**Vision Statement**

As an association of persons who have benefited from a liberal arts education (most from a Sweet Briar education), the Friends of Art are dedicated to the development of the whole person. In addition to providing personal enrichment, education in the arts has been shown to help develop self-discipline, self-expression, teamwork, leadership, and skills that enable one to think creatively and critically about many aspects of professional and personal endeavors.

**Mission Statement**

In an effort to help create a balanced society at Sweet Briar, the Friends of Art support the active presentation of works of art to the entire College community, in part through the provision of a professional art museum open to all. The museum provides opportunities for learning not only to art students, but also to every member of the community. Further, the art museum provides the unique experience of first-hand encounters with works of art, expanding on the slide-lecture method. These educational experiences range from quiet, meditative, individual experiences of works of art to interactive group experiences to tour programs and outreach. The Friends of Art support special exhibitions, publications, lectures, special events, travel, and tours, and fund the acquisition of works of art for the permanent collection. Additionally, the Friends of Art provide a link, through alumnae working for and interested in the arts, between students and larger society by assisting students with opportunities for internships and career development. The Friends of Art also provide a resource for the planning and incorporation of the visual arts in the campus environment.
Visions Fall 2009

President’s Letter

Dear Friends,

If you haven’t been to Sweet Briar lately, you haven’t been to Sweet Briar! The College continues to rapidly progress into the digital age even as our 100th graduating class received their degrees. President Jo Ellen Parker began her tenure in July and already the focus is not only preparing students for their future, but emphasizing that it will be defined by digital sophistication and the environment.

The eco-friendly Green Village is already occupied and the Fitness and Athletics Center was dedicated at Homecoming Weekend. To ensure the vitality of the College, both structures are needed. The good news is that Sweet Briar is being fiscally responsible while constructing both with the environment in mind. As well, a new networking system brings WiFi to all parts of the campus, allowing students to work anywhere and access the technology they need to do their best work. What progress!

As the art world also moves forward, we want to ensure our work is conducted under a mission that is appropriate to the campus environment and the wider art community. The Friends of Art have identified key goals to guide our short- and long-term activities:

• Evaluate our mission and vision statements.

• Focus on environmental revitalization for Pannell to:
  – reduce the carbon footprint of this 103-year-old campus gem; and
  – maintain optimum environmental conditions to protect the collection the Friends have been instrumental in building over the past 70 years.

• Show the wider world what a jewel Sweet Briar has in the collection through exhibitions, symposia, and other activities.

• Seek scholarships needed so students can realize their dreams in the arts.

• Obtain internships to offer professional experience to our students in the arts.

• Increase student involvement in exhibitions, promotion of the permanent collection, and as assistants to Gallery staff in caring for this valued academic resource.

These goals are attainable thanks to the dedicated board and members of the Friends of Art—you and I. We have an important role in preserving, protecting, and promoting the visual arts at Sweet Briar while supporting a valuable asset: women’s education in the arts.

I encourage you to renew and re-engage with the Friends of Art. Actively enjoy the many offerings and actively work to ensure the strength of the visual arts on campus as Sweet Briar moves confidently into her next century. Let’s get to work!

Cheers!

Wendy C. Weiler ’71
President

Wendy C. Weiler ’71, incoming president of the Friends of Art
Dear Friends:

What a wonderful and interesting time to have served on the Sweet Briar College Friends of Art Board! I began my first three-year term in 2000. My second three-year term brought me to the presidency, which added yet another three years to my time on the board. During these years we have added, always with the advice of the Art Studio and Art History Departments, many outstanding works to the Sweet Briar College art collection which have enlarged the educational possibilities for our Sweet Briar students and the larger community that views them. These have been named and described in the publication VISIONS, as they were acquired. VISIONS, an innovation of board member Sarah Lycett ’61, added great visual appeal to the information communicated by the former NEWS. The Art Galleries Web site, with a Friends of Art link, was established by the outstanding work of Alyson Napier ’08, a Studio Art education major and student member of the Friends of Art board. The creation of the exhibition Women Artists of the Twentieth Century from the Sweet Briar collection, the printing of its accompanying catalogue and its readying for national travel represents another milestone during these years.

