Vision Statement
The Friends of Art of Sweet Briar College actively supports the acquisition, preservation and presentation of the visual arts in service to education at the College and in the broader community. The Friends of Art recognizes both the benefits and joys that knowledge of the arts can bring to one’s life. It advocates study of the arts to develop understanding of the present and historical world and to foster a disposition to think critically and creatively.

Art Collection and Galleries Vision Statement
The regular study of original works of visual art is an invaluable component of a liberal arts education. The Sweet Briar College Art Collection and Galleries enrich the curriculum by providing an ongoing opportunity for students and professors to examine and research significant paintings, prints, drawings, photographs, sculptures, and other works of fine art.
President’s Letter

Dear Friends,

Good news! The Sweet Briar Art Collection and Galleries, the Art History and Studio Art Departments, and the Friends of Art are on a roll!

The Sweet Briar Art Collection and Galleries was the only museum in the state of Virginia to receive a collections stewardship grant from the federal Institute for Museum and Library Services’ Museums for America program. The $23,791 grant will be used to overhaul our data management of Sweet Briar’s permanent art collection. This database will capture, manage and share detailed information about the collection with students, professors, researchers and the general public. Commenting on the grant, Karol Lawson, director of the Art Collection and Galleries, notes, “Institutions are up against colleagues from all fifty states. The grants are peer-reviewed, so success is an indication of how well the organization, its collection and its personnel are regarded in the museum field.” Congratulations to all those who helped make this grant possible. The improved ability to share this extraordinary teaching collection will be important for Sweet Briar students and art students around the globe. It will help put the Sweet Briar art collection literally “on the map.”

Sweet Briar’s Art History and Studio Art Departments are going strong, with classes full of enthusiastic and engaged students. According to remarks by the department chairs at the Friends of Art April board meeting, more than 60 percent of student class enrollments on campus are in these courses. That success can be attributed to our stellar professors. In 2009, Professor Christopher Witcombe received the IFPDA Book Award for his book Print Publishing in 16th Century Rome: Growth and Expansion, Rivalry and Murder. He is currently working on several books: Studies in Archaeoesthetics; Eye and Art in Ancient Greece, and Eye and Art in Ancient Rome. Associate Professor Tracy Hamilton has a book manuscript, Pleasure and Politics at the Court of France: The Artistic Patronage of Queen Marie de Brabant (1260-1321), under contract. Kimberly Morse-Jones, visiting assistant professor in art history, has recently published papers on “Elizabeth Robins Pennell: A Modern Art Critic” and “Wheeling Women, the Bourgeoisie and the Bicycle in Fin-de-siècle Visual Culture," and will have two chapters in Themes in Modern European History, edited by Vandora Joshi (2010). For profiles of the equally accomplished professors in the Studio Art Department, please see pages 8–11.

The Friends of Art is busy pursuing and accomplishing many important projects that support the work of staff and faculty. The first Friends of Art Writing Prize was inaugurated in 2009-2010 (see page 5). At the November 2009 board meeting in New York a streamlined vision statement for Friends of Art was introduced and it was subsequently approved at the board’s April meeting. The board is in the process of updating its constitution and bylaws and members are looking forward to working with new College leaders on fresh branding possibilities that will enhance the Friends of Art support of Sweet Briar’s educational mission. Lastly, the Friends of Art board voted to set aside $50,000 to jump-start development efforts for the much needed renovation of the Anne Gary Pannell Center, home of the campus’ main art gallery and principal storage areas.

If you are not already a member, please join us and get involved in this dynamic organization. If you are a member, thank you. We appreciate your support. The last year has seen a heartening resurgence in membership numbers. Make sure that you are current with your membership so that you will continue to be part the exciting story of the visual arts at Sweet Briar.

Onward and upward!

Wendy C. Weiler ’71
Sweet Briar House occupies many roles within the campus community. A historic site in its own right, the 19th-century dwelling serves as the president’s home and as a venue for College events both formal and informal. The fine art displayed within the house similarly must fulfill multiple needs. As decoration, it welcomes guests and contributes to the atmosphere for residents. As cultural artifacts, the art works help tell the story of Sweet Briar.

As cultural artifacts, the art works help tell the story of Sweet Briar. As lovely individual objects, the paintings installed in the house testify to the many generations of alumnae and friends who have helped the College grow.

