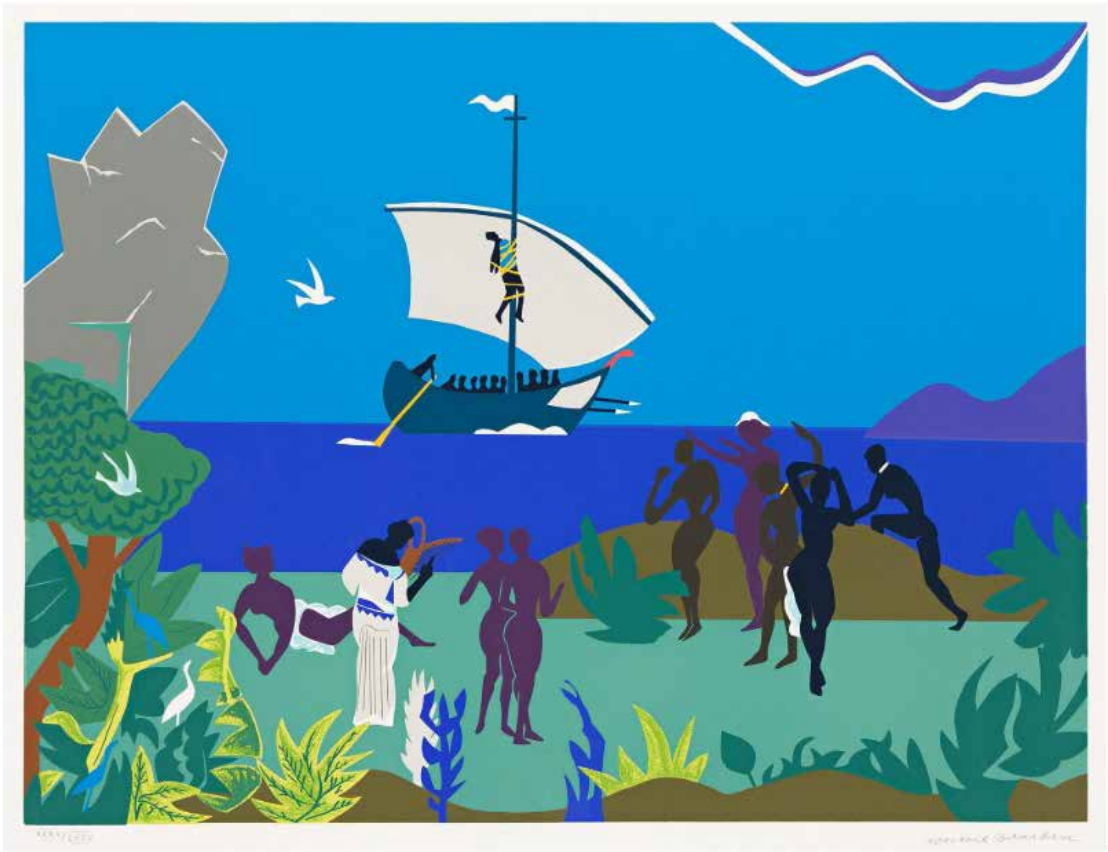
By Melissa Parris, Deputy Director – Collections, Exhibitions & Operations

Born in 1911 in North Carolina, Romare Bearden moved with his family to New York City at age three as part of the Great Migration, during which millions of African Americans left the rural South in search of greater opportunity and freedom. After earning a degree in education from New York University in 1935, Bearden studied painting at the Art Students League under the German artist and social critic George Grosz. He later pursued art history studies at the Sorbonne in Paris.

Bearden joined the Harlem Artists Guild in 1935 and, in 1963, co-founded the Spiral Group, organizations that reflected his lifelong commitment to civil rights advocacy and the advancement of African American artists. Drawing upon personal experience, collective memory and a profound knowledge of Black history and vernacular culture, Bearden developed a distinctive visual language that helped redefine American modernism. His diverse body of work encompasses painting, collage, graphic design, printmaking and poetry.

Sirens’ Song belongs to Bearden’s celebrated series inspired by Homer’s *Odyssey*, the epic tale of Odysseus’s arduous journey home following the Trojan War. While rooted in classical mythology, Bearden reimagines the narrative through the lens of Black experience, connecting themes of displacement, perseverance and aspiration to the realities of migration and racial segregation in the United States.

Bearden’s design displays a signature style in which figures and settings are economically rendered through flattened forms arranged within a carefully structured, stage-like narrative space. Influenced by West African and African American visual traditions, Bearden’s vibrant palette



and syncopated orchestration of color create a rhythmic energy akin to jazz improvisation.