As I contemplate these and many more accomplishments of the Friends of Art over the nine years of my membership on the board, I also realize that there is hard work ahead for this body. Our leadership depended upon the guidance of Rebecca Massie Lane, director of Museums and Galleries and the Arts Management Program. During her 18 years at Sweet Briar College she offered not only leadership but also stability and continuity to our ever-changing membership on the board. We have a very qualified and able new director of the Art Collection and Galleries in Karol Lawson. We look forward to working with her and to Karol sharing her expertise with us. She will be especially helpful in the planning of the renovation of Pannell. We realize that it is important for the Friends of Art board to be increasingly self-directing in its vision and plans for its work now and in the future.

I retire from the presidency of the Friends of Art with the knowledge that the Friends of Art is forging its future with wonderful leadership. There are new considerations, questions and work ahead. I know that Wendy Weiler ’71, your new president, is a woman who loves the Friends of Art and her college. She has served on the board in earlier years and comes forward at a critical time to serve again with unending energy, creative ideas, and business acumen.

It has been a privilege to serve the Sweet Briar College Friends of Art.

Sincerely,
Mary Jane Schroder Oliver Hubbard ’62

Donors’ Corner

Catherine Redmond
Manhattan Evening, 1993
acrylic on board
6 5/8 x 9 5/8 inches
(sight)
signed “CR 93” LR
Gift of Louis Newman
2008.005

Judy Pfaff
For Andre, 2002
letterpress on paper
8 1/2 x 11 3/4 inches
(sight)
signed “J. Pfaff 2002” LR
Gift of Louis Newman
2008.006

Cecily Kahn
Untitled (101), 2002
acrylic on paper
11 x 7 1/2 inches
(sight)
signed “Cecily Kahn 2002” LL
Gift of Louis Newman
2008.007

Virginia McLaws
(1872-1967)
Portrait of Meta Glass,
1939
oil on canvas board
23 1/4 x 19 1/4 inches (framed)
Gift of the family of Kay Norris Kelley,
Class of 1926
2008.008
Looking at the Arbus

Through this mirror I stare back at myself hardened, even though I was only four months old when the photograph was taken. My floor is hard, my chair is hard, my shift either was or will be hard. I look at my poodle figurine and think how funny it is that we look so much alike, two objects. I am an object but also a subject and the subject is me, looking at someone who looks very much like me but is nothing like me. I am a portrait.

I want the photograph to say something historical, something about a lost world and a lost way of life, a lost way of being, but it won’t accommodate me. I’m looking at myself, looking. I know from the catalog that this was shot in New Orleans, but it could have been anywhere so bereft is the image of anything personalizing, anything humanizing. The “lady bartender” doesn’t have any name but the name I give her.

How can something so impersonal be so intimate? For a moment time has stopped and we’re alone but together, exhausted but willing, distant but vulnerable. Looking is a transaction, and the image isn’t so much about this transaction as it is an enactment of it. The point isn’t to stand up and yell, “Is there no privacy anymore! Is nothing sacred!” but instead to sit down and think, “Art is about looking, and that’s entirely OK.”

No harm comes of this. The bartender took off her wig and went to bed or put on her coat and went to work, back to whatever life she was living. The photographer went back to New York, developed the film, printed the image, and went on to take thousands of other photographs. The act of documentation changed nothing. The bartender didn’t get a better job or a new apartment or another souvenir dog because of it. The photographer didn’t become rich or famous because of it; the trip to New Orleans was not a milestone of her life or career.

What remains is a document. It lies flat in a drawer or is nailed to a wall. In an empty room it has no meaning. As great as is our need to look is its need to be looked at. We look life into it, and into ourselves.

I stare into this mirror at my own curiosity, my own humanity, the hardness and softness of my own life, my compulsions, my obsessions, my desire to create narratives, and the ways that desire can be foiled or fulfilled.

And then I turn away, toward my own life.

Art can’t hurt you.

—El Warner ’85

College Galleries and the Green Movement

In January of 2007 Sweet Briar’s President Muhlenfeld signed the American College and University Presidents’ Climate Commitment along with hundreds of other presidents who recognize the value of teaching and modeling environmentally sustainable practices.

As SBCers adopt GREEN WAYS, the College’s arts programs, museum, and galleries are a special opportunity to practice and encourage environmental sustainability.

First, a definition of “green.” Though we all use the terms interchangeably, there is a difference between “green” and “sustainable.” “Green” refers to products and behaviors that are environmentally benign (that’s the “do no harm” clause) while “sustainable” refers to practices that rely on renewable or reusable materials and processes while remaining environmentally benign (think: “do no harm and keep the patient alive”).