When she arrived on campus in the summer of 2009, President Jo Ellen Parker faced a host of decisions as she and her husband, Rick Manasa, settled into Sweet Briar House. An enjoyable challenge was deciding how best to use works selected from the College’s art collection in the public areas of their new home. Alumnae and others familiar with the house will immediately notice three significant choices.

First, portraits of College founder Indiana Fletcher Williams and core family members—her beloved daughter Daisy; husband James Henry Williams; her father, Elijah Fletcher, and mother Maria Antoinette Crawford—are displayed together in the West Parlor. Joining them is a reproduction of a fragile daguerreotype from the Sweet Briar Museum of Martha Penn Taylor, Daisy’s African American governess. The president has noticed that visitors like seeing the family together and appreciate that Taylor is included. With large groups now entering through the veranda door directly into the West Parlor, she uses the room as a place to greet and orient her guests.

Second, the dining room is now graced with portraits of some of the energetic and accomplished women who helped build the College in its early days: President Mary Kendrick Benedict, Professor of Chemistry Connie M. Guion, and Professor of History Dora Neill Raymond. Her intent, President Parker notes, was to create the sense of a community gathering that would inform her own entertaining. That hope has been realized, as the portraits have sparked conversations at many meals in the past year. “I love these,” Parker says. “It’s been fun to have these ladies with us.”

Third, President Parker has integrated abstract works by former professors Loren Oliver and Raymond Twiddy into several guest rooms and the main stair hall. She and her husband are particularly pleased to be able to see Oliver’s large abstract painting *Murch Stone* as they come and go from their private quarters, both noting its calming effect and relishing the contrast it makes to nearby antique furniture and the house’s original architectural details.

As lovely individual objects, the paintings installed in the house testify to the many generations of alumnae and friends who have helped the College grow.
President Jo Ellen Parker and her husband, Rick Manasa, at home at Sweet Briar House with a favorite work from their personal collection, Steven Olszewski’s *The Gift*. Behind them is Professor Loren Oliver’s *Murch Stone*, from the College’s art collection.

pleasure the Pannell Bedroom, now host to richly colored abstract works by Oliver and Twiddy.

The president and her husband also buy art for their own enjoyment, but note they have slightly different tastes: he tends to like abstract works and she tends to prefer more representational pieces. A recent acquisition, a graceful Inuit stone carving that blends both, enjoys pride of place in her home office. A large ceramic sculpture, *The Gift*, by Michigan artist Steven Olszewski, stands calm and mysterious in the second-floor hall where they see it daily.

Taking up residence in a historic building that also serves as a “front parlor” for the Sweet Briar community past, present, and future cannot be a simple thing. Yet, in making good use of a variety of art works from the College’s collection in new configurations, President Parker has infused the house with a fresh perspective that both honors its history and reminds visitors that it is a vibrant, welcoming home.
The senior Studio Art majors’ spring exhibition is one of the campus’ most anticipated events. In recent years a key question murmured by guests at the opening reception has been “Which one did Jonathan and Lynn buy?” This is because the couple, Dean of the College Jonathan Green and his wife Lynn Buck, both accomplished musicians, are building a reputation as discerning and faithful patrons of these talented young artists. They also enjoy collecting the work of Sweet Briar faculty as well as artists at other schools where they have taught.

While they had already been buying art from friends for years—the dean notes he has been purchasing original art since he was a college student himself—when they took up residence at The Deanery in 2004, Green and Buck realized they had a fresh opportunity to develop a focused personal collection. Both are particularly pleased to be able to encourage students by acquiring works from the seniors’ exhibitions. Indeed, the couple’s careers in education are evident as they discuss their genuine delight in getting to know young artists and watching them grow and progress over the years.

They always choose the pieces together—even if they cannot visit the show at the same time they make sure to look at everything and compare notes—and they approach an exhibition with no preconceived notion of what they want to acquire. And they never make a purchase—whether from a student or a professional—unless they have met the artist. Green and Buck are clear, too, that they buy across all media—their home showcases prints, paintings, drawings, and photographs—and that they choose a work on its own intrinsic merits, not because it fits a decorating scheme. In fact, Buck brings studio experience to the enterprise, having studied drawing, printmaking, and sculpture while completing an M.F.A. in music at Bennington College.

The Deanery also boasts works by professional artists known to the Sweet Briar community. The couple has made a habit in recent years of celebrating birthdays with new acquisitions. An encaustic painting by Virginia artist Pamela Wallace and a mixed-media shadowbox by Assistant Professor John Morgan are testament to the pleasure they take in marking special occasions by bringing art into their home.