Through his *Odysseus Suite* series, the artist created a dynamic visual cadence that transforms an ancient epic into a powerful meditation on resilience, identity and the search for belonging.

ROMARE BEARDEN | American, 1911-1988 | *Siren's Song* from the *Odysseus Suite*, 1979 | Color screenprint on Lana paper, ed. XXXV/LXXV | © Romare Bearden Foundation/VAGA at Artists Rights Society (ARS), New York | Acquired with funds from the Board of Visitors Muscarelle Museum of Art Endowment | 2025.106

Art in the syllabus

By Holly Gardner, Education Coordinator

Throughout the 2025-2026 academic year, students and professors of many disciplines partnered with the Muscarelle team to bring art into the classroom. Using works from the permanent collection as well as the exhibitions on view, classroom discussions of history, language and psychology were contextualized and examined in a museum setting.

ART AND DECOLONIZATION

Assistant Professor of Hispanic Studies Carlos Rivera brought his course, *Art and Decolonization in Latin America: From colonial visual culture to decolonial aesthetics* to the Muscarelle to teach students about visual and semiotic analysis with original artworks. *Art and Decolonization in Latin America* examined themes of colonization, race and history through the lens of decolonial aesthetics, learning to challenge the ways in which the history of colonization is visually represented. In the galleries, students learned how to “see an exhibit in at least two ways; viscerally and in a linear way — following the story the curator ‘tells us,’” explained Professor Rivera.

LATIN AMERICAN ART

Professor of Hispanic Studies Regina Root brought her classes *Environmental Cultures* and *Fashioning the Nation* to the Muscarelle to engage with works by Latin American artists in the Museum’s permanent collection. During their visits, students spoke with artists, analyzed works in detail and discussed interdisciplinary connections to develop their research skills and educate others about cultural sensitivity. In *Advanced Spanish Composition and Grammar*, students worked with uncatalogued artworks, identifying historical periods, cultural and historical significance, and other visual and symbolic elements. Students then produced critical analyses and artwork summaries in Spanish.

ART AND MEMORY

In the History Department, students in several of Professor Betsy Konefal’s courses visited the Muscarelle to study Guatemala’s ongoing efforts to process legacies of violence and genocide through the examination of prints by Guatemalan photographer Daniel Hernández-



Students in a class led by Associate Professor of Asian and Middle Eastern Studies Xin Conan-Wu and Registrar Laura Fogarty examine 3-D works from the permanent collection.

Salazar. One student reflected that “Hernández-Salazar’s piece captures the unsettling side of angelic symbolism, forcing us to reconsider what it means to bear witness, drawing the viewer into a dialogue with history, trauma and remembrance.”

“Working in museum or library archives often means beginning with unanswered questions rather than predetermined conclusions,” explained Professor Root. “Students learn to navigate uncertainty and develop investigative strategies. As a result, they are actively cultivating an intellectual curiosity, the kind that drives original scholarship.”

From collections visits and special lectures to field trips and docent-led tours, the Muscarelle is committed to being a valuable educational resource for interdisciplinary study for the William & Mary and greater Williamsburg community. ■

Hands-on museum experience

By Emily Tiftt '28, Marketing & Events Intern

Collaborations with the departments of Art & Art History, Anthropology, Hispanic Studies and others are creating opportunities for experiential learning for William & Mary students. Dr. Liz Morán partnered with the Museum for *Theories and Methods in Art History*, a required seminar for Art History majors. The course explores foundational ideas and key thinkers that have shaped art history and engages students in a critical survey of its theories and methodological approaches.

“When I reached out to Museum staff to collaborate on a class project for my spring Methods class,” said Dr. Morán, “my hope was twofold: to have my students experience some ‘hands-on’ and practical work in a museum setting and to get them to consider how theories of art history, and their application, work or don’t in a real art workspace.”

Over the course of the semester, students worked with Muscarelle Registrar Laura Fogarty and Deputy Director Melissa Parris on cataloguing prints from the permanent collection. During the first few visits to the Museum, students were taught how to handle prints and record information for thorough cataloguing. “I really enjoyed the process of cataloguing, especially handling the artwork,” explained sophomore Madeline Ortiz. “Spending an hour observing a piece for the tiniest details and inscriptions enriched my understanding of the artist and the printmaking process!”