Go GREEN and prosper

A few reminders as you make the “green” transition:

• No one goes “green” all at once and no one goes “all green” anyway.

• If you change some simple behaviors or schedules or expectations, many “green” changes come more easily than you may expect.

• You have the power to make choices about what products you use (how much recycled content they have, how much energy they save, how many chemicals they involve).

• Let go of the guilt; celebrate what you do do that is “green.” Having guilt over how not green you are can paralyze you and keep you from taking positive steps.

• Never underestimate the power of example. Many museums started going green when a staff member began taking home her recycling. Green is viral.

“Green” is a journey enjoy it and let it inform as much of your personal and professional life as possible. Museum work is public service; so is green practice.
10 Green Things a Museum Can Do

1 ENERGY AUDIT Arrange for an energy audit (from a private company or your utility company) and use it for capital and operations planning. Weatherize your site according to the audit’s recommendations: caulk and repair windows and gaps, add insulation, install shades or awnings, and shade air-conditioners.

2 SAVE ENERGY Bring back paperweights and fans—and open windows. Delay turning on the heat and the air-conditioning by a few weeks each year and a few hours each day. Consolidate lamps, chargers, and non-memory-based electronics onto easy-on, easy-off power strips, and turn-off the strips each night. Anything plugged into a wall draws energy; unplugging saves that energy. Program the computers, copiers and printers to “sleep”. Reduce the number of electronic “necessaries”: pencil sharpeners, staplers, and water coolers (faucet filters are far less expensive and use no additional energy).

3 REDUCE REUSE RECYCLE Cut down on packaging supplies by buying in bulk and specifying less packing material. If you have the room, save and reuse exhibit, shipping and packaging materials. “Freecycle” what you can’t store.

4 LIMIT LIGHTING Instead of all gallery lights on all the time, change them to sensors when possible. In the meantime ask staff to delay flipping those switches until the public arrives. Consider allowing some work and cleaning in the galleries during open hours. As incandescent lights die, replace them with compact fluorescent lights where possible. In offices and workrooms consider task lighting. Use a desk light and a table lamp instead of a room full of overhead lights.

5 EMAIL Switch to e-mail newsletters for your users or members who prefer them.

6 USE MICROCLIMATES Some museums are moving to “microclimate” storage and display environments instead of large areas of tightly-controlled conditions. This and zoned areas allow for more flexibility in temperatures and RHU conditions which help significantly with energy saving.

7 DIGITIZE As it becomes more expensive to own, store, care for and share “the real thing,” digitization can provide continued or expanded access.

8 CHANGE PAPER AND INK Use double-sided printing for newsletters, invitations and announcements and increase to 100 percent recycled content whenever possible. Ask your printer for recycled paper and soy or other vegetable inks to reduce the use of toners with carcinogens. Try soy toners in your printers and copiers if it’s available.

9 ESTABLISH POLICY Create action plans aligned with your strategic plan. It’s important to have criteria for “green” decision-making whether they are thresholds for how “green” you want to be, time for payback of first-costs for “green” elements, trade-offs between energy efficiency and operational impact, or the importance of the “green” message.

10 BRAG Tell your funders, members and community about your “green” practices. If they know what “green” things you do and are planning on doing, you are more likely to gain and retain their support, especially in such competitive times.

—Sarah Sutton Brophy ’83

Sarah Sutton Brophy majored in American Studies at Sweet Briar and is presently on the advisory board for Tusculum Institute. She has an M.A. in History from the College of William & Mary. She is the co-author of The Green Museum: A Primer on Environmental Practice. Sarah lives in Maryland with her silversmith husband and teenage son; their oldest son attends Drexel University.
Elizabeth Haynie Wainstein ’86 specializes in helping people identify and sell their fine art and antiques at The Potomack Company, an auction house she established in Alexandria, Virginia, in 2006.

Elizabeth graduated as an art history major from Sweet Briar with a certificate in arts management. She completed the Sotheby’s post-graduate program in London and worked there and at Christie’s in the specialist departments before opening her own gallery, Brockett’s Row Fine Art and Antiques.

It was Elizabeth’s mission for The Potomack Company to fill a niche she recognized in the Alexandria antiques market. She describes her business as a “regional auction house” and says thanks to the Internet, The Potomack Company and other regional auction houses are able to connect with the same international bidders that were once the captive and exclusive buyers of Sotheby’s and Christie’s.

