

A vibrant, detailed painting of a school scene. In the foreground, a group of children and adults are gathered. A young girl in a white dress is being held by a woman in a yellow dress. To the left, a woman in a light blue dress stands with a young girl in a yellow and white dress. In the background, a large brick building with many windows is visible. A group of children in school uniforms is walking towards the building. The scene is set outdoors with a clear blue sky and some trees on the left.

MUSCA- RELLE MUSEUM OF ART

at The College of William & Mary

THE MUSCARELLE MUSEUM OF ART

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HOURS

Tuesday - Friday

10 AM - 5 PM

Saturday - Sunday

12 noon - 4 PM

Closed Monday

Office Hours

M-F, 8 AM - 5 PM

Closed on most national holidays

ADMISSION

Regular Admission: \$5.00

Special Exhibitions

Additional: \$5.00-\$10.00

Admission may change during
special exhibitions.

Free to Members, W&M Students,
Faculty and Staff, and Children
under twelve.

For more information,
please visit our website,
www.wm.edu/muscarelle
or call 757.221.2700.

COVER IMAGE:

Allan Rohan Crite, *School's Out*, 1936, oil,
Smithsonian American Art Museum,
Transfer from The Museum of Modern Art

BACK IMAGE:

Charles Searles, *Celebration*, 1975, acrylic,
Smithsonian American Art Museum,
Transfer from the General Services
Administration, Art-in-Architecture
Program

LETTER FROM THE DIRECTOR



Greetings,

What a successful spring! We hosted multiple exhibitions that represent our ongoing commitment to serve as a laboratory for The College, including *Three Decades of Still Life and Landscape*, *Writ in Gold*, and *Curators at Work II*.

William D. Barnes: Three Decades of Still Life and Landscape celebrated the career of W&M Professor William D. Barnes. *Writ in Gold* honored professor Dr. Barbra Watkinson, Art History department and was student-curated by Laura Conte W&M '12. For the second year, Dr. John T. Spike, lead students through the curatorial process in a course that culminated in *Curators at Work II: Memoranda for the Curatorial Files*.

In additional support of student and faculty research, the Museum hosted an exhibition of ancient Greek vases, *Athenian Potters and Painters: Greek Vases from Virginia Collections*, which opened August 18. It is just one part of an international conference hosted by the Classics department. This exhibition was organized and curated by Professor John Oakley and his students in his seminar in the spring semester, while Alex Endres W&M '12 student-curated this exhibition with Professor Oakley over the summer.

In September, we kick off the national tour for the Smithsonian organized exhibition, *African American Art: Harlem Renaissance, Civil Rights Era and Beyond* including works embracing the universal themes of identity, equality, beauty, and hardship through the eyes of forty-three twentieth century black artists. Homecoming we opened, *Faculty Show 12* showcasing pieces by the art faculty of the College.

Continuing our tradition of powerhouse exhibitions, I am ecstatic to announce in honor of the Thirtieth Anniversary of the Museum in 2013, the ground-breaking exhibition, *Michelangelo: Sacred and Profane*, Masterpieces from the Casa Buonarroti, Michelangelo's ancestral home. This will be one of the largest Michelangelo exhibitions in America in decades including twenty-six drawings of masterful anatomical and architectural renderings,

some made specifically for popes and princes. In an embarrassment of riches we will open *Mattia Preti (1613-1699) Paintings from North American Collections in Honor of the Fourth Centennial of his Birth*, a master painter very close to Caravaggio. Lenders to this exhibition include the National Gallery of Art, the Getty Museum, Los Angeles County Museum, Toledo Museum of Art, Museum of Fine Arts Houston, and other institutions.

As we enter our Thirtieth year it is with great appreciation and many thanks to your help and dedication that our success and growth has been possible. So much so that recently the Museum was described as pound-for-pound, the best university art museum in America. This concept was reflected in the American Association of Museums and their announcement of our third successful national accreditation. We were the first university art museum accredited in Virginia and one of the few accredited art museums in the state of Virginia.

Best,

Aaron H. De Groft, Ph.D., W&M '88
Director

FALL/WINTER

12

AFRICAN AMERICAN ART

Harlem Renaissance, Civil Rights Era and Beyond
September 29, 2012 through
January 22, 2013

FACULTY SHOW 12

Featuring Current Works of W&M Studio Faculty
October 29, 2012 through
January 22, 2013

MICHELANGELO

Sacred & Profane
February 9, 2013 through
April 24, 2013

MATTIA PRETI

In Honor of the Fourth Centennial of his Birth
February 9, 2013 through
April 24, 2013



LETTER
FROM THE
CHAIRMAN

Dear Supporters of the Muscarelle Museum,



During the spring of 2012, the Museum continued to grow and achieve success through its numerous programs and events. This May, the Muscarelle's staff, supported by the Museum's Board, Friends, and community members, held their second annual *Wine & Run for the Roses Auction*. The fundraiser defied rainy weather and a surprise storm with a thrilling profit of over \$160,000.

Thank you to our sponsors and donors, as well as the incredible support of Riverside Health Systems, with whom we look forward to future years of partnership.