Any art collection represents a web of relationships. As those evolve, so too does the collection grow in depth. As these faithful patrons of Sweet Briar students demonstrate, each new choice brings inspiration to collector and artist alike.

Jonathan Green and Lynn Buck are happily immersed in an array of student and faculty art works in their home. They are shown here with a work by John Morgan.

In recent years a key question murmured by guests at the opening reception has been “Which one did Jonathan and Lynn buy?”
In the fall of 2009 the Friends of Art board approved the establishment of a prize for currently enrolled Sweet Briar students to recognize excellence in writing about art, specifically original works in the College art collection. The prize was awarded in two categories, academic writing and creative writing.

Senior Isabel Patterson was awarded the prize for academic writing for a research paper on a color lithograph by Joan Miró, *Composition*. Ms. Patterson’s paper was developed for an art history course taught by Kimberly Morse-Jones, visiting assistant professor.

Sophomore Carol Ferguson was awarded the prize for creative writing for her poem “Stark.” Ms. Ferguson’s poem was developed for a creative writing course taught by Carrie M. Brown, Margaret Banister writer-in-residence.

Judges for the competition were: Carrie M. Brown, Margaret Banister writer-in-residence; Tracy Chapman Hamilton, associate professor of art history; Jacqueline Mabie Humphrey ’60, board member, Friends of Art; Karol A. Lawson, director, Art Collection and Galleries.

**Stark**

A flash of light like a gunshot, and the starkness of the righteous catch.
I know him. He stands like a tower, but I have seen him crumple under a simple glass bottle. I look at my lap. The preacher’s words beat in my ears like the mosquitoes that I slap away from my neck. Nothing but sounds.

I know these people and this place.
I know the stars that shine above me and the fireflies that reflect them. I know the itchiness of my socks and I know the sweaty stench of the man sitting next to me. I do not know what truth my neighbor has heard.

But I listened to silence and I said Amen.

Carol Ferguson ’12
Courtesy of the author.

**Peter Hurd (1904-1984), Sermon from Revelations, 1938, lithograph on paper, 10 x 13 ½ inches. Sweet Briar College Art Fund Purchase, 1941; Sweet Briar College Art Collection.**

Born and raised in Roswell, New Mexico, Hurd spent much of his adult life on a ranch in San Patricio, New Mexico. He attended West Point for two years but left to study art with famed illustrator W. C. Wyeth in 1924. He married the artist’s daughter Henriette, herself an accomplished painter, in 1929 and, it is said, introduced his brother-in-law Andrew Wyeth to the medium of egg tempera. Hurd served as a correspondent for *Life* magazine during World War II.
I just wandered into collecting. I have no academic background in the fine arts, having been an economics major in college. Over 40 years ago I was employed as a securities analyst when I inherited a few paintings and etchings. As newlyweds, my husband and I had bare walls, so I hung the works up. Then I became curious. I think that the greatest gift that I received from Sweet Briar was the encouragement to give curiosity free rein.

The three etchings that I had were by James A. McNeill Whistler. I began to read. The more I read, the less I knew. Therefore, I realized that I had to see original Whistler works and began to haunt museums and dealers. Slowly I found things that seemed to fill holes in my little collection of his works: one of the Venetian set here, one from his early years in Paris there, and so it went. I had created a monster!

I continued reading. Then reading became studying. Suddenly, I wanted to have samples of works by his mentors, students, and followers. This led to Sir Francis Seymour Haden (Whistler’s brother-in-law, who taught him the fundamentals of etching), Mortimer Mempes (Whistler’s student), Joseph Pennell (both a student and Whistler’s biographer), Thomas R. Way (Whistler’s printer and lithographer) and so on.

Along the way, I began to meet very interesting people. They opened new avenues to explore. At seminars and symposia, I began to develop a wider view of works on paper. I began to appreciate the range of techniques and variety of approaches of many artists from different periods. I just wanted a few samples of these. Now I was feeding the monster.

Most dealers and curators of works on paper have areas in which they are particularly strong. And so I expanded my world. Knowing that I was an amateur, I continued to study and ask questions. How surprised I was when some, in turn, asked me questions. Then it hit me. I didn’t just have some etchings any more, I had a collection.