Elizabeth has long enjoyed the alumnae associations she has made during her career as an art and antiques appraiser and dealer in the D.C. area, and now she has gathered three SBC alumnae together to join her at The Potomack Company. Tresy Robinson Hillyer ’83 is the business manager, Lucie Stephens Holland ’82 handles press relations, and Martha Loftin ’07 is gallery coordinator.

A Studio Art and English major, Tresy remembers an alumna who said that because of Sweet Briar, she never finished her education.

“I’ve thought of that remark so many times over the years,” says Tresy. “Recently, having left a 23-year career in a family-owned business and having joined this auction company, I’m thinking even more of that wise comment. For, in this business, every day is an education and changing careers at mid-life is continuing education at its best!”

Martha (daughter of Nan Dabbs Loftin ’80) says Sweet Briar appealed to her because of the Art History and Arts Management Certificate programs. She is the first to admit she owes her first job after graduating two years ago to the SBC alumnae network.

Lucie, who worked as a journalist in Paris, France, before settling in the D.C. area with her husband and her child, recalls, “I was introduced to Elizabeth by a mutual Sweet Briar friend several years ago, and there was no question I wanted to work with her, even though the auction business was completely new to me.”

Continued on page 16
Jill Steenhuis ’80 has been awarded the Forsyth Fellowship at the Virginia Center for the Creative Arts, located across the highway from Sweet Briar at Mt. San Angelo. The Forsyth Fellowship is a two-week residency awarded to a Sweet Briar College alumna who has demonstrated exceptional ability in the area of the visual arts. Anyone who looks at Jill’s website, www.jillsteenhuis.com, will clearly see her abilities manifested in her paintings and lithographs.

I knew Jill when we were both students at Sweet Briar and was thrilled to visit her in her studio in Aix, France, in May 2008. After graduation, Jill came to Aix-en-Provence to attend the Leo Marchutz School of Painting and Drawing. Jill met her husband, Serge Ruffato, on her second day in Aix, and never looked back. Major achievements include being named “Featured Artist of the Year” in 1997 at the Huntsville Museum of Art, Alabama, and solo shows at the Marietta/Cobb Museum of Art, Georgia (2004), and the Alexandria Museum of Art, Louisiana (2002).

She was also featured in a group show at the Museum Granet in Aix in 2005.

Jill is the only contemporary of mine from Sweet Briar who I know is working full-time as an artist, supporting her family. Every six months she does a four or five city tour of solo shows, across America but also in Paris and London. She has been published in several books (for example, L’Olivier dans le pays d’Aix by Patrick Boulanger) and newspaper articles. In June 2006, Jill was the Cézanne specialist for the Smithsonian Institution when they traveled to Aix to mark the 100th anniversary of Cézanne’s death. You may also have seen her on Good Morning America in 1995, when she was interviewed as an American artist living and painting in Aix-en-Provence.

Jill is thrilled to renew her artistic connection to Sweet Briar and its landscape. After 25 years of training and experience, she feels she will be able to penetrate Sweet Briar’s inner beauty on a deeper level.

—Nancy White ’79
Elizabeth Matheson '64 is the kind of woman who turns heads when she walks into a room. All eyes are drawn to her and follow her, not for her flamboyant ways, but for her quiet, floating beauty.

The temperate content of many of her photographs is no surprise—they seem to reflect the ethereal qualities emanating from Elizabeth and the “old world” that must influence her.

Her book, *Shell Castle: A Portrait of a North Carolina House*, published in 2008, is a collection of photographs of the interior and exterior of a Halifax County house, built in 1790. The photographs were taken over the course of several visits to the old plantation in 1996 and 1997, shortly before new owners would change everything.

As the title indicates this book is a story about a grand old house that somehow has withstood the test of time. In the very first photograph, we sense this is not just a book about a house when we spy a picture within a picture.

Elizabeth begins to tell a story within a story when the owner of Shell Castle, Charles Whitaker, is captured as a reflection in the mirror over the mantel in her photograph of the parlor. Even though she describes Whitaker as “diminutive, owlish and wary” (all characteristics displayed in the photograph)—it is understood that “home is where the story begins” and there would be no Shell Castle to photograph without Mr. Whitaker, the keeper of the flame.