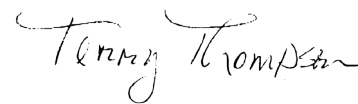
Again this fall, I, along with the current Board of Directors, am pleased to announce the new membership of P. Gray Bowditch, Barbara Bowers, T.J. Cardwell, J. Robert Mooney, and Robert S. Roberson. We welcome our new members with the knowledge that their insight and commitment to the arts at The College of William & Mary will bring added strength to the Board of Directors.

With that, I look forward to celebrating the 30th anniversary of the Museum at the start of 2013. Since our opening in 1983 under Director Glenn Lowry, our permanent collection, brand, and support have grown tremendously. I hope that you will join the Board and the Museum in our celebrations with new programming and groundbreaking exhibitions in the new year.

On behalf of the entire Board of Directors, I want to thank you and the entire Muscarelle family for your continued support of the Museum through its programs, events, and fundraisers. We are grateful for your contribution and support of

the Museum with your help for the past thirty years, we have not only sustained, but increased our influence and presence in the Art, College, and Museum communities. Here is to our growth and success over the next thirty years.

Sincerely,



Terry Thompson, W&M '67
Chairman, Board of Directors
Muscarelle Museum of Art

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African American Art in the Twentieth Century is organized by the Smithsonian American Art Museum with generous support from Alston & Bird and the William R. Kenan, Jr. Endowment Fund. The C.F. Foundation in Atlanta supports the Smithsonian's traveling exhibition program, *Treasures to Go*.

ON VIEW AT MUSCARELLE

OPENS
SEP 29
2012

CLOSES
JAN 6
2013

African American Art: Harlem Renaissance, Civil Rights Era, and Beyond presents a selection of works by forty-three artists who lived through the tremendous changes in the twentieth-century. The artists embrace themes of the African American experience, including the exploration of identity, the struggle for equality, the power of music and the beauties and hardships of life in rural and urban America.



OPPOSITE PAGE:

John Biggers,
Shotgun Third Ward #1, 1966,
tempura and oil on canvas,
Museum purchase made possible by
the Anacostia Museum, Smithsonian
Institution

THIS PAGE:

William H. Johnson, *Sowing, 1936*,
oil, Smithsonian American Art
Museum, Transfer from The Museum
of Modern Art

The presence this exhibition is timely for The College, we come to understand and grapple with the college as an institution in the south and its role in perpetuating slavery, The College itself owned slaves. One of those enslaved individuals, a man named Lemon, provides the namesake of the project on campus devoted to examining the role of The College in slavery. The Lemon Project and the discovery of Benjamin Franklin's Bray School for free and enslaved African Americans in Williamsburg, very near the College, should enrich our understanding of the role of the College in the history of slavery in America."

The works on view are drawn entirely from the rich collection of the Smithsonian Museum of American Art. More than half of the works featured are being exhibited by the museum for the first time, including paintings by Benny Andrews, Loïs Mailou Jones and Jacob Lawrence, as well as photographs by Roy DeCarava, Gordon Parks and Marilyn Nance. The Twentieth century was a time of great change in America. Many of the social, political, and cultural movements that came to define the era, such as the jazz age, the Harlem Renaissance, and the civil rights

movement, were rooted in African American communities. Artists explored their identity in this quickly changing world through a variety of media in styles as varied as postmodernism, documentary realism, expressionism and abstractionism.

Romare Bearden recasts Christian themes in terms of the black experience. Loïs Mailou Jones, Sargent Johnson, and Melvin Edwards address African heritage, while Alma Thomas explores the beauty of the natural world through color and abstract forms. Studio portraits by James VanDerZee document the rise of the black middle class in the 1920s, while powerful black-and-white photographs by DeCarava, Nance, Parks, McNeill, Freeman, and Gleaton chronicle everyday life from the 1930s through the final decades of the twentieth century.

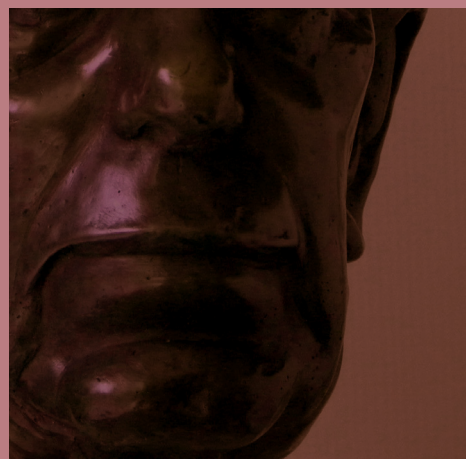
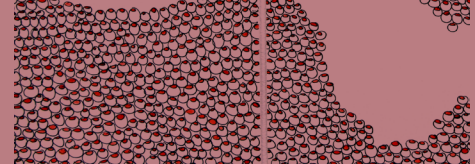
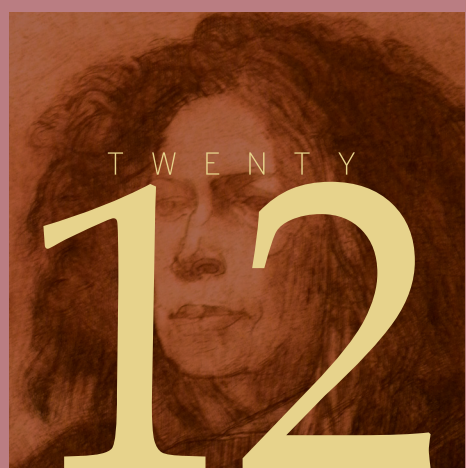
"African American Art: Harlem Renaissance, Civil Rights Era and Beyond" will be on view at the Muscarelle Museum September 29, 2012 through January 6, 2013, after which it will move on to the Mennello Museum of American Art in Orlando, Florida.



