The Friends of Art Board enrich the curriculum by providing an on-going opportunity for students and professors to examine and research significant paintings, prints, drawings, photographs, sculptures, and other works of fine art. 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 recognize both the present and historical world and to foster a disposition to think critically and creatively.

Dear Friends,

Greetings from Sweet Briar College, where visual arts are thriving and enriching the lives of students, professors and the community at large! Thanks to the founding members of The Friends of Art who had foresight to bring art to Sweet Briar starting in 1937, the College has a formidable teaching collection that continues to grow. Almost 75 years later, the Friends of Art continues to nurture the collection’s growth. Most recently, the board of the FOA:

- Allocated $50,000 to be set aside to help Pannell Center renovations move forward within the College’s overarching facilities planning.
- Specifically, this money is intended to support an architectural study and proposal addressing the building’s needs.
- An interview with Professors Karol A. Lawson ’81, Sigrid Zirkle Carroll ’93, Katherine Vaughn Whitby ’95, and Wendy C. Weiler ’71

The President’s Letter
Wendy C. Weiler ’71

New Acquisitions
Sigrid Zirkle Carroll ’93

A Powerful Gift, Quietly Made
Karo A. Lawson ’81

An Interview with Professors

The Friends of Art Writing Prize 2011

Selected Acquisitions 2010-2011

News of the Permanent Collection

Calendar of Exhibitions and Programs 2011-2012

List of Friends of Art Members 2010-2011

President’s Letter

Visions 2011

• Welcomed Nancy “Nan” Dabbs Loftin ’81, Chasity Clarke Miller ’04, and Margaret “Robin” Christian Ryan ’74 to the board— all of whom bring professional experience in fund-raising and marketing.
• Allocated $50,000 to be set aside to help Pannell Center renovations move forward within the College’s overarching facilities planning.
• Specifically, this money is intended to support an architectural study and proposal addressing the building’s needs.

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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 that the arts can bring 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 on-going opportunity for students and professors to examine and research significant paintings, prints, drawings, photographs, sculptures, and other works of fine art. 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 on-going opportunity for students and professors to examine and research significant paintings, prints, drawings, photographs, sculptures, and other works of fine art.
Aesthetics, historical significance, utility in teaching, and value are the various qualities that the acquisitions committee of the Friends of Art board looks for when purchasing new objects for Sweet Briar’s art collection. Last fall, in New York, the FOA purchased two magnificent artworks that exceeded all of our criteria.

Esther Bubley’s Miss America, Atlantic City, NJ, Sept. 4, 1957 (please see the front cover) is an iconic image of beauty pageant life in 1950s America. Bubley was a preeminent photographer during the “golden age” of photojournalism from the 1940s through the 1960s, a time when photographers such as Dorothea Lange, Margaret Bourke-White, and Gordon Parks epitomized the photo spread that was so popular in illustrated magazines of the 1930s, 1940s, and 1950s. During her most prolific years, Bubley traveled around the world creating documentary photographs for Vogue, Life, Pepsi-Cola, PanAm, Standard Oil, Ladies Home Journal, and UNICEF, among others. Despite creating close to 100,000 photographs in her lifetime, primarily for commercial purposes, Bubley never lost her deeply artistic eye and her ability to convey emotion through her work.

The FOA board felt the Miss America photograph would truly serve as a strong example of commercial fine art photography of the era as well, and it is also stunningly crafted. The subject matter is clearly a social commentary of the 1950s and can be used as a teaching tool for various departments, such as Sociology, History, and Anthropology. The acquisitions committee and general board found the work to be beautiful in its simplicity, yet complex in its multi-linear composition. Additionally, we also found it fun to look at, especially once we identified that Miss Virginia peaks out at the viewer from the line! We are extremely fortunate to have purchased Tara Donovan’s untitled composition of bubbles from 2005. Donovan is a shooting star in the art world, with her work having being exhibited at the Corcoran Gallery of Art, the Whitney Museum of American Art, the Metropolitan Museum of Art, and the Institute of Contemporary Art, Boston, where she had an exciting solo show in 2008. For over a decade, the artist has transformed volumes of everyday, mundane items such as straight pins, Styrofoam cups, accounting tape, and drinking straws, turning them into striking, multi-layered, visual landscapes.