Whitaker only appears in one other photograph of Elizabeth’s book, leading one to wonder if he might be lonely in the big house. Close examination of Elizabeth’s photographs of Shell Castle show us he
probably is not. It is the picture within the picture of each of the rooms at Shell Castle that reveals Whitaker is living in the company of many family members and all their glory. Elizabeth’s photographs of the portraits and old photographs of Whitaker’s relatives leave the viewer sensing his family watches him as he pursues his daily activities, keeping him company and even helping him maintain the legacy of Shell Castle. These same photographs seem to be withholding many stories about Shell Castle and those who have resided here.

Each seemingly elegant and simple picture, taken by Elizabeth for this book, is filled with lots of details upon closer examination—the architecture of a bygone era, the dated furnishings, the faded decorations, in addition to documentation of the prior residents. Among the photographs of the quickly fading past is an intriguing color photograph of crystal blue Fenton glass “sit-a-bouts,” arranged around a glass lamp of the same color on a drum table, representing a more current time. Whatever the content, each photograph leaves you wanting to know more: Why did time stop in this room? What was Shell Castle like when it was full of people? What did Shell Castle look and feel like decorated for the holidays? What makes one hold on to the past so passionately? Is it a burden to keep the story alive?

The author of Shell Castle: A Portrait of a North Carolina House explains Whitaker was reluctant to share his story. What he did not share verbally about Shell Castle, Elizabeth visually memorializes with her camera.

—Eleanor B. Bibb ’83

Elizabeth Matheson, Class of ’64, has been awarded the North Carolina Governor’s Award for Excellence in Fine Art. Green Hill Gallery in Greensboro, North Carolina, exhibited photographs from Shell Castle in conjunction with a book signing, September 18, 2009. Her photographs are in the collections of the North Carolina Museum of Art, Raleigh; The Library of Congress, Washington, D.C.; and The High Museum of Art, Atlanta, Georgia.
For a two-day-a-week job, Nancy McDearmon packs a lot in. With the title of registraral assistant, she really has three jobs. Her most visible duty, preparator of exhibitions, keeps her busy enough. Long before the works arrive, she provides a floor plan of the gallery and a list of available props and cases to the lender. Nancy usually has about four days to hang a show, from initial layout to lighting to tagging the works. Last year she was in charge of hanging 10 shows between Sweet Briar’s three galleries. “Nancy approaches every challenge and every new opportunity with great intelligence and grace,” notes former Director of Museums and Galleries Rebecca Massie Lane.

Taking care of the collections is an ongoing process. The permanent collection of about 1,500 pieces is predominantly works on paper. But storage in a 103-year-old former refectory building can be problematic, especially when the painting storage room is the former “potato room” and office space doubles as a storage room. It takes a regimen of constant monitoring of temperature and humidity along with the maintenance of acid-free mats, appropriate framing, and archival storage boxes to care for the collection properly.

Nancy maintains a database of all of the works, including a collection of about 700 decorative works. Many of these decorative pieces hang in faculty and staff offices and in other public places on campus.

Her third job is making the collection available to students. Frequent requests from professors allow Nancy to use her own judgment to select works on a required topic. She likes to add some variety each year to keep the subject from getting stale to either the professor or the students.
Sometimes the request is for a hands-on (gloves-on?) viewing of the actual works. Or it may be a request for slides or digital images. A photographic cataloging project was started about 10 years ago with the help of a grant. Works were professionally photographed on film and, later, on digital media. The end of the grant meant the project had to be suspended but, as with many collections management projects, the need remains.

How does one qualify for a job like this? Maybe the key is ingenuity. Nancy’s first job out of college was as an art teacher in a mining town in southern West Virginia. She had a budget of $250 to teach 250 kids for a year. There was no running water in the art room, so she had to send students trekking across the gym floor with buckets to get water. A couple of weeks after instructing them to spill water on the free-throw line, Nancy got a sink in the art room!

Nancy married, moved to Amherst, taught junior high school for 10 years, and took a few years off to have children. Her next job teaching in a gifted and talented program gave her a little more closely related experience, hanging artwork at the local school board office. Ready for a change, Nancy answered an ad for the Sweet Briar position in 1998 and got the job.

In her 10 years on the job, Nancy has learned a lot, but she is mindful, too, that she will take away those memories when she eventually leaves. So she is careful to catalog everything she knows, keeping the collection database up to date and monitoring the progress of the digital photography project. Lane recalls, “Nancy is generous to a fault, always giving her best to help others,” adding, “she is unselfishly devoted to Sweet Briar’s mission, and equally committed to the visual arts.”