Faculty



Show

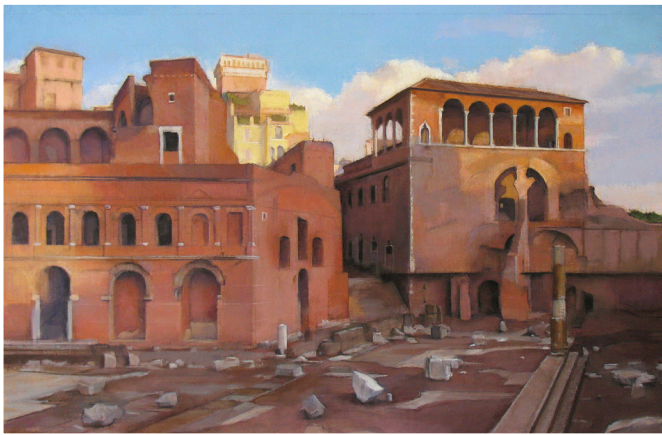


Twelfth W&M Faculty Show presented by the Muscarelle Museum of Art

ON VIEW AT MUSCARELLE

OPENS
OCT 27
2012

CLOSES
JAN 6
2013



THIS PAGE:
Linda Carey, *Trajan's Market*
2010-12, Pastel on gessoed paper,
38" x 25"

Works of the teaching studio art faculty including visiting instructors and emeriti professors of The College of William & Mary will be featured in an exhibition at the Muscarelle Museum of Art from October 27, 2012 through January 6, 2013. The College was the first American university to create a department of fine arts and the Muscarelle was the first accredited university museum in the Commonwealth. This exhibition, a long-standing collaboration between the two departments, will showcase representations of each artist's current studio works.

The Twelfth W&M Faculty Show will highlight the diverse talents of the William & Mary faculty in multiple media including drawing, painting, printmaking, sculpture, ceramics, and installation. Aaron De Groft, Director of the Muscarelle Museum of Art, explained, "As a university museum two of our goals are to utilize the museum as a laboratory for learning and to collaborate with the faculty of The College. This exhibition provides us the opportunity to do both."

Students and members of the community will be provided opportunities to engage faculty members through several gallery talks that will take place during the month of November in a series called Faculty Fridays at Five. The gallery talks, scheduled for November 2, November 16 and November 30 at 5:00 p.m., will be held in the exhibition space where participating artists will be on-hand to discuss their works.

LINDA CAREY

LEWIS COHEN

SUZANNE DEMEO

NAOMI FALK

MICHAEL GAYNES

MIKE JABBUR

MARLENE JACK

BRIAN KELLEY

BRIAN KREYDATUS

JOHN LEE

JAYSON LOWERY

ELIZABETH MEAD

EDWIN PEASE

NICOLE MCCORMICK
SANTIAGO

INSIDE MUSCARELLE

\$25,000 MEMBERS' CHALLENGE

Recently the Muscarelle Museum of Art was offered a \$25,000 challenge grant to the Exhibition Endowment. This would be a tremendous benefit to the Museum and its programming, but in order to secure the grant, we need our members' help to match it. We hope you will consider adding your support. Every gift goes a long way to ensuring quality exhibitions for the Museum, The College, and our community.

Please consider making a contribution to the Endowment.

Make your check payable to: The College of W&M Foundation.

Note in the memo line, "Muscarelle Museum Exhibition Endowment."

Mail to:
Muscarelle Museum of Art
Lamberson Hall
The College of William & Mary
P.O. Box 8795
Williamsburg, Virginia 23187-8795

The Muscarelle is committed to bringing major exhibitions to The College of William & Mary. In recent years, the Museum hosted works from the Medici Collections and an exhibition of five centuries of landscape painting, from the Uffizi Gallery in Florence. The Muscarelle was home to a major George Wyeth show, Dutch landscapes from the Dulwich Picture Gallery in London and rare drawings by the great master Michelangelo from the Casa Buonarroti in Florence. In the 2009-2010 season, the Muscarelle put on an exhibition of Tiffany glass, as well as *Deeply Superficial*, an exploration of Andy Warhol's "Voyeurism" in silkscreens and Polaroids. Not only does the Museum provide The College of William & Mary and the community with at least four major exhibitions a year, it also provides students with valuable opportunities for involvement and education.

The cost of an exhibition at the Museum is one of the largest expenses the Museum has each year with the cost of installation, shipping, and insurance. Since 2002, when the Museum budget was cut from The College of William & Mary, our Exhibition Endowment has ensured the funding we need to provide world-class international and national exhibitions.