Printmaking has also been a passion for Donovan; her prints approximate the techniques and the environmentally disposable objects she uses for her large-scale installations. In this image, Donovan used Ferric chloride solution, an etching corrosive, which she combined with liquid soap, then blew bubbles through a straw and carefully placed the bubbles on the plates using a plastic spoon, a process that allowed the bubbles to pop and etch a design on the plate. The resulting image is a series of countless circles, each randomly dispersed and printed with extraordinary depth of color. The FOA board found the artistic process to be fascinating and potentially instructive for so many disciplines at the College: Studio Art; Art History; Chemistry; and Environmental Studies.

It is important to note that all acquisitions funds come from the annual dues of individual FOA members as well as generous individual donations in support of the visual arts at Sweet Briar. No general operating funds are used to purchase art for the permanent collection. The Friends of Art board is grateful for the financial support of members that is essential to the continuing vitality of the College’s art collection.

The daughter of Russian Jewish immigrants, Esther Bubley was raised in Wisconsin. She studied at Superior State Teachers College and the Minneapolis School of Design before moving to New York in 1941. She moved to Washington, DC, in 1942 in search of more plentiful employment opportunities. There, documentary photographer Roy Stryker hired her as a darkroom assistant at the Office of War Information. When Stryker went to work for Standard Oil after World War II, he took Bubley with him. Throughout the next two decades, she would travel extensively to document the work of Standard Oil and similar global corporations. Bubley also established a name for herself as a freelance photojournalist. She was particularly recognized for a landmark photo essay called How America Lives (1948-1960).

Born in New York, Tara Donovan was educated at the School of Visual Arts, New York, the Corcoran College of Art and Design, and Virginia Commonwealth University. She had her first solo exhibition at the Corcoran in 1999, and came to national attention with her inclusion in the 2000 Whitney Museum of American Art biennial. In 2001, Donovan was the Augustus Saint-Gaudens Memorial fellow and soon thereafter was awarded a residency by Atelier Calder in France. In 2008, the MacArthur Foundation awarded her a prestigious grant recognizing her outstanding professional achievements.

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A Powerful Gift, Quietly Made
KAROL A. LAWSON '81

Curators are often asked how exhibition concepts originate and how collections grow. A powerful gift quietly made by the late Jennifer Crispen, associate professor of physical education and coach at Sweet Briar for more than 50 years, provides ample proof that a single artwork can tell a complex, ever-evolving story.

A few years ago, in about 2007 or early 2008, Crispen asked Professor of German Ronald Horwega to look at a portfolio of German prints at her home and bring them to the art gallery so that then-director Rebecca Massie Lane could study them as a possible gift. When I arrived at the gallery in the summer of 2008, no one had had much opportunity to study the portfolio and so it quietly reposed in a box in a safe but out-of-the-way room in the Pannell Center. The next winter, I, along with colleague Nancy McDearmon, finally had time to explore and research the portfolio's contents. We were, and continue to be, amazed and moved by the work we found, a collection of 16 woodcuts by German artist Renate Geisberg, titled Der Totentanz (The Dance of Death) from 1937.

Geisberg, born in 1898 in Berlin, studied in Paris in the late 1920s to about 1932. She returned to Berlin in the 1930s with her husband Julius Wichmann, a painter. It has been a challenge to find out much more detail about her life, but Der Totentanz revealed a wealth of intriguing information. The artistic interpretation of a danse macabre has a long history in Northern Europe. Geisberg adapted the ancient formula to modern times. The portfolio is rendered in a primitive Expressionist style, printed with heavy, almost industrial, black ink on substantial but not refined paper. Each print is titled, signed, and dated in pencil by the artist. The portfolio's title page is included, and that is signed in ink by both Geisberg and the gallery owner, Ferdinand Möller (who was known for his support of the artists of Die Brücke). The portfolio's images show a skeletal figure stalking the unsuspecting citizens of contemporary Germany—Death mingles at a card party in a middle class home, joins workers at a factory, walks homeward with farmhands, and lurks in the shadows of a city street. When one considers the date of the work—1937—and the locations in which it was exhibited—Berlin and Munich—and the subject, Geisberg emerges as a brave individual with a strong, and dangerous, point of view. Möller closed his gallery in 1937 and Geisberg was prohibited from further exhibitions. She spent the years 1941-1952 in the small city of Borglo. She died in Berlin in 1972.