“I would have been completely lost last year as interim director without Nancy’s help,” notes Karol Lawson, director of the Art Collection and Galleries. “She is a stupendous colleague and a real asset to the College. Her one-on-one work with students is a model of excellence.”

But Nancy is not just a technician. While she manages the Sweet Briar collection two days a week, she is an artist on her own time. And it could be said that her work informs her art. Inspired by the recent Sweet Briar exhibit of Katsushika Hokusai’s woodblock print series Thirty-six Views of Mount Fuji, Nancy enlisted the help of a few artist friends to mount a show in Babcock Gallery featuring their own work titled 100 Views of High Peak, a tribute to a majestic mountain visible from nearly all points in Amherst County.

—Nancy Blackwell Marion ’74
Interview with Karol Lawson
New Director of the Art Collection and Galleries

This year, Sweet Briar welcomed Karol Lawson ’81 back to campus as the new director of the Art Collection and Galleries. After serving as part-time interim director following Rebecca Massie Lane’s departure in the summer of 2008, Lawson began her full-time role as director in July of this year. Friends of Art board member Kate Haw ’92 talked with Lawson about her thoughts on her new position, the College’s art collection and its galleries.

FoA: What do you see as the most exciting challenges facing you in your new position?

KL: Renovations to Pannell’s HVAC system and reconfiguration of its interior to provide more space for exhibitions, collections storage, and class use of the collection will be an exciting project. Challenging—first to raise the money and second to manage the work—but very rewarding in the end.

FoA: What do you think are the biggest strengths of the collection at Sweet Briar?

KL: Museum collections of any size or type always benefit from a clear collecting plan that supports the museum’s mission. The dedicated focus of patrons and staff working in concert is the key to strong and distinctive collections. I think that the focus that the Friends of Art and Rebecca Massie Lane pursued in the past decade or so of acquiring works by contemporary female artists has helped the collection immensely. It was sort of all over the place before that decision was made. For example, we can’t afford (or for that matter can’t adequately store and appropriately handle) large paintings. But we can acquire really strong prints, drawings, photographs and the like by important women from all over the world.

FoA: What role does the art collection play in the larger life of the College, and do you have hopes for changing/expanding that role?

KL: Right now it is difficult for me to tell how the College community as a whole perceives the permanent collection. I think people appreciate that we have it, but it seems to me that it is the visiting exhibitions that draw people to openings and lectures in the galleries. This coming year I plan to feature the permanent collection in Pannell in two special installations, fall and spring, built around interdisciplinary themes, and hope to host a series of informal gallery talks by people from throughout the Sweet Briar community focusing on particular works. Like most art museum workers, I’m often frustrated by the apparent perception of many people that the chief function of the visual arts is decoration. A sophisticated print, drawing, photograph, or painting can and should teach us in the same vein that serious poetry, drama, and music do. That doesn’t mean they’re not enjoyable to look at, but there’s intellectual depth too. I want to help people on campus to stop and take that extra look.
Visions Fall 2009

Exhibitions 2009-2010

Anne Gary Pannell Gallery
The College’s permanent collection will be the focus of two principal exhibitions in the Pannell Gallery this year.

August 27–December 11, 2009
Language arts: images, words, and stories selected from the permanent collection. This collection of images comprises works that are inspired by poems or narratives, incorporate words and letters, or illustrate specific tales.

January 20–April 4, 2010
Art/art history: selections from the permanent collection. This works present a visual dialogue between a scholar, Professor Christopher Witcombe, and a sculptor, Craig Pleasants, of the Virginia Center for the Creative Arts, as these colleagues examine old favorites and new discoveries in the permanent collection from their very different but often complementary perspectives.

April 16–May 15, 2010
Senior show class of 2010

May 21–23, 2010
Alumnae reunion art exhibition 2010

Babcock Fine Arts Gallery
Babcock Fine Arts Center Gallery is used by the community to showcase the current work of regionally and nationally recognized professionals.

September 3–October 18, 2009
Silent journey: a photographer and millions of butterflies travel to the heart of mexico. Richmond-based photographer Medford Taylor is acclaimed for his work with National Geographic Magazine and, closer to home, has collaborated with Research Professor of Biology, Lincoln Brower, on his study of monarch butterflies.