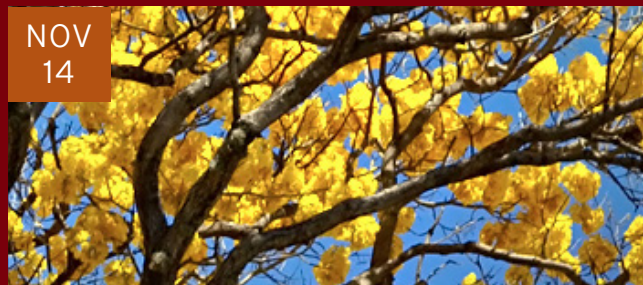
If you have questions or prefer to contribute by credit card, please contact the Membership Office at 757.221.2709 or bmwatt@wm.edu.

members' TRIPS



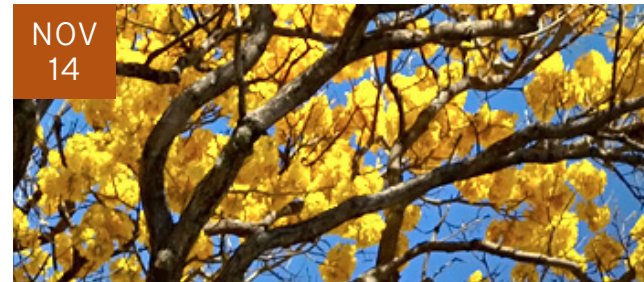
WASHINGTON, D.C.

After rave reviews of the March 2012 Day on Your Own in DC trip, it was decided to offer another. On November 14 have the opportunity to create your own itinerary. Choose from museums, historic sites, shopping, or a combination of all three. Drop-off/pick-up locations that day will be the National Gallery of Art and Georgetown.



SPRING 2013

Two thousand twelve was quite a year for Philadelphia, at least when you're talking museums. In May, the Barnes re-opened in a new state-of-the-art building in downtown Philadelphia. In July, after being closed for almost a year for renovation, the Rodin Museum reopened. Historic paint colors, wall fabrics, and plaster finishes add to the look the Museum had in 1929 when it was built. Plans are currently being made to visit these two Museums this spring. Additional information about this trip will be available after October 16.



MEMBERS' TRIP PROGRAM REGISTRATION PROCESS

As the cost of printing and postage has risen, in the past three years there has been an approximate thirty-three percent increase in Museum membership. Large mailings to all members add significantly to the per-person price of trips when only a smaller percentage take advantage of trip offerings are the reason for the change. To help keep the trip costs down and prevent wasted paper, we are asking you if you have not already, to return the card enclosed in the mailing. By doing so, you will receive registration letters with detailed information about our travel opportunities.

For more information on members' trips, or to reserve your seat today, please contact Ursula McLaughlin-Miller, Special Projects Administrator, at ummcla@wm.edu or call 757.221.2707.



OUR AMBASSADORS OF ART RETURN FROM DISTANT SHORES

MUSCARELLE MUSEUM'S PAINTINGS BY NELSON SHANKS AND AFRO WERE ON LOAN TO EXHIBITIONS IN RUSSIA AND ITALY

Margaret, The Lady Thatcher, Nelson Shanks' arresting portrait of the 'Iron Lady' as Chancellor of the College of William & Mary has just returned to the Muscarelle Museum of Art after sharing the limelight with Lady Diana, Princess of Wales, Bill Clinton, Ronald Reagan, Pope John Paul II, and a host of other superstar portraits featured in the exhibition *Nelson Shanks in Russia*. Dressed in the Chancellor's sumptuous emerald green and yellow robe, Lady Margaret Thatcher's petite frame looms larger than life, her hands positioned ready to reign over parliament and advise The College. Yet the portrait exudes the quality for which she was best known at William & Mary, her humanity, warmth, and accessibility.

We are thrilled to have this fine painting once again on view in the Blue Room of the Sir Christopher Wren Building.

Philadelphia-based Nelson Shanks (born 1937) is one of the leading portrait painters of our time. Shanks boasts a Rembrandt-like ability to capture the personality inside the exterior appearance. The Thatcher portrait was commissioned by the College in 1998, and was made possible through the generous support of alumnus J. Bruce Bredin, class of 1936. Considered one of the painter's finest works, the portrait was on view at the State Russian Museum in St. Petersburg (June 2 - August 1, 2011), and then at the Russian Academy of the Arts in Moscow (August 18



OPPOSITE PAGE:
NELSON SHANKS
American, born 1937
Portrait of Margaret, The Lady Thatcher (detail), 1999
Oil on canvas
Gift of J. Bruce Bredin, W&M '36
2000.026

THIS PAGE:
AFRO LIBIO BASALDELLA
Italian, 1912 - 1976
La Pesca Subacquea (Underwater Fishing), 1951
Oil and crayon on canvas
Gift of Mr. and Mrs. Ralph Lamberson
1978.001

- October 16, 2011), where it hung alongside paintings lent from such notable institutions as the National Portrait Gallery, the Smithsonian Institution, the Woodmere Art Museum and the Dayton Art Institute. We are happy to have *The Lady Thatcher* safely home...at least until her next journey.