This portfolio is also numbered, handwritten in ink in the colophon, one out of an edition of 40. That suggests that it was kept either by the artist or the gallery owner and publisher, Ferdinand Möller. Möller figured prominently in the art world of Nazi Germany—he would auction some of the works seized from museums and labeled as “degenerate art”—and continued his gallery business after the war. He eventually settled, with much of his inventory intact, in Cologne.

The puzzle of how this portfolio made its way from Nazi Germany to Sweet Briar is tantalizingly incomplete. It was given to Professor Crispen and her sister, Whitney Crispen Hagins, in the 1980s by a family friend, Agnes Anne Abbot. She was a painter and an art professor at Wellesley College. Born in Germany to American parents, Abbot frequently visited the country to see friends and relatives. Hagins remembers her saying that she got this portfolio from “a friend” or “a friend of a friend” in Germany. There the trail has run cold. It has proved impossible, at this juncture, to determine Abbot’s source—Geisberg herself, Möller, or someone else—or when she acquired it. This is crucial information for the modern American curator, since the museum profession strongly advocates the full and transparent investigation of the provenance of any artwork that migrated out of Germany during these turbulent decades. Our hunt for information continues.

Despite this puzzle, we have plans for Der Totentanz. It is such a powerful work that, while I spent weeks cataloging it, it began to speak to me of monsters and things that go bump in the night—a rich vein of artistic inspiration throughout human history. I began to take notice of other works in the art collection that depicted monsters, or monstrous deeds. Then my eye was caught by their opposites in the Sweet Briar collection—angels, saints, and other benevolent beings. Soon I also began to see artifacts of worship—ancient Greek libation vessels and Medieval missals and Mesoamerican votive heads—in our care. Nancy McDearmon and students helpfully suggested images I had not yet studied. An exhibition drawn from the permanent collection began to take shape. Gods and Monsters: Images of Faith and Horror will open in mid-September in Pannell Gallery.

Speaking powerfully of the terrors of mid-twentieth century Europe and of the efforts of individuals to push back against them, this portfolio has had a long journey. Passing through a chain of friendships seven decades in the making, it has come to rest in an educational community whose members will undoubtedly spend an equal span studying its riveting story.

The puzzle of how this portfolio made its way from Nazi Germany to Sweet Briar is tantalizingly incomplete.

1 I am indebted to Nancy McDearmon for calling my attention to information on Möller in The Faustian Bargain: The Art World of Nazi Germany (2000) by Jonathan Petropoulos.

2 My thanks to Ms. Hagins and Professor Horwega for their help in reconstructing the portfolio's recent history.
The Art Collection and the Curriculum

The art collection at Sweet Briar was started to support and enhance the College’s curriculum. Seventy-five years after the Friends of Art made its first acquisition—William Glackens’ *Daisies and Anemones*—the permanent collection continues to play a vital role in Sweet Briar’s educational mission. Students can study works on view in exhibitions and in the print room and painting storage room. Staff regularly works with professors to show objects in classrooms and to facilitate students’ one-on-one study of individual artworks. Over the past few years, an average of 100 students each year have studied an annual average of 145 artworks “behind the scenes.”

Visions editors interviewed two professors, Tracy Chapman Hamilton, associate professor of art history, and Carrie M. Brown, Margaret Banister Writer-in-Residence, about how they and their students use the art collection.

What classes have you brought students to see in art storage or on view in exhibitions?