From my membership in the Friends of Art and service on its board, I learned that every collection should have a philosophy and a focus. Just as I locate works on paper to enrich my collection, the Friends of Art have identified gaps in the College’s collection of women artists from 1900 through today. Appropriately, the Friends of Art called their gaps a “wish list” (see page 12). I, along with many others, have had the pleasure of being able to give a work or two by an artist on the list. Nothing is as gratifying as sharing these wonderful works and a love of art with Sweet Briar’s students, faculty, and friends.

As time has gone on, I have had the privilege of loaning works to museums and to universities. This widens my circle of friends and fellow art enthusiasts. Collecting is more than simply accumulating stuff. It is a wonderfully intellectual and satisfying journey.

Nothing is as gratifying as sharing these wonderful works and a love of art with Sweet Briar’s students, faculty, and friends.
Barbara Peck’s stories about how public art helps create an identity for a community, how it offers a community a sense of place and pride, and how the process of choosing and creating public art informs and educates, together with anecdotes about how public art enhances the overall aesthetic appearance of public spaces, could fill a book. As public art consultant for the Downtown Greenway in Greensboro, North Carolina, Peck has put her knowledge and experience to a more expedient use.

The Greenway will be a 4.2 mile “loop” winding through 12 neighborhoods, surrounding downtown with public art all along the way. While many towns have a greenway, are planning one, or want one, what makes Peck especially proud of the project is that few cities have plans for a greenway where public art is an integral part of the landscape and city center.

The master plan, estimated at $26 million, features four major works to be situated at the four corners of the greenway. These cornerstones represent motion (education), tradition (history), innovation (industry/textiles), and freedom (civil rights). Peck explains that four artists, selected from a national pool of candidates, will design and build the anchor pieces. Artists from North Carolina will design the benches along the Greenway while artists from the Greensboro area will be commissioned to design features such as bike racks.

Peck is particularly excited about a special installation to be created on the Greenway, made possible with a $100,000 matching grant that she obtained from the National Endowment for the Arts’ Mayor’s Institute on City Design 25th Anniversary Initiative on behalf of Action Greensboro. The plan includes a collaborative effort between local metal sculptor Jim Gallucci and landscape and lighting designers to transform an abandoned railroad underpass into an outdoor gallery-like space.

Public art is more than simply art in a public place. Peck describes public art as a community-based process of dialogue, involvement, and participation. For example, with the aid of a grant from the United Arts Council of Greensboro, she was able to organize workshops with professional artists that offered elementary, middle, and high school students the opportunity to create drawings they thought reflected unique aspects of their community. Greensboro artist Frank Russell used the youngsters’ drawings to create small sculptures to be incorporated into the first cornerstone of Phase I of the Greenway, The Gateway of the Open Book, by Brower Hatcher, of Providence, Rhode Island.

In explaining the unique role of public art, Peck refers to Greenway participating artist Gallucci’s belief that public art fosters dynamic community dialogue because it does away with formal barriers to appreciation and enjoyment. This is why Gallucci refers to public art as “the front porch of a city,” and why Peck is so enthusiastic about the role that the public art she is helping to bring to her community will play in making her hometown of Greensboro a better place to live.

So far, a quarter of a mile of Greensboro’s Downtown Greenway loop has been completed, with the rest to be finished by 2019.
The more one talks with Sweet Briar’s studio art professors, Joe Monk, Laura Pharis, Paige Critcher, and John Morgan, the more one sees serendipitous patterns.

Two are musicians. Two have recently opened commercial galleries in nearby Lynchburg. Three studied at Virginia Commonwealth University (VCU), two at Ohio University. Two taught at the Virginia Museum of Fine Arts (VMFA) and three have experience with teaching younger students as well. And they all definitively agree on one central issue: the Studio Art Department at Sweet Briar focuses on developing solid methodology, hands-on process, and fundamental technique—the core “how” of a student’s evolution into a professional artist. They independently attribute this to the fact that all are active professionals, maintaining their own studios in addition to teaching and exhibiting new work on a regular basis. Referring to the department’s strengths, John Morgan sums up, for a small college, “this is one of the best [studio art] programs in the state.”