One of the leading Abstract Expressionists was an Italian named Afro Libio Basaldella, who went by the single name, Afro (1912-1976). As a rising star in Italy, he was introduced to the New York City gallery owner, Catherine Viviano, who was mounting an exhibition exclusively focused on Italian contemporary art. Afro moved to New York around 1950, and stayed for

years, winning prizes from coast to coast. He was not forgotten in his native land while wandering on a distant strand, Afro was proclaimed Best Italian Artist in the 1956 Venice Biennale.

Every modern art museum sports an Afro and the Muscarelle has an excellent early work, *La Pesca Subacquea (Underwater Fishing)*, 1951, which was given to us by Mr. and Mrs. Ralph Lamberson in 1978. *Underwater Fishing* just returned from the exhibition *Afro: Il Periodo American/The American Period*, a major show organized by the Modern Art Museum of Rovereto and Trento (MART) with loans from more than twenty top museums including the

Guggenheim, Metropolitan, MOMA, Barnes Foundation, Nelson-Atkins, Albright/Knox, and a host of college museums like Princeton, Smith, Yale, Williams, and \ William & Mary.

monthly LECTURE SERIES

DISSIMILAR REVELATIONS

Third Thursdays | 6:00 PM | Muscarelle Museum of Art

Dr. John T. Spike, Distinguished Scholar in Residence

SEP
20

A Life Well Lived: Mattia Preti: Knight, Painter and Stoic

How to live a responsible life in a world in constant turmoil? In 17th century Europe many leading thinkers and artists looked to ancient philosophers for ways to soothe the soul in emotional distress. The classical French painter, Nicolas Poussin, made no secret of his reliance on the rational, moral and stoic teachings of Seneca. 'Neo-Stoicism', as this current of thought was named, can be identified as well in the sumptuous compositions painted by Peter Paul Rubens and the dramatic martyrdoms of Mattia Preti, considered the last great follower of Caravaggio. This lecture will serve to introduce the works of Mattia Preti (1613-1699), who will be featured next year in a major loan exhibition at the Muscarelle Museum of Art.

Nov
15

The Brancacci Code: Reading Masaccio from the Beginning

Is the Brancacci Chapel in Florence unique in the history of Italian art? St. Peter's life and works unfold in scene after scene across the chapel walls, yet there is clearly much, more more to these famous frescoes. The paintings can be read in biographical sequence, but bracketed between the story of Adam and Eve in the Garden of Eden, they demand to be read within the larger theme of Creation. Masaccio scholarship has uncovered still other meanings to be considered. In this groundbreaking lecture, Dr John T Spike proposes to apply the literary theory of Dante, 'the fourfold levels of interpretation', to unlock the chapel's secrets. Tune in for the 'Brancacci Code'.

The Mysterious Master of the Annunciation to the Shepherds Identified

NOV
15

In this lecture, Dr John T Spike takes us on the trail of some of the most arresting and realistic Neapolitan paintings of the 17th century. The case of the anonymous Master of the Annunciation to the Shepherds has all the elements of a classic mystery: a host of distinguished detectives, a dossier of contradictory clues, and, of course, a body [of paintings, actually]. Who did them? The primary suspects are two shadowy painters with confusingly similar names. Walk the mean streets of Naples with Dr Spike in his search for the missing master.

**A RECEPTION FOLLOWS EACH LECTURE AT 7 PM
HOSTED BY VIRGINIA COMPANY BANK.**

AFRICAN AMERICAN ART: HARLEM RENAISSANCE, CIVIL RIGHTS ERA, AND BEYOND

Opening Lecture | 5:00 PM | Muscarelle Museum of Art

SEP
28

African American Art: Harlem Renaissance, Civil Rights Era, and Beyond

Join us in celebrating the opening of the Smithsonian American Art Museum's exhibit, "African American Art: Harlem Renaissance, Civil Rights Era, and Beyond," on view at the Muscarelle Museum of Art September 29th through January 6th. Drs. Richard and Sally Price, Professors Emeriti from the College of William & Mary, will be our lecture on this outstanding exhibition, highlighting the works of Romare Bearden and other artists involved in the touchstone accomplishments in African American art.

First Tuesdays | 6:00 PM | Muscarelle Museum of Art

OCT
2

Lecture by Earlie Hudnall, Jr., Artist

Earlie Hudnall, Jr. is one of the artists featured in "African American Art: Harlem Renaissance, Civil Rights Era, and Beyond" and joins us for a discussion about photography and the artmaking process. Hudnall's photographs capture people of all ages, freezing poignant moments in everyday life and illuminating the bonds of community and family. Listen in as Hudnall addresses the power of photography and the journey involved in meeting, knowing, remembering, and picturing people.

NOV
6

Panel Discussion

On African American Art / Dr. Grey Gundaker, Dittman Professor of Anthropology and American Studies at William & Mary, Professor Michael Blakey, National Endowment for the Humanities Professor of Anthropology and Professor of American Studies at William & Mary, and Dr. Jeffreen Hayes, William & Mary alumna and Curatorial Fellow at the Birmingham Museum of Art, discuss the historical impact of the artists and artworks featured in "African American Art: Harlem Renaissance, Civil Rights Era, and Beyond." Join in the conversation as we explore the influence of art upon some of the most crucial moments in African American history, then and now.

