



The Bulletin of the

MUSCARELLE MUSEUM OF ART

The College of William & Mary

Winter 2007

Muscarella Museum of Art



Greetings,

We just concluded the most successful exhibition in the history of the Muscarelle, which can be illustrated with some startling statistics: our attendance during the Medici show increased ten-fold on weekends; visitation from the Russian shows in December until the new year, just over four months, eclipsed the attendance of the entire previous year; public radio ads were heard by millions of people in greater Hampton Roads, Williamsburg, Richmond, Northern Virginia and Washington, DC; and over twenty national and regional magazines covered the show, reaching an estimated 4.1 million readers.

The Medici and Caravaggio opening festivities were a hit, starting with the two-day symposium, exhibition opening parties and a special dinner in the Great Hall. Among the many national and international guests who attended, we were particularly pleased to welcome to the College and the Museum, Sharon and Joe Muscarelle. At the symposium, it was a particular honor to see a representative of the Vasari academy of art bestow upon our friend Professor Miles Chappell the prestigious Italian honor, *Accademico onorario della Classe di storia dell'arte*, in recognition of his lifetime of study and achievement in Florentine art history. And how can we forget the Medici Masked Gala, which was as great a success as it was rich in every way? But then one wonders...what will we do next?

We are truly looking forward to sharing our next exhibitions launching our Year of American Art. The Year of American Art is designed to complement the programs and exhibits at Jamestown. We will begin with a provocative show from one of the foremost contemporary female artists working today, Jaune Quick-to-See Smith, whose works hang permanently at the Museum of Modern Art and the Whitney in New York, as well as many other prestigious museums. Through her show *Jaune Quick-To-See Smith: Contemporary Native American Paintings and the Response to Colonization...Anniversary of the Beginning...Beginning of the End*, the artist does not see the celebratory aspects of the colony established here 400 years ago, but instead sees it as the beginning of the end and genocide of her people.

Along with the Jaune Quick-to-See Smith exhibition, we are also hosting two shows from three continents, one of which is a collaboration with the Wendy and Emery Reves Center for International Studies and their support organization, the Friends of the Reves Center. The Friends of the Reves Center agreed to lend the very rich work of nineteenth-century British artist, David Roberts, especially those views of Egypt and the Holy Land. This show will be the backdrop for their upcoming Middle Eastern Conference. The exhibition was curated by Caroline H. Williams, an art historian and expert on the art of Egypt and the Middle East. The third show, *The Faithful Samurai: Kuniyoshi Woodblock Prints* chronicles the legend of the Ronin, or forty-seven samurai who sacrificed themselves as they took revenge for the murder of their master over 300 years ago.

All this momentum has not gone unnoticed by the press. Our "impressive revival" was noted recently, as was our leadership role in the arts in Hampton Roads. Mark St. John Erickson named two of our shows in his annual top ten listing in the Daily Press. In the Richmond Times-Dispatch, Andrew Petkofsky observed that the Museum had reached "a new level of renown by hosting internationally important exhibits and offering new chances to see painting by such masters as Titian and Caravaggio."

In the coming months, we anticipate even more positive momentum. The Year of American Art will continue with some outstanding painting and photography shows and we will have additional news to share about what will be the largest gift of art to the Museum and the College in its history, as well as further information on other transformative gifts to the arts at William and Mary.

Best wishes for the New Year.

Aaron H. De Groft, Ph.D.
William and Mary, Class of 1988

Dear Friends,

Our Museum sparked this fall as we hosted the Medici Collection and Carravaggio's remarkable *Still Life with Fruit on a Stone Ledge*. I hope that you were able to visit regularly to fully appreciate the genius behind these masterpieces, and that you were able to participate in some of the many special events that marked this exhibition.



With our exciting Autumn season at the Museum now becoming but a cherished memory, it is important to remember the significance of special exhibitions to the Muscarelle. For a museum our size, vibrancy is maintained by the regular changeover in our special exhibition halls. Through the years, the Muscarelle has served the community well by bringing a broad range of traveling and special art exhibitions to Williamsburg.