Joe Monk, chair of the department, first came to Sweet Briar more than 35 years ago to teach a class in raku pottery sponsored by the VMFA’s statewide educational outreach. He returned in 1975—at the behest of Julia Sadler de Coligny ’34, who had taken a class from him in Richmond—to teach a winter-term ceramics class. Between 1980 and 1992 he taught at Sweet Briar during the spring semester, becoming a full-time member of the department in 1992. Monk, a native of Beckley, West Virginia, attended the West Virginia Institute of Technology’s industrial arts program, where he studied metal casting, woodworking, and ceramics. He recalls first making something on a potter’s wheel his junior year and by his last year in college had made his own kick wheel (he still has it in the Sweet Briar ceramic studio) and bought his first kiln. He subsequently earned an M.F.A. at Ohio University. Monk recalls spending his high school years making “cool stuff” for science fairs and traces his career-long interest in creating art from ephemera to hours spent exploring the second-floor storeroom of his father’s grocery store. Monk has always combined his studio practice with teaching, having paired graduate school with teaching mechanical drawing and shop class in Parkersburg, West Virginia, even as he began to exhibit and sell his ceramics professionally. After graduate school, Monk came to Richmond to serve as a resident artist at the VMFA, where he would stay until that program came to an end in the late 1970s. A gifted sculptor and ceramicist, Monk is known for multi-dimensional works that challenge traditional expectations. His recent “memory vases,” for example, recall folk forms in their inspiration but incorporate a surreal universe.
of relief castings of seemingly disordered oddments and curiously personal flotsam. The current vessels' inspiration began years ago when he started drawing on his pots. Monk notes that he has experimented with materials for years—for example introducing metal to his clay works in college. He is also the visionary creator of mixed-media sculptures that incorporate industrial materials and machine parts. “Art,” he remarks with a smile, “allows you to have different personalities.”

Printmaker **Laura Pharis** has taught at Sweet Briar since 1990. Though she had applied for the position, she recalls, “It wasn’t until I drove around Sweet Briar over winter break that I began to really want the job. The way the sun was setting on the snow under the trees….” Pharis, a native of Roanoke, Virginia, holds a B.F.A from VCU and an M.F.A. from the University of Wisconsin, Madison, as well as an advanced degree from London’s Central School of Art and Design. Her previous professional experience included teaching at Coastal Carolina College and serving as a teaching assistant at the University of Wisconsin, five years managing the Richmond Printmaking Workshop, and six years teaching at the Richmond Montessori School. Recognized by her peers for her outstanding accomplishments, Pharis received the Virginia Artist of the Year award from the Richmond Women’s Caucus for the Arts in 2000 and the Golden Breyer award as a founder of One/Off Printmakers, an innovative group that has been exhibiting together for more than 25 years. In addition to her many exhibitions throughout Virginia and as far away as Peru and Montreal, she is known for her album cover art for records such as Sweet Briar music professor Nicholas Ross’ *John Powell: Early Piano Works* (Centaur, 2007) and Mike Seeger’s *True Vine* (Smithsonian Folkways, 2003). Indeed, Pharis is herself a talented musician, playing traditional fiddle and stewarding competitions for Celtic music gatherings in the state. Musical instruments often find their way into her delicate, thought-provoking pieces, though her continuously evolving work does not stay static. Pleased with the well-equipped printmaking studio at Sweet Briar’s Art Barn (site of the former campus dairy), Pharis covers an impressive array of techniques with her students, from etching to mezzotint, from linocuts to wood engraving. She says: “The teaching part of teaching is a pleasure. I really like my students. I love helping them get in touch with their art-making potential, and I get a lot of energy from them.”
Photographer **Paige Critcher** began teaching at Sweet Briar as an adjunct professor in 1998 while also working in the same capacity at Lynchburg College. She has taught solely at Sweet Briar since 2000. Critcher holds a B.F.A. from Ohio University and an M.F.A. from VCU. Early in her professional life in Richmond, Critcher ran a fine art printing service for regional photographers and managed her own Pearl Gallery, on Mulberry Street near the VMFA. Over the past 15 years Critcher’s photography has been exhibited across the state as well as in Maryland and North Carolina. Asked to define her well-regarded body of work, though, she declines, saying only that she moves from subject to subject and that as a photographer she has opportunities to explore many ideas at the same time. Recently, her work has been fueled by the majestic landscapes and startling incongruities of Alaska’s North Slope, an area she visited in 2009, and the desolate Western towns she travelled through on her way there. Of haunting landscape images exhibited in 2008 in a suite titled *The Space Between*, Critcher writes, “There are moments characterized by an unexpected clarity, whereby the meaning of a thing, a condition of truth, spreads insistently over consciousness, and the deeper, wider implications can be grasped.” When gently prodded, Critcher will modestly acknowledge that, in addition to her work as a photographer and teacher, she is also plays rhythm guitar and sings in a local blues band. Looking back on more than a decade of teaching, she says she has been pleased to work at Sweet Briar, where she teaches traditional film and digital photography as well as the history of photography, noting that its studio facilities are “outstanding” for a small school. In this age of electronic devices she sees true value in the fact that the department’s “real emphasis is on the craft of what we do.”