DEC
4

Lecture by Fred Eversley, Artist

Fred Eversley, whose sculpture *Untitled* (1974) is among the works comprising "African American Art: Harlem Renaissance, Civil Rights Era, and Beyond," will be speaking about his sculpted works and the power of three-dimensional forms in art. Eversley's art investigates energy, light, and perspective and allows his viewers to have a variety of experiences when observing his works. This multiplicity of experience and the varied elements that go into his sculptures set the stage for an exciting discussion of African American art.

upcoming EVENTS

INSIDE
MUSCARELLE

FACULTY FRIDAYS AT 5

5 PM | Muscarelle Museum of Art

SEP
9

Mark White, Ph.D., Eugene B. Adkins Curator,
Fred Jones Jr. Museum of Art, Oklahoma State University
Modernity, Primitivism, & the Early Kiowa Artists

OCT
21

David Brennenman, Ph.D., Director of Collections & Exhibitions;
Frances B. Bunzl Family Curator of European Art, High Museum, Atlanta
*Studies in Impressionist and Post-Impressionist Paintings from
the High Museum of Art*

NOV
3

Contemporary Artists:
Thomas Poolaw (Kiowa, Delaware) & Dolores Purdy Corcoran (Caddo)
Artist Gallery Talk & Tour

DOCENT-LED TOURS | 1:00 PM | Saturdays & Sundays

Join specially trained docents each weekend for a guided tour of current exhibitions.

All tours are complimentary with Museum admission. To schedule a group tour please call 757.221.2703.

NOV
5



NATIVE AMERICAN FAMILY ART DAY

12 PM - 4 PM | Muscarelle Museum of Art

In celebration of Native American Heritage Month, the Museum celebrates Native American Arts Family Day exploring traditional and contemporary tribal art from several Native populations both regional and national, in collaboration with the exhibition *In Memory Still: A Kiowa Legacy in Art*. Enjoy the fun of hands-on projects for children up to twelve, demonstrations, and more activities that will immerse you in Native American arts.

new STAFF

**WE ARE
PLEASED TO
WELCOME
SEVERAL NEW
MEMBERS TO
OUR STAFF:**

Meghan Bryant

Curatorial Fellow



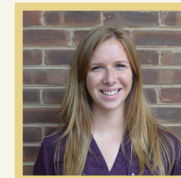
Meghan Holder Bryant is a Ph. D. student in the American Studies program at the College of William &

Mary and is Curatorial Fellow at the Muscarelle Museum. Meghan graduated from the University of Virginia in 2008 with a Bachelor of Arts degree in Art History and English. She received her Master's degree in American Studies from William & Mary in January 2012, producing a thesis titled "Strange Fruit: Images of African Americans in Advertising Cards and Postcards, 1860-1930."

Meghan is serving as on-site curator as the Muscarelle hosts the Smithsonian American Art Museum's exhibition, "African American Art: Harlem Renaissance, Civil Rights Era, and Beyond." Meghan will continue working at the Muscarelle during the 2012-13 academic year and is thrilled to be part of the MMA team.

Jamie Bourne

Lead Designer



Jamie Bourne received his B.F.A. in Graphic Design from Virginia Commonwealth University

in May of 2012. While at VCU he spent two semesters on the crew team, completed three internships, and was an active member of AIGA, the American Institute of Graphic Arts, Richmond Chapter. He has showcased multiple works at the VCU Arts Open House and in the Graphic Design Juried Art Show at the Anderson Gallery. A love of art sparked Jamie's interest in graphic design so now he has come full circle.

Laura Conte

Registrar's Fellow



Laura Conte joins the museum as Registrar's Fellow. Laura is a 2012 William & Mary graduate in art history and curated the exhibition *Writ in Gold* here during her last semester. She comes to us with curatorial internship experiences at the Taubman Museum of Art in Roanoke and the National Portrait Gallery in Washington D.C. Laura participated in the Florence summer study abroad program led by Aaron De Groft and the Washington program offered by the College. Laura currently assists with cataloguing and researching collections and in exhibitions preparation.

Anne Lee Foster

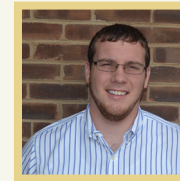
Registrar's Assistant



Anne Lee Foster joins the Museum as Registrar's Assistant. Anne Lee is currently attending Mary Baldwin College. After completing an internship here at the Museum, she currently assists with care of the Museum collections, copyright administration, and the input of text and image components into the collection management database. She joins with internship experiences in both the curatorial and registration departments at the Colonial Williamsburg Foundation and has served as a docent for the Jamestown-Yorktown Foundation. In her spare time, Anne Lee has been working alongside of the Colonial Williamsburg Foundation Curator of Prints, Maps and Wallpapers, researching the works of Mark Catesby and George Edwards

Patrick Slebonick

Education & Media Specialist



Patrick Slebonick earned his B.A. in Government from The University of Virginia in December of 2008. During his time at the University, Patrick was a varsity football player. He founded the largest student-athlete volunteer organization at UVA and was recognized for his leadership in the community. In May of 2010, he received his M.Ed. in the Social Foundations of Education from The University of Virginia. The program gave him a unique interdisciplinary approach to education. His coursework focused primarily on educational and enrichment programs in higher education. He has joined the Muscarelle staff while pursuing his J.D. from the William & Mary School of Law. His coursework and experience include many aspects of the law of education. Patrick is also the chair of Public Service Fund, which is the largest student organization in the School of Law.