From there, the class began working on a cataloguing project in collaboration with Professor Morán. Worth 20% of their final grade, each student chose three prints to record. Each session, the class applied museum methods to work with their chosen prints.

Muscarelle staff offered advice to students throughout the class visits, explaining the most common conventions of cataloguing and the various ways of classifying and describing the condition of prints.

“Over the semester, I saw how the students became more confident in handling prints and connected ideas from our readings and class discussions to a more practical setting,” continues Dr. Morán. “It was a wonderful experience for the class, and I hope to create more collaborative spaces for my students with the Muscarelle.” ■



Deputy Director Melissa Parris works with a student as she examines a print from the permanent collection.

VOLUNTEERS

Volunteer and Docent Program: A Year at a Glance



Congratulations to our 2025-2026 Volunteer of the Year, Dave Littell!!

The Muscarelle Museum of Art is grateful for the extraordinary dedication of our volunteers and docents, whose time and talents helped create welcoming, engaging experiences for visitors throughout the year.

In addition to our team of docents, who guide tours and lead other educational experiences, volunteers also act as Visitor Services Guides, welcoming and assisting guests at the visitor services desk, Event & Engagement Guides, assisting with workshops and other events, and Gallery Monitors, providing a welcoming and safe environment for visitors in the galleries.

Thank you to every volunteer and docent for making the Muscarelle a place where art, learning and community thrive.

VOLUNTEER HIGHLIGHTS

146

Volunteers

2,849

Hours Served

DOCENT HIGHLIGHTS

522

Docent-Led Tours

6,443

Hours Served
Training, Researching
and Guiding Tours



Kerry Mellette and Julie Philipoom assist instructor Alison Pariso with the 2D Art Adventures summer camp.

MUSCARELLE.ORG/VOLUNTEER

A Special Thank You

to the following docents and volunteers for dedicating their time and talents to support the programs, events and day-to-day operations of the Muscarelle Museum of Art.

GOLD LEVEL VOLUNTEERS (80+ HOURS OF SERVICE)

Georgianna Avioli
Carol Bachmann
Janet Brashear
Alice Bredin-Karny
Markie Burke
Pat Campbell
Ginny Carey
Harry Chancey
Marlene Cummins
Elizabeth Delk
Victoria M. Donnelly
Susan Engelstein
Elizabeth Finnan
Catherine Flippen

Lee Foster
Mary Fout
Cindy Gillman
Pamela Gray
Karen Griffin
Mary Beth Hennessy
David Herald
Kathy Howell
Richard Hughes
Janet Kosidlak
Dave Littell
Cindy Lucas
Nancy Luzar
Art Martin
Sandra McAmis
Audrey Mitchell
Patti Morrison
Nancy Norton
Demetrios Peratsakis

Gloria Peratsakis
Barbara Piatt
Elaine Quick
Mary Ronner-Behrendt
Patricia Rublein
Becky Sipos
Lisa Smith
Sandra Stephan
Linda Stocker
Bonita Stockmeyer
Kathy Suslik
Barbara Vollmer
Nick Vrettos
Nina Wang
Tim Weidman

SILVER LEVEL VOLUNTEERS (50-79 HOURS OF SERVICE)

Lisa Fagan
Debbie Finger
Diana Freedman
Dick Johnson
Joy Martin
Cynthia McCraw
Kathy McDewitt
Kerry Mellette
Kathleen Rose
Ro Tucker
Allison Wildridge
Charlene Yackanich

BRONZE LEVEL VOLUNTEERS (10-49 HOURS OF SERVICE)

Joann Bouchard
Missy Carr
Michael Carron

Susan Carron
Caroline Cha
Barbara Childs
Leslie Condra
Jane Connor
Anna Cook
Robert Craig, PhD
Amy Dassler
Jessica Niles DeHoff
Mao Fan
Connie Gardner
Ian Arthur Gray
Jayce Griffin
Connie Holmes
Rondall 'RJ' James
Elaine Ji

Briana Li
Anna Locklin
Audrey Marks
Jacque Meriam
Maureen O'Brien
Dawn Osborn
Caroline Parziale
Julie Philipoom
Pat Prewitt
Justin Pye
Elizabeth Randolph
Bruce Sandkam
Marilyn Schempf
Bette Thacker
Jennifer Ullman
Frank Vince



VOLUNTEER ORIENTATION SESSIONS

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

Saturday, Sept. 26 at 11 AM
Saturday, Oct. 10 at 11 AM
Saturday, Nov. 7 at 11 AM



Scan QR code to learn about volunteering.