**CMB:** I consistently bring students enrolled in the Introduction to Creative Writing classes to Pannell. These are multi-genre courses, designed to expose students to fiction, poetry, and non-fiction (as well as some genre-bending forms), and I always use the class to introduce students broadly to the arts in general. We usually attend a Shakespeare play at the Blackfriar’s Theatre in Staunton, for instance, and pay a visit to the charming Anne Spencer House and Garden Museum in Lynchburg…I am frequently amazed at the number of students who have never been in a museum before—though it seems difficult to believe that they could have avoided them completely—and I am always touched by the instinctive reverence they show for the works on display. Somehow they seem to know they are in the presence of something important.

**CMB:** The Pannell Gallery is a wonderful place to bring students, not only for the art, but also for what I think of as the zeitgeist of art—the sense that one is in the presence of hallowed objects. It’s partly the architecture of the space, of course—the high ceilings, the columns, etc.—and partly the light, as well as the art that has the ability to inspire. I hold at least two or three classes in Pannell every semester, where we consider examples of ekphrastic poetry: the sublime poems by Auden and Berryman, for instance, about various works by Brueghel, Auden’s “Musée des Beaux Arts,” which is about *Landscape with the Fall of Icarus*, and Berryman’s “Winter Landscape,” about *Hunters in the Snow*. And I always come up with assignments that ask the students to engage creatively with whatever works are on display.

**TCH:** Both. In survey the students use the collection to write their first art history exercise of a formal analysis which allows them to realize what detail can be found in works of art with close and lengthy study. From then on they use the objects primarily as fodder for research papers, but I also bring them into classes frequently. This is true for all of our art history courses; for instance, our Women Artist’s seminar, currently taught by Kimberly Morse Jones, is built around our unique collection of 2-D art produced by women. They interact with art produced by a woman in nearly every class. That is incredibly rare.

How do you use the artworks? As examples to reinforce your lectures? As inspiration for student projects?

**TCH:** All of them from both Survey of Art History classes up to Senior Seminar, including Greek Art and Architecture, Asian Art, the Medieval Book, Northern Renaissance Art, and the Land as Art. The only classes that I haven’t yet figured out how to use are—interestingly—from my own period of specialty, as the strengths of our collection don’t lie in the Medieval period.

**CMB:** One of the great pleasures for me, in fact, is that exhibitions change often enough that I, too—like my students—are continually being exposed to new work (and I am often surprised by the depth and range of the College’s collection). It seems to be universally true, however, that students always respond powerfully to *Les Femmes du Maroc #17*, perhaps that work speaks especially to young women and especially to young women interested in the power of language.

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**TCH:** I love Louise Bourgois’ *the puritan*, Helen Frankenthaler’s *Tiger’s Eye*, Miriam Shapiro’s *Kimono*, Catherine Opic’s *Maggie and Irene*, and Lalla Essaydi’s *Les femmes du Maroc #17* because of how they help our students to question the function of art and issues of gender and family. The Japanese woodblock Ukiyo-e collection we have is also both visually stunning as well as useful for thinking about the art of Southeast Asia…Of course we also have an extraordinary print collection from modern Europe. I especially like the Albrecht Altdorfer Passion series for its small size and spectacular detail and Michael Wolgemut’s pages from the *Nuremberg Chronicle* and *Koberger Bible* for their incorporation of image and text and how they make clear that history was perceived quite differently in earlier centuries than it is today.
How do your students respond to the opportunity to see authentic paintings, prints, manuscripts etc. in person and to study them closely (sometimes even nose-to-nose in storage)? Is this a positive experience? Do you think it has a lasting impact on a student beyond a single class?

CMB: When the College inaugurated the Friends of Art Writing Prize two years ago, students responded very enthusiastically. Two of the best poems I’ve seen from undergraduates were created in response to works in the College’s collection, a beautiful poem, “Forgotten Hands” by student Ellen Reid about Sally Mann’s extraordinary photograph Shiva at Whistle Creek, 1992, and “Stark” by student Carol Ferguson, written in response to a lithograph, Sermon from Revelation, by Peter Hurd in 1938. Literature is always a response to the world, of course, but using works of art as a basis for creating literature reminds me—as it reminds students—that writing which seeks to respond to visual art creates the opportunity for a wonderfully rich and complex conversation between artists—about the world and human experience… and about art itself. Much of literature is about art itself, of course—at least in part—and students seem to grasp that idea immediately when they have the works before them. Suddenly a work of art is no longer a distant, silent object; it is literally speaking to them from out of time.