MICHELANGELO

SACRED AND PROFANE

MASTERPIECE DRAWINGS FROM THE CASA BUONARROTI

FEBRUARY 9, 2013 - APRIL 15, 2013

The landmark exhibition is being organized in honor of the thirtieth anniversary of the foundation of the Muscarelle Museum of Art in 1983. Dr Pina Ragionieri, director of the Casa Buonarroti museum in Florence, will also attend the opening ceremonies and will be honored for her contributions to the studies of the great master.

Throughout his career, Michelangelo (1475-1564) alternate between interpretations of the divine and the worldly, or profane. The master's powers to evoke the sacred are fully displayed in the large drawing of the Virgin and Child, which is one of Michelangelo's most admired images. The statuesque figures of the Child is contrasted to the expressive freedom of the Madonna's face, which appears to see the future with foreboding.

The imaginary portrait of Cleopatra is considered one of the Renaissance genius's most poetic conceptions, which he made as a gift for his friend, Tommaso Cavalieri.

Twenty-six drawings in all media make *Michelangelo: Sacred and Profane* the most important Michelangelo show seen in the USA in decades.

ON VIEW AT MUSCARELLE

OPENS
FEB 6
2013

CLOSES
APR 14
2013

Michelangelo: Sacred and Profane Masterpiece Drawings from the Casa Buonarroti, follows on the success of the 2010 exhibition at the Muscarelle, *Michelangelo: Anatomy as Architecture, Drawings by the Master*. As before, the purpose of the new exhibition with its unprecedented theme, 'Sacred and Profane', is to investigate the artist's innermost philosophy as revealed in his original, often astonishingly beautiful, drawings.



OPPOSITE PAGE:

Madonna and Child
Black chalk, red chalk, red wash, white heightening and ink
541 x 396 mm
Firenze, Casa Buonarroti, inv. 71 F

THIS PAGE:

Elevation and Plan for the Papal Tombs in the Choir of San Lorenzo
Pen and ink and wash over black chalk,
399 x 274 mm
Firenze, Casa Buonarroti, inv. 128 A

The serene refinement of the ancient seductress on the front side of the drawing is surprisingly contrasted on the reverse by an expressionistic rendering of the same woman in a state of anguish.

The conflicting faces of Cleopatra suggested the theme of this exhibition, *Michelangelo: Sacred and Profane*, curated by Muscarelle Assistant Director and Michelangelo scholar, Dr. John T. Spike.

A renowned sculptor and painter, Michelangelo's legacy as an architect was no less monumental. The Casa Buonarroti holds by far the most extensive and important collection of Michelangelo's architectural drawings in the world, from which a selection of highlights has been chosen.

Michelangelo: Sacred and Profane will be on view at the Muscarelle through April 14, 2013, and will travel to the Museum of Fine Arts in Boston, where it opens on April 21 and closes on June 30, 2013. Founded in 1870, the Boston MFA is one of the most comprehensive art museums

in the world with a collection comprising more than 450,000 works of art. The MFA welcomes more than one million visitors each year to experience art ranging from ancient Egyptian to contemporary, special exhibitions, and innovative educational programs. The exhibition will be accompanied by a richly illustrated, hardcover catalogue produced by the Muscarelle Museum of Art.

The Muscarelle Museum of Art at The College of William & Mary is located on the grounds of the second oldest college in the U.S., a highly ranked liberal arts and research university. The Muscarelle is celebrating thirty years since its founding under Director Glenn Lowry, currently the director of the Museum of Modern Art in New York. This thirtieth anniversary exhibition is the second Michelangelo drawings show showcased at the Muscarelle, following three years after the groundbreaking *Michelangelo: Anatomy as Architecture, Drawings by the Master* in 2010.

A Brush with Passion: Mattia Preti (1613-1699), opening in early February with loans from the National Gallery of Art, J. Paul Getty Museum, Museum of Fine Arts, Houston, the Los Angeles County Museum, Montreal Museum of Fine Arts, and other museums and private collections in North America and Europe.

ON VIEW AT MUSCARELLE

OPENS
FEB 9
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APR 24
2013

A Brush with Passion: Mattia Preti (1613-1699) is the first major exhibition of his art held in the United States and one of three international venues recognized by the Preti Quadricentennial Committee in Italy, of which our own Dr John T Spike is a member. Taverna, the artist's birthplace in Calabria, and Valletta, Malta, where Preti lived for forty years as painter to the Knights of Malta, will also host exhibitions with works from their respective countries.



Mattia Preti is celebrated as the last and most enduring proponent of the passionate, contrasted style of the painter, Michelangelo da Caravaggio (1571-1610). In many ways, Preti's life followed in Caravaggio's footsteps, although with a happier ending. As a young man, not yet twenty, Preti made his way up the Italian peninsula to study painting in Rome, arriving around 1630. He quickly fell under the spell of Caravaggio, similarly seeking emotional intensity and wrapping his canvases in a pervasive darkness that evokes the impenetrable nights of those candle-lit times and the hidden depths of the human soul.