October 22–December 6, 2009
Confirmed by their denial. David Garratt is a Sweet Briar neighbor, working at the Virginia Center for the Creative Arts. He is a ceramic artist who focuses on the human form, notably the head. In his sculptures he explores fleeting expressions, often using himself as the model.

February 4–March 28, 2010
The last colony. Dean Dass teaches printmaking and the distinguished majors’ seminar in the University of Virginia’s McIntire Department of Art.

April 8–May 23, 2010
Unwavering aspiration. Barbara Bernstein is also working at the Virginia Center for the Creative Arts. She uses entire rooms, including furniture, as a drawing surface to explore the nuanced interplay between contemplation and making marks.

Benedict Hall Gallery
The gallery that occupies the entrance lobby of Benedict Hall provides a venue for the work of community artists.

August 20–November 15, 2009
Everyday life at Tusculum. Lynn Rainville, director of the Tusculum Institute, will curate a display of architectural and archeological objects that bear on the history of that dwelling, home to the family of Sweet Briar’s founder.

December 3, 2009–January 24, 2010
Emerging talent: student work from the amherst county art extend program

January 28–March 21, 2010
It’s not elementary xx

March 25–May 30, 2010
Pages from the past: scrapbooks from the sweet briar history museum. Christian Carr, director of the Sweet Briar Museum and Arts Management Program, will lead students enrolled in the Arts Management Program in curating a selection of fragile memorabilia.

Medford Taylor, Monarca Chincua, 2009, 21 x 30 inches, archival pigment print. Courtesy of the artist.
Wish List: Works by Contemporary Women

The focus of Friends of Art acquisitions for the Sweet Briar art collection has been and continues to be the work of modern and contemporary female artists in all media. To discuss gifts and bequests please contact the director of the Art Collection and Galleries at 434-381-6248 or klawson@sbc.edu.

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**Early 20th Century**
- Paula Modersohn-Becker
- Vanessa Bell
- Gwendolen John
- Natalia Goncharova
- Marie Laurencin
- Gabriele Munter
- Georgia O’Keeffe
- Hilla Rebay
- Germaine Richier
- I. Rice Pereira
- Suzanne Valadon
- Theresa Bernstein

**Social Realism**
- Theresa Pollock
- Joyce Treiman

**WPA Printmakers**
- Elizabeth Olds
- Kyra Markham
- Riva Helfond
- Mabel Dwight
- Minnie Lois Murphy
- Betty Waldo Parish
- Nan Lune
- Allius Lubell
- Jolan Gross-Bottelheim

**Provincetown Printmakers**
- Blanche Lazell
- Anna Heyward Taylor
- Alice Aycock
- Chryssa
- Dorothea Rockburne
- Marnie Holst
- Mary Frank
- Jill Olin
- Meta Vaux Warrick Fuller
- Barbara Chase Ribound

**Abstract Expressionism/Later Surrealism**
- Sally Michel
- Elaine DeKooning
- Jane Freilicher
- Jane Frank
- Agnes Martin
- Barbara Hepworth
- Lee Krasner
- Louise Nevelson
- Judith Rothschild

**Op & Color Field**
- Mary Beth Edelson
- Beverly Fishman
- Sylvia Mangold
- Louise Nevelson
- Lee Bontecou

**Feminist**
- Eva Hesse
- Mary Beth Edelson
- June Wayne
- Laurie Anderson
- Ava Gerber
- Ida Applebroog
- Cindy Sherman
- Sarah McEneaney

**Appropriated Imagery/Text**
- Mary Kelly
- Barbara Kruger
- Jenny Holzer
- Sherrie Levine

**Latin American**
- Frida Kahlo
- Esteban Francés
- Yolanda Lopez
- Judith Baca

**Native American**
- Emmi Whitehorse

**African American**
- Adrian Piper
- Betye Saar
- Renée Stout
- Diane Edson

**Asian American**
- Hung Liu
- Amy Cheng

**Photographers**
- Margaret Bourke-White
- Julia Margaret Cameron
- Judy Dater
- Lynn Davis
- Anabel Elgar
- Anna Gaskell
- Gertrude Kasebier

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The Potomack Company, continued from page 6

Shortly after starting at The Potomack Company, Lucie was responsible for contracting with The Greenbrier resort to sell its Dorothy Draper-designed furniture. She had no choice but to quickly immerse herself in all aspects of the auction business.

For Lucie and the whole gang, it was especially exciting to receive press coverage in *The New York Times* and *Washington Post* for the auction of the Draper items. They recall, with a sense of accomplishment, it was standing room only bidding in the gallery on the day of the auction.