**John Morgan** opened Rivermont Studio in Lynchburg in 2008, and it has become a hot spot for area art patrons and artists from across the region. He had previously belonged to the cooperative gallery 1708 in Richmond. Though he doesn’t relish the paperwork and publicity that comes with managing a business, he says of opening a commercial gallery here, “I knew I could do this.” He grew up outside of Pittsburgh—where an excellent high school art teacher first planted the idea of becoming a professional artist—and attended the University of West Virginia. Right after graduation, Morgan was drafted and spent two years as an illustrator at the Ft. Benning, Georgia, Infantry Museum. A former professor suggested the VCU graduate program, so Morgan headed for Richmond. During his M.F.A. study there, Morgan specialized in painting and drawing but was always attracted to the sculpture department, appreciating the intense hands-on aspect of three-dimensional work. After VCU he taught for five years at Randolph-Macon College in Ashland, Virginia, and while there he found himself turning to smaller drawings, collages, and mixed media. A grant from the National Endowment for the Arts in 1978-1980 allowed him to focus on his own work while teaching part time at the New Community School in Richmond. A busy teacher, Morgan also spent more than 20 years as an instructor at the VMFA. Though early in his career he created large-scale abstract paintings in the Color Field vein, in recent years Morgan has been devoted to making complex shadow boxes filled with a fascinating array of collage and other objects. Inspired by the work of Joseph Cornell and
Lucas Samaras, and fueled by an intense interest in Marcel Duchamp, he first created boxes in the late 1970s and returned to the format in the mid-1990s. He usually begins a composition with a collage culled from sources such as old books and then adds objects from his vast collection of flea market finds. Morgan has enjoyed his time here, appreciating the distinct atmosphere of an all-women’s school. Though he admits that a “work ethic is the hardest thing to teach” to any young person, he endeavors to get individual students to embrace “their own kind of vision.” He thoughtfully adds, “When it clicks, it’s the reason I keep teaching.”
FOCUS ON THE FUTURE
The Acquisitions Plan
MOLLY SUTHERLAND GWINN ’65

With this issue of Visions, the Friends of Art “wish list” has been divided into two categories to reflect more clearly the mission and identity of the collection. The first category supports its purpose as a teaching collection, one that provides valuable material for study and research within the art history and studio programs. The second list reflects the Friends of Art’s continued focus on the acquisition of art by modern and contemporary women artists who work in all media and represent a range of cultures and ethnicities. This, too, is intended to support the College’s educational mission, providing teaching and learning opportunities across the liberal arts curriculum. To discuss gifts and bequests, please contact Karol Lawson, director of the Art Collection and Galleries at (434) 381-6248 or klawson@sbc.edu.

GIFTS AND BEQUESTS IN SUPPORT OF THE CURRICULUM
Objects that enrich the teaching and research focus of art history and studio faculty are especially welcome.

CHRISTOPHER WITCOMBE, PROFESSOR OF ART HISTORY
Renaissance and Baroque art

TRACY HAMILTON, ASSOCIATE PROFESSOR OF ART HISTORY
Medieval

KIMBERLY MORSE-JONES, VISITING ASSISTANT PROFESSOR OF ART HISTORY
19th and 20th century American and European

JOE MONK, PROFESSOR OF STUDIO ART
ceramics, mixed media, sculpture

LAURA PHARIS, PROFESSOR OF STUDIO ART
prints of all types

PAIGE CRITICHER, ASSISTANT PROFESSOR OF STUDIO ART
photography of all types

JOHN MORGAN, ASSISTANT PROFESSOR OF STUDIO ART
mixed media, painting

MODERN AND CONTEMPORARY WOMEN ARTISTS
PAINTERS AFTER 1950
ABSTRACT EXPRESSIONISM /
LATER SURREALISM
Elaine DeKooning
Jane Frank
Jane Freilicher
Lee Krasner
Sally Michel
Judith Rothschild
Ann Ryan

POP/OP/COLOR FIELD
Mary Beth Edelson
Beverly Fishman
Marisol

PHOTOREALISM
Janet Fish
Sylvia Sleigh

GEOMETRIC
Lee Bontecou
Chryssa
Mary Frank
Mamie Holst
Sylvia Mangold
Agnes Martin
Jill Olm
Barbara Chase Riboud
Dorothea Rockburne