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

Virginia Docent Exchange 2026

By Faith Page '25, Docent Services Specialist

The Virginia Docent Exchange convenes every other year to bring together Virginia docents through presentations, tours and opportunities for building relationships. This year, hosted by the Muscarelle and Art Museums of Colonial Williamsburg, thirteen museums were represented, including the six current member museums (Art Museums of Colonial Williamsburg, Chrysler Museum of Art, Maier Museum of Art, Muscarelle Museum of Art, Fralin Museum of Art and the Virginia Museum of Fine Arts). The Steering Committee was led by Colonial Williamsburg Manager of Gallery Learning Christina Westenberger and Muscarelle Manager of Volunteers Rachel Williams, who worked for more than a year to put together this year's conference, themed "The Docent Revolution! Sharing Stories."

Over three days, the event welcomed docents from all across Virginia to learn about collaboration, dementia-friendly tours, art and poetry, the intersection between museums and health, and many more topics. At the Muscarelle, the special exhibition *Abstract Expressionists: The Women* served as an enlightening backdrop for some of the conference's special events. The keynote speech delivered by Dr. Danielle Moretti-Langholtz inspired docents to find new ways to share stories and present objects to any and every type of museum patron. As the Curator of Native American Art at the Muscarelle, Dr. Moretti-Langholtz drew on her experience with artistic, cultural and historical pieces and discussed how a docent can utilize digestible language and physical presentation to better address visitors.

One of the primary goals of the Virginia Docent Exchange is to foster an environment that supports fellowship and community-building between institutions. The exchange allowed for museums to discuss future projects, renovations and exhibitions as well as for individuals to connect. Many docents from the Muscarelle and Art Museums of Colonial Williamsburg volunteered to welcome participants to Williamsburg and contributed to the conference by hosting their own sessions. Thank you to all those who gave their time to the event, and to our partners at the Art Museums of Colonial Williamsburg! ■



Virginia Docent Exchange 2026 participants pose for a group photo at the Art Museums of Colonial Williamsburg.



VMFA docent Doug D'Urso presents his *Look, See, Connect, Extend: Engagement and Interpretations* session in the Muscarelle's special exhibition *Abstract Expressionists: The Women*.

ELIZABETH FAULKINBERRY | VOLUNTEER & MEMBERSHIP COORDINATOR

Elizabeth Faulkinberry holds a Bachelors in Business Administration from the University of Georgia, and she has over 15 years of customer service and non-profit work experience, including working at the Woodruff Arts Center, Museum of Fine Arts, Houston (MFAH), and Houston Symphony. Most recently, Elizabeth worked as an Assistant Ticket Manager with the University of Illinois Department of Athletics. She is thrilled to bring her expertise to her new role and to be part of the Museum's team.



HOLLY GARDNER | EDUCATION COORDINATOR

Holly Gardner began working as a Marketing & Events Intern at the Muscarelle in the summer of 2024, before her junior year at William & Mary. Upon graduating this spring with a Bachelors in Anthropology and Music, Holly has joined the Muscarelle staff as the Education Coordinator. In her work, she aims to bring people of all ages into the Museum through creative and specialized programming, particularly for young members of our community.

TED MARTIN | SECURITY OFFICER

Theodore "Ted" Martin joined the Muscarelle security team in February 2026, bringing over 15 years of experience as a SLED-certified officer in the Horry County area of South Carolina. He relocated to the region from Pawleys Island to serve as a full-time caregiver for his father, and he is proud to now return to his career in safety and security with the Museum. Beyond his professional background, Ted is a passionate chess competitor and teacher with 45 years of experience in the game.



TERRI McNAUGHTON | ENGAGEMENT & EVENTS COORDINATOR

Terri McNaughton joined the Muscarelle Museum of Art in May 2026 as the Engagement and Events Coordinator. An award-winning visual artist, she holds a BFA in Studio Art and New Media & Design. Terri brings a creative perspective and a background in community organizing, arts engagement and administration. She is passionate about creating meaningful experiences that connect people with art and one another and supporting the Museum's mission as a catalyst for artistic exploration.

SPOTLIGHT: INTERNS

In the 2025-2026 academic year, the Muscarelle employed more than 15 William & Mary students as interns. They worked in departments across the Museum, including visitor services, marketing, events, student engagement, curation and collection care. Here, we spotlight three students who worked closely with our staff, gaining important real-world learning while providing invaluable support to the Museum.