As you know, the Board of Directors is launching a campaign to build an Exhibitions Endowment, with a goal of \$1 million. Over the past few months, Board members have made generous commitments to this campaign, which I hope to announce soon. Our hope is that the broader Museum and alumni communities will join us in contributing to the Exhibitions Endowment, so that we can bring our campaign to a rapid and successful conclusion.

Once in place, the new Exhibition Endowment will provide approximately \$50,000 per year to support exhibition programming at the Muscarelle. This initiative is one of the most important ever undertaken by the Museum, and your support will benefit future Museum patrons for generations to come.

As you pause to remember the wonderful experiences you have enjoyed at the Museum, I believe you will agree that the time is right to build this special new endowment fund. I look forward to your support and participation.

Sincerely,

David M. Brashear
Chairman of the Board

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Front Row (left to right):

Suzanne Franklin, Patty Owens, Stuart Dopp,
Isabelle Hyman, Pamela Palmore

Standing (left to right):

David Brashear, Aaron DeGroft, John Spike,
Susan Hedberg, Carlton Stockton, Martha
Kelley, Terry Thompson, Connie Desaulniers, N.
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Muscarelle Museum of Art

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MARK YOUR CALENDARS

February 10, 3:00 – 5:00 pm

Native American dancers, Red Crooked Sky
Free with admission to the Museum

February 15, 5:30 pm

Lecture by Caroline H. Williams
Art Historian and Curator of the
David Roberts Exhibition
Free and open to the public

March 24-26

Middle Eastern Conference at the College
Opening reception at the
Museum on Friday the 24th
By invitation only

Japanese Film Series: “Ghosts, Swords, and Magic: Japanese Culture on Film”

Films to be held at the Muscarelle at 7:00 pm
Free for members and students or
with admission to the Museum

February 20

Hidden Fortress
(Dir. Akira Kurosawa, 1958).
Introduction by Professor Ed Pratt

March 27

Samurai Rebellion
(Dir. Masaki Kobayashi, 1967).
Introduction by Professor Rachel DiNitto

April 3

Spirited Away
(Dir. Hayao Miyazaki, 2001).
Introduction by Professor Hiroshi Kitamura

NEW MUSEUM SCHEDULE

Hours:

Tuesday - Friday 10 am to 5 pm
Saturday & Sunday Noon to 4 pm

Admission:

\$5 per person

Free to Museum members,

William & Mary students, faculty and staff
and children under 12 years of age.

**For more information visit our website,
www.wm.edu/muscarelle, or call (757) 221 - 2700**



Jaune Quick-to-See-Smith, *The Survival Series Nature Medicine*, 1996

JAUNE QUICK-TO-SEE SMITH: A CULTURAL ART WORKER

Jaune Quick-to-See Smith is one of the most acclaimed Native American Artists in history and one of the foremost female artists working in America today, and beginning on Feb. 10, 2007, the Muscarelle Museum of Art will welcome a special exhibition of her paintings. The challenging exhibition at the Museum at the College of William and Mary titled, *Jaune Quick-To-See Smith: Contemporary Native American Paintings and the Response to Colonization...Anniversary of the Beginning...Beginning of the End*, opens opposite the beginning of the national anniversary celebrations of the Jamestown 400. For the artist and many Native Americans, the anniversary of the colonization of America was not the patriotic and positive beginning of the United States, but the beginning of the end and potential genocide of Native Americans.

Smith, whose work also hangs in museums such as the Museum of Modern Art and The Whitney Museum in New York, calls herself a cultural art worker. Through her art, she addresses tribal politics, human rights and environmental issues of today, many times with biting humor. Her groundbreaking work also incorporates elements of her heritage, especially focusing on the myths and legends of her ancestors.