FEMINIST
Ida Applebroog
Mary Beth Edelson
Ava Geiber
Eva Hesse
Sarah McCuneaney
June Wayne

APPROPRIATED IMAGERY/TEXT
Jenny Holzer
Mary Kelly
Barbara Kruger
Sherrie Levine

ECCENTRIC ABSTRACTION
Tauba Auerbach
Gaga
Rachel Whiteread
Yayoi Kusama

LATINA
Judith Baca
Ester Hernande
Teresita Hernande
Yolanda Lopez

NATIVE AMERICAN
Emmi Whitehorse

AFRICAN AMERICAN
Diane Edison
Ellen Gallagher
Adrian Piper
Betye Saar
Renée Stout

ASIAN AMERICAN
Amy Cheng
Hung Liu
Jiha Moon
Yoko Ono
Shahzia Sikander
Mayumi Terada

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Mary Jovath
Elaine Kozack
Blanche Lazell
Julie Mehretu
Cynthia Naronus
Elizabeth Peak
Amy Sillman
Eve Sonneman
Anna Heyward Taylor

SCULPTORS
Diana Al-Hadid
Alice Aycock
Tara Donovan
Nancy Graves
Barbara Hepworth
Louise Nevelson
SELECTED ACQUISITIONS 2009-2010

Goode Paschall Davis
1906-1989
*Study for Portrait of Indiana Fletcher Williams*
ca. 1983
pencil on paper
13 5/8 x 9 5/8 inches
transfer from the Sweet Briar Museum
2009.3

Renate Geisberg Wichmann
1898-1972
*Nach dem Angroff*  
(*After the Attack*)
1943
ink on paper
26 ½ x 17 inches
Gift of Jennifer Leigh Crispen and Whitney Crispen Hagins in honor of their friend Agnes A. Abbot
2009.12.1

Renate Geisberg Wichmann
1898-1972
*Angst* (*Fear*)
1946
ink on paper
27 ¾ x 19 inches
Gift of Jennifer Leigh Crispen and Whitney Crispen Hagins in honor of their friend Agnes A. Abbot
2009.12.2

Renate Geisberg Wichmann
1898-1972
*Vernichtung III*  
(*Annihilation III*)
1946
ink on paper
27 ¾ x 19 ¾ inches
Gift of Jennifer Leigh Crispen and Whitney Crispen Hagins in honor of their friend Agnes A. Abbot
2009.12.3

Ethel Schwabacher
1903-1984
Untitled (*Study of Flowers*)
ca. 1946
pastel on paper
21 ½ x 27 inches
Gift of Christopher C. Schwabacher and Brenda Schwabacher Webster in honor of Annabelle Forsch Prager, Class of 1943
2009.13

Elizabeth W. Matheson
*The Greenbrier. White Sulphur Springs*
ca. 1981
for the book *To See* published with Michael McFee
gelatin silver print
9 x 13 inches
Gift of the artist, Class of 1964
2009.14

Ernest Halberstadt
1910-1987
Untitled (*Portrait of a Man*)
n.d.
etching on paper
7 x 5 1/2 inches
Gift of Jon and Stuart Halberstadt in honor of their daughter Katherine Stirling Halberstadt, Class of 2004
2010.1

Rudolph (Rudy) O. Pozzatti
born 1925
*Julius Caesar*
1963
lithograph on paper
15 x 11 inches
Gift of Jack D. Campbell in honor of Amy Campbell Lamphere ’80 and the 30th Reunion of the Class of 1980
2010.2.1

Rudolph (Rudy) O. Pozzatti
born 1925
*Nema Pompilius*
1963
lithograph on paper
15 x 11 inches
Gift of Jack D. Campbell in honor of Amy Campbell Lamphere ’80 and the 30th Reunion of the Class of 1980
2010.2.2
All professionally managed museums should have written operational policies in place. These provide a uniform framework within which staff, administrators, and volunteers can operate with a well-defined common purpose to ensure the organization’s vitality. Indeed, without such formal documents approved by its senior administrators or governing body, a museum will not be accredited by the American Association of Museums.*

A crucial document is the collections management policy. It can be considered the foundation of all other documents in the modern museum’s “tool kit.” Such a policy should outline in detail the museum’s procedures for acquiring, caring for, recording, and using art objects, artifacts, or specimens. A collections management policy typically does not address works on a museum’s premises for temporary exhibitions, focusing instead on the permanent collection.