SAPPHIRE ZOË GEORGE '27

Sapphire is completing a double major in English and Computer Science at William & Mary, and has been a Gallery Monitor at the Muscarelle since its re-opening in February 2025. Her main role is ensuring that all visitors have a safe and enjoyable visit. Her favorite part of the job is discussing the artwork with visitors, especially when she is able to help them better understand the exhibitions.



SABINE KRIGSVOLD '27

A senior at William & Mary and a Museum University Student Engagement (MUSE) Intern for the Muscarelle, Sabine has worked with fellow interns to coordinate events such as Jazz Night, Pal-entine's Day Bash and Muscaween. Her favorite part of working with the MUSE team is getting to connect students with the Muscarelle by bringing vibrant experiences to all students and making art accessible.



ISABEL SEGOVIA '28

A junior at William & Mary and a Collections Intern at the Muscarelle, Isabel assists the Muscarelle team in all things related to the collection and installation of exhibitions. This summer, she had the opportunity to gain even more invaluable experience in her role and contribute creatively to the installation of *Forever Marked By The Day: A Quarter Century of Mourning and Renewal*.



Top: Collections Intern Isabel Segovia and Facilities & Exhibitions Manager Kevin Gilliam hang works in the Photography galleries.
Bottom: Engagement Intern Zak Little is dressed for safety during the final day of the Muscarelle Teen Metalcasting Camp.

WHERE ARE THEY NOW?

Catching up with former intern Casey Lesser '11

Even before stepping into the world of arts publishing, Casey Lesser '11 was a Hispanic Studies student at William & Mary who took an interest in understanding art within her major. Outside of her coursework, Lesser worked as a Registrar's Intern at the Muscarelle, where she learned how to track and care for a collection. “My internship at the Muscarelle gave me a behind-the-scenes look at how an art institution functions.”

After graduating from William & Mary with a B.A. in Hispanic Studies, Lesser attended NYU for an M.A. in Art History. Her experience at the Muscarelle inspired her to seek out other museum opportunities while she was in graduate school, leading her to intern in publications and digital media at the MoMa, The Met and the Guggenheim. “I never set out specifically to be a writer or editor,” Lesser explained. “It has always been the art that I was after.”

During her last semester of graduate school, Lesser interned at *Art in America*, where she researched exhibitions and wrote her first online publications. After graduating from NYU, Lesser was drawn to *Artsy's* dedication to making art more accessible and joined the editorial team.

“One of the first things I realized when I started writing about art is that artists are thinking deeply about every subject imaginable: social issues, the natural world, politics, history, family and so much more. Art is never in a silo — it is human, emotional and full of stories, and it can communicate ideas in ways that language sometimes cannot. Museums can spotlight those stories and assemble the public around them. And at *Artsy*, that's the same instinct behind how we choose what to cover: finding the story or artist that gives people a way in.”

Lesser joined *Artsy* just one year after its launch, and after 13 years growing in a series of progressive roles, Lesser is now the Director of Editorial and Content at *Artsy* and *Artnet*. In her work, she oversees content strategy for editorial, social media, newsletters, video, marketing campaigns and more that help make art accessible for all.

“I find my approaches to editorial and curatorial are similar — both are



Casey Lesser '11 is Director of Editorial and Content at Artsy and Artnet. Photo courtesy of Artsy.

about deciding what to elevate, honing a point of view, finding the right story or entry point that will resonate with people and feel meaningful.” Her primary professional goal is to help people feel welcome and excited about art and the art world while honoring the complexity of artists' works.

When asked to provide advice to students looking to pursue a career in the arts, Lesser emphasized the importance of building your eye and honing your voice through independent exploration. She also encourages students to “stay open-minded about what a career in the arts can look like. These days, there are so many interesting roles that sit between galleries, museums, media, technology, marketing and more.” ■

Oyster Roast

& LOW COUNTRY BOIL



SUNDAY, OCTOBER 25
3 - 7 PM

Join us for this beloved annual event hosted by Tom & Cindy Gillman at their home in Barhamsville. All proceeds benefit the Muscarelle! Enjoy roasted, shucked and fried oysters, wood-fired pizza, ham biscuits, Brunswick stew, jambalaya, bourbon cocktail, beer & wine plus live music by Johnny St. Clair. Round trip transportation from the Muscarelle is available.



RESERVE YOUR
TICKETS BEFORE
THEY'RE GONE!

MUSCARELLE
MUSEUM
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at William & Mary

JOIN, RENEW, OR GIVE THE GIFT OF MEMBERSHIP!



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to museum@wm.edu.

* Indicates that member is deceased.

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