The Potomack Company holds fundraising auctions, fundraising appraisal days and lectures for charitable organizations. “We enjoy helping organizations raise money and awareness while at the same time assisting clients [to] sell art, antiques, jewelry or other items they no longer need or want,” says Elizabeth. “It’s a win-win situation for everyone.”

The Potomack Company is located at 526 North Fayette Street in Old Town Alexandria. Auctions are held every two months. Check the Web site for the auction schedule and to sign up for the mailing list at www.potomackcompany.com.

—Elizabeth Haynie Wainstein ‘86
Collectors’ Circle 2008-2009

Alicia M. Glass ‘68
Jane Piper Glessen ’74
Jonathan D. Green and Lynn M. Buck
Mary Sutherland Gwinn ‘65
Alison S. Hall ’97
Lynn Prior Harrington ’55
Kathryn L. Hau ’92
H. Therese Robinson Hillyer ’83
Esther Jett Holland ‘43
Mary Jane Schroder Oliver Hubbard ’62
Jacqueline Mabie Humphrey ’60
Allen W. Huntz
Barbara M. Justehal ’87
Phyllis A. Joyner ’55
Laurna Michelle Kaatz ’01
Jane Joel Knox
Muriel Wikswo Lambert ’66
Helen Murchison Lane ’46
Reyhan Tansol Liner ’62
Koral A. Lawson ’81
Mary Scales Lawson ’70
Andyce G. Lee ’00
Dr. and Mrs. George H. Lenz
Keedie Grones Leonard ’76
Mary Smith Lewis ’54
Elizabeth Johnston Lipscomb ’59
Gail P. Lloyd ’60
Nancy E. MacMeein ’65
Anne Randolph Marshall ’77
Elizabeth W. Motheson ’64
Mr. and Mrs. Joseph K. McCammon
Helen Hansen McCoy
Maureen K. McEirn ’06
Sarah McHugh ’81
Constance Ainsford McIntyre ’10
Mr. and Mrs. William H. McNair
(Rebecca Towell ’60)
Mr. and Mrs. William H. Meadows III
Suzanne Bessewitz Mentlinger ’52
Chester Clark Miller ’04
Terry Sprague Nash
Jessica Newmark
Louise Cooke Newton ’82
C. Gail Robins O’Quin ’67
Anne M. Ortenzien ’01
Carole Barnold Ottenberg ’60
Elizabeth Few Penfield ’60
Bonnie L. Pitman ’68
Susan Dern Plank ’73
Elizabeth Cate Pringle ’62
Ann Morrison Reams ’62
Petrey Carney Reed ’62
Mr. and Mrs. Kerry Reynolds
Lynne Riley-Gelman ’64
Joanne Hicks Robbins ’70
Lynn Pearson Russell ’69
Wendy Weiss Smith ’71
Erie E. Sobotta ’99
Kathleen Taylor Stern ’66
James Stewart
Grace E. Suttle ’60
Mr. and Mrs. Bradley R. Thayer
(William Newman ’61)
Janet B. Thorpe ’39
Sandra Schwartz Toper ’73
Emily C. Veramelya ’08
Patricia Balc Vincent ’39
Pamela W. Walter
Jessica Bemi Ward ’63
Langhorne Fuller Webster ’58
Pamela S. Weeks ’83
Wendy C. Weiler ’71
Mr. and Mrs. John H. Wells
Murrill Richars Wrath ’44
Helen Littleton White ’41
Nancy C. White ’79
Dona Dewey Woody ’58

Visions Fall 2009

During the Fall 2008 meeting in New York Friends of Art board members gathered after a tour of the Cathedral of St. John the Divine. Pictured front row L to R: Carolanne Bonanno, Caroline Chappell, Wendy C. Weiler, Gail Patricia Lloyd; Second row: Eleanor B. Bibb, Helen Scribner Euston, Celia Williams Dunn, Elizabeth Aycock, Karol Lawson, Terry Nash; Third row L to R: Sarah Strapp, Catherine Caldwell Cabaniss, Mary Louise Carrie Reed, Mary Jane Oliver Hubbard, Nancy Caroline White, Lisa Anne Schubert, Stephen A. Facey, Jonathan Green.
Architectural detail from the historic house Tusculum. Courtesy of Lynn Rainville. See schedule on page 15.