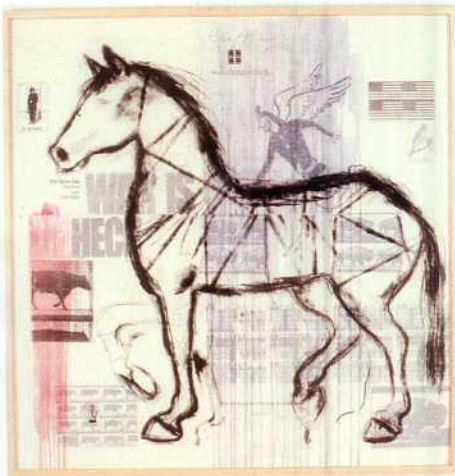
When asked to describe herself and her work, Smith has said she is “a harbinger, a mediator and a bridge builder. My art, my life experience, and my tribal ties are totally enmeshed. I go from one community with messages to the other, and I try to enlighten people.”

Smith was raised on the Flathead Reservation in Montana, and has had more than eighty solo exhibitions over the past thirty years. She has also curated more than thirty exhibitions of Native American Art, and lectured at more than 185 universities, museums and conferences nationwide. She has also founded artists groups and organized grassroots protests to express concern for the land and its native people.

“Working with the American Indian Resource Center in the Anthropology Department of the College, we are addressing provocative and difficult issues of a Native American artist’s response to colonization as well as exhibiting very important early documents and Special Collections of the College that are the beginnings of the relationship between the early European Americans and the Native Americans. This is a very rare chance to see Thomas

Jefferson and others correspond over issues of land ownership, early treaties, and trade, among other topics that deal with the Virginia Indians. To go along with our small historical exhibition, we are honored and thrilled to welcome Jaune Quick-to-See Smith and her work to the Muscarelle,” said Dr. Aaron De Groft, director of the Muscarelle. “This year we will celebrate all types of American Art and I can’t think of a better way to kick off this year-long event than with Smith’s powerful paintings.”

Left: Jaune Quick-to-See-Smith, *War is Heck*, 2002
Right: Jaune Quick-to-See-Smith, *The Survival Series Tribe Community*, 1996



Muscarelle Museum of Art

DAVID ROBERTS' VIEWS OF THE HOLY LAND

Of the hundreds of artists who came to the Middle East in the 19th century, few exploited their travels as successfully as David Roberts. He combined the fashions for exotic and Biblical subjects with topographical exactitude that has always invoked delight in his audience.

An exhibition based on his prints – *A 19th-Century British Artist in the Middle East: David Roberts' Views of Egypt and the Holy Land* – will be at the Muscarelle from February 10 until April 8, 2007. The forty-two prints are on loan from some of the Friends of the Reves Center.

David Roberts traveled in the Middle East for eight months between September 1838 and May 1839 sketching major Pharaonic monuments along the Nile, the architecture and urban context of medieval Cairo, and the Biblical and historic sites of the Holy Land. In London, his friend, the renowned Belgian lithographer Louis Haghe transformed Roberts' rich portfolio into the folio prints, which were published in the six volumes of *The Holy Land, Syria, Idumea, Arabia, Egypt and Nubia*. This lavishly produced tome supplied the place of travelogues for a Victorian public eager to know the world. The publication was one of the most ambitious and most expensive publishing ventures of the 19th century, and it is from among the 248 plates in the elaborate work that the current exhibition is drawn.

David Roberts was the first professional artist to make a grand tour of the eastern Mediterranean area, and the first to return with such a beautiful and complete portfolio. His pre-photographic views are of lands, peoples and contexts not yet touched by the Westernizing and modernizing winds unleashed by Napoleon's Expedition of 1798. Queen Victoria headed a pre-publication subscription list that included most of the Crowned heads of Europe, the most important ecclesiastical prelates, as well as John Ruskin, the authoritative art critic. The success of Roberts' drawings and prints was immediate and began in his own time. Today, the appeal of his work not only continues, it increases.

The Muscarelle Museum of Art is privileged to exhibit a representative sample of these views. They have been loaned by Dr. and Mrs. James A. Bill; Mr. Joseph W. Brinkley; Mrs.

Lois Critchfield; Mrs. Ann Critchfield Webster, Drs. Raga and Martha Elim, and the Reves Center for International Studies at William and Mary.