Preti's paintings underwent a significant development in the mid-1640s, when he immersed himself in studies of the Venetian Renaissances, especially Titian and Paolo Veronese, in search of more colors and a grander theatricality in his compositions. The exhibition *A Brush with Passion: Mattia Preti (1613-1699)* features a prime example of this new direction, the 'Banquet of Herod' in the Toledo Museum of Art, which is one of the artist's masterpieces.

Fiercely self-reliant and incessantly inventive, Preti followed Caravaggio's restless path leading first to Naples and then beyond to Malta. His paintings on the vault and for most of the altars in the Church of St John in Valletta earned him a high title in the Sovereign Military Order of St John of Jerusalem, Rhodes and Malta. His last four decades were dedicated to commissions for the Knights and the leading noble families of Europe. These paintings have found their way to the world's museums and for which Preti's anniversary is being commemorated.

The exhibition was organized by the Muscarelle Museum of Art and curated by John Spike, Assistant Director and Chief Curator. The exhibition is accompanied by a fully illustrated catalogue, with additional texts by Erik Harrington '12, published in conjunction with Centro Di in Florence, Italy. The exhibition is made possible in part with the generous support of the OUR BENEFACTORS' NAMES HERE

OPPOSITE PAGE:

Mattia Preti, *The Martyrdom of Saint Catherine*, 1657-59, oil, Blanton Museum of Art

THIS PAGE:

Mattia Preti, *Tobias Healing*, oil, Blaffer Art Museum.

Mattia Preti

a brush with **passion**

Paintings from North American Collections
in honor of the 400th anniversary of his birth.



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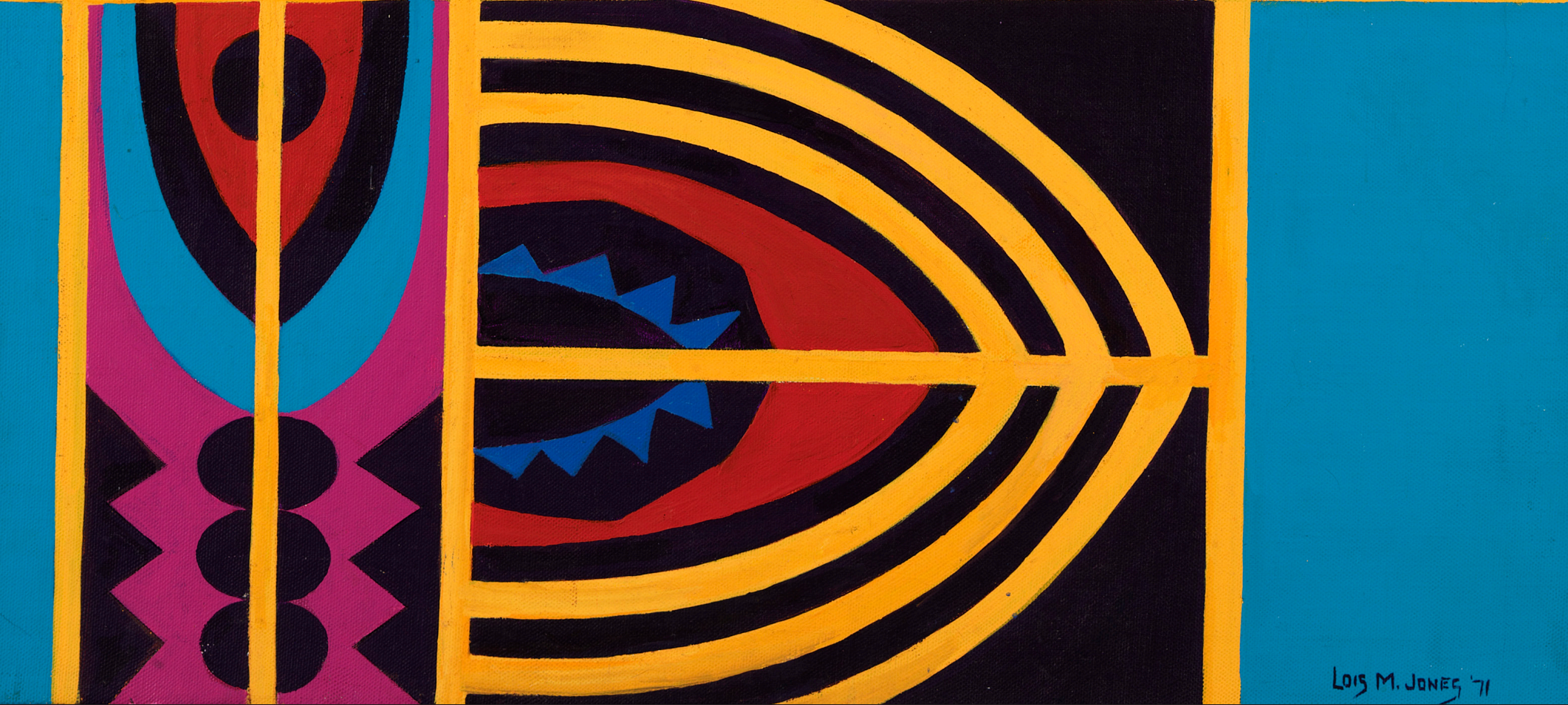
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