Beginning with a statement of the museum’s mission and collecting philosophy, the policy should articulate such points as authority for making acquisition and deaccessioning decisions; procedures for cataloging objects; procedures for managing accession files and access to the collection for research; safe and secure storage practices; and insurance issues. A good collections management policy thus has a two-fold function, serving 1) as a statement of professional standards recognized by the organization, and 2) as a practical guide for the responsible operation of the museum. Such a policy is typically reviewed and updated every few years to keep pace with any significant changes in the organization and in the museum world at large.

During 2009-2010 the staff developed a collections management policy—as well as an ethics policy addressing issues such as conflict of interest in acquisitions and exhibitions decisions—for the Art Collection and Galleries. Both documents have undergone a thorough review by President Jo Ellen Parker, Dean Jonathan Green, the College development office staff, the chairs of the Art History and Studio Art Departments (Professors Christopher Witcombe and Joe Monk, respectively), officers of the board of Friends of Art, and the College’s attorney. It is anticipated that these policies will go into effect in 2010–2011.

* Lawson has been a peer reviewer for the accreditation program of the American Association of Museums since 1995.
Anne Gary Pannell Gallery

COLOR BLOCK: CONTEMPORARY PRINTS AND DRAWINGS FROM THE PERMANENT COLLECTION
August 26–September 12

BODY IMAGE: POSE, EXPRESSION, AND IDENTITY
September 16–December 10
Reception, September 16, 4:30–6 p.m.
Conversation in the Gallery, October 20, 12–1 p.m.
Conversation in the Gallery, October 27, 12–1 p.m.

STUDIO: RECENT WORK BY JOE MONK, LAURA PHARIS, PAIGE CRITCHER, AND JOHN MORGAN
February 11–April 3
Reception, February 11, 5–7 p.m.
Conversation on the Gallery, February 24, 12–1 p.m.
Conversation in the Gallery, March 3, 12–1 p.m.

SENIOR SHOW CLASS OF 2011
April 15–May 3 regular gallery hours;
May 4–May 14 by appointment/special hours
Reception, April 15, 5–7 p.m.

Babcock Fine Arts Gallery

TIME: RELIEF AND INTAGLIO PRINTS BY DAVID FREED
September 23–November 14
Reception and gallery talk, October 6, 4:30–6 p.m.

ABSTRACT THOUGHT: SELECTED PRINTS FROM THE PERMANENT COLLECTION
January 27–March 11

PAINTINGS BY CHERYL AGULNICK HOCHEG
March 24–May 8
Reception and gallery talk, March 24, 4:30–6 p.m.

Benedict Hall Gallery

CENTENNIAL KIDS: PICTURING THE TOWN OF AMHERST
September 2–October 3
Reception and gallery talk by writer Susanne Wiggins Bunch, September 2, 4:30–6 p.m.

FRAGMENTED HISTORY: PRE-COLUMBIAN ARTIFACTS FROM THE SWEET BRIAR ART COLLECTION
October 7–December 5
Reception and gallery talk by guest curator Victoria Bradley ’12, October 7, 4:30–6 p.m.

UNBUILT SWEET BRIAR
February 3–March 27
Reception, February 3, 4:30–5:15 p.m.

REAL WOMEN WHO PAINT: FIVE ARTISTS
March 31–May 23
Reception and gallery talk by Janet Dance, Cheryl Hawkins, Kaye Lipscomb, Kelly Mattax, and Nancy McDearmon, March 31, 4:30–6 p.m.

PANNELL GALLERY:
Mon.–Thurs. 10 a.m.–5 p.m.; Fri. 10 a.m.–2 p.m.;
Sun. 1–4 p.m.

BABCOCK AND BENEDICT GALLERIES:
Mon.–Fri. 9 a.m.–5 p.m.; closed Sat. & Sun.

Galleries are open for special events and receptions as announced. Closed during all College breaks, reading days and exam periods. Unless noted, no reservations are required. Free admission. Guided tours by appointment.
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For more information, please contact the College’s development office at (888) 846-5722 or giving@sbc.edu.
Junior Friends of Art members and volunteer docents (left to right) Laura Hanold '10, Sarah Strapp '10, Vera Schooler '12, Caitlin Playle '13, and Kathleen Thomas '10 relaxed after a busy morning giving tours to Amherst third-graders in March 2010.

The Art Barn, home of Sweet Briar's studio art program. See pp. 8–11 for profiles of the faculty.