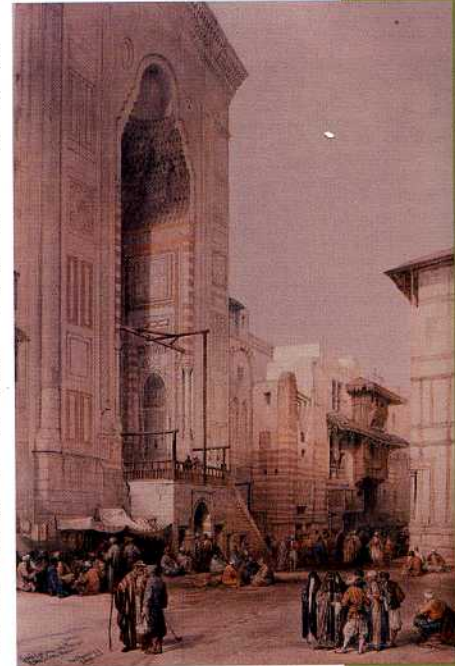


Left: David Roberts, *The Great Temple of Abou Simbel, Nubia*, From the Collection of Mr. Joseph W. Brinkley

Above: David Roberts, *Grand Entrance to the Mosque of Sultan Hassan*, From the Collection of Dr. and Mrs. James A. Bill

Opposite: (Above) Portrait of Oboshi Yuranosuke, 1853. Woodblock Print. David R. Weinberg Collection.

(Corner) Kanadehon Chushingura, Act III of the Kabuki Play, 1847 - 1848. Woodblock Print. David R. Weinberg Collection



THE FAITHFUL SAMURAI: KUNIYOSHI WOODBLOCK PRINTS

One of the most famous stories of revenge in Japanese history comprises the exploits of the forty-seven ronin (masterless samurai) who avenged the death of their lord in the early 18th century. Their story illustrates and defines the Japanese concept of loyalty, providing a supreme example of the samurai ideals of cool courage and fidelity. *The Faithful Samurai: Kuniyoshi Woodblock Prints* tells this tale through the stunning triptychs, warrior prints, and bust portraits of artist Utagawa Kuniyoshi (1797 – 1861).

In 1701, a feudal lord, Asano Naganori, was dishonored by Lord Kira, the Shogun's Master of Ceremonies. Lord Asano could no longer bear the insults and humiliating behavior directed toward him by his superior. Despite efforts of self-control, he drew his sword and in a fit of rage struck Kira. Though his wounds were not fatal, any violence inside the Shogun's palace was forbidden. Lord Asano was ordered to commit *seppuku*, or ritual suicide. His estates and castle were confiscated, and all his men were disbanded to become ronin.

The group of the dishonored Asano's faithful samurai swore an oath to avenge his death. The conspirators had full knowledge that such a plan, if successful, would lead to death for all of them, because secret revenge was against the law. After a year of planning, the group came together and attacked Kira's Mansion. Following a fierce fight, they beheaded Kira and formally presented his head before their slain lord's grave. A few months later, all forty-seven ronin committed judicially imposed suicide.

The event struck a deep emotional chord in the very heart of Japanese society, and the result was a steady stream of theatrical performances, books, and woodblock prints. Kuniyoshi, who devoted much of his working life to the celebration of his country's heroic past, drew series after series of the warriors in full-length portraits, bust portraits, and triptychs. Prints from three of his series have been chosen for this wonderful exhibition.

The Faithful Samurai is organized into four main areas. The first section, the Path of History, relates to the details of the event through a diptych, triptychs and a polptych depicting scenes crucial to the story. This section also includes bust portraits and full length action portraits of the major players in the drama. The second portion of the exhibition, the Hall of Heroes, juxtaposes bust portraits with full-length action portraits of several of the heroic ronin. Section three, the Supporting Cast, depicts the silent heroes and heroines drawn into the vortex of the disaster: family members, courtesans and servants. Finally, a selection of artifacts and objects demonstrates the costume and weaponry of Japan's samurai class at the time of the forty-seven ronin.

All images in the exhibition, curated by Mr. David Pepper and organized by Exhibits USA, are from the collection of Dr. David R Weinberg.