TCH: Without a doubt, our students come away from their contact with the objects in our collection indelibly printed on [their] memories. While the intimate viewing experience we provide at Sweet Briar does occur at other institutions, the wealth of material per capita is quite distinctive. I believe that this contact with the art spoils them—but in a good way. I can show students slides and videos to study something with great care? But as my familiarity with the collection increased and my teaching philosophies became more my own I have only amplified my students’ interaction with art, while still being contextualized by the projected image. For their assignments, as I said above, I have steadily added research projects tied to the collection. For instance, in addition to Renaissance prints, we have used the single manuscript leaves as paleographical tools (they are primarily text) in the honors course The Medieval Book. And because this contact on campus has been so rewarding to them, I have found myself engaging in at least a few field trips to Charlottesville, Richmond, Washington D.C., and Baltimore each semester to supplant what we have to offer here. The ultimate [study trip]… was our Medieval and Renaissance Studies trip to France and Spain this June, but that is another story.

What have you as a teacher learned from observing your students’ interaction with the art collection?

CMB: That’s there’s no substitute for the real thing. I can show students slides and videos to my heart’s content, but the physical presence of a work of art creates a unique and profound experience for the viewer. There can’t be many moments in teaching as wonderful as watching a student come within a few feet of an important work of art for the first time. When they turn around, shiny-eyed, you know that something magnificent has happened.

TCH: It helps to remind me what I really do, which is to attempt to understand how each of these creations spoke—and continues to speak—for an individual or for a larger culture. At the same time our contemporary reaction to them can be very personal, sometimes informed by their original context and sometimes not. Seeing how students respond to each work—vastly different from me in certain cases—forces me to reassess my own methodologies and beliefs continuously, so that I see the same object with new eyes nearly every time. It is both exhausting and exhilarating.

Has the art collection had an impact on your own professional research and writing?

CMB: Not especially…. but had I world enough and time, I would try to write a series of stories based on the College’s collection of portraits. A number of years ago I was invited to write a story for an exhibition at the Museum of Contemporary Photography in Chicago of work by Southern photographers that had been inspired by particular works of literature; the idea was to have photographs inspired by stories, and stories inspired by photographs. I ended up using an old photograph from the archives at the Amherst Historical Society in town, but I’ve always loved the idea of organizing a story collection along the theme of portraits, and the College owns some splendid ones.

TCH: I have, from the start, been an object-based artist historian. It is why I chose art history over history or literature or language as a career, although I continue to enjoy all those other disciplines and incorporate them into my work as much as possible. And while no one object from Sweet Briar’s collection has been the focus of my own writing, I have a growing list of pieces that—when I have a free moment—I would love to learn more about and then share what I discover with others.

Do you, personally, have a favorite work in the College art collection? CMB: One of my favorite shows was the recent Art History exhibition curated by Professor Chris Witcombe and Craig Pleasants, program director of the Virginia Center for the Creative Arts. That exhibition was full of wonderful work, a richly representative collection of the College’s art holdings. I also loved the show Language Arts…[it] included one of my favorite works, The Book of Life by Hovsep Pushman (1877-1966). The oil painting is exquisite and mysterious, a gift to the College from Mr. and Mrs. Victor W. Henningsen, Jr. There are many paintings that I think would make me happy, if only I could just look at them every day; this is one of them.

TCH: Ha ha ha.
The Second Annual Writing Prize

In 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 is awarded in two categories, academic writing and creative writing.

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.

Ellen Reid ’12, a candidate for the BFA degree, was awarded the prize for creative writing for her poem “Forgotten Hands,” inspired by Sally Mann’s Shiva at Whistle Creek.

Jennifer Will ’13 was awarded the prize for academic writing for a research paper on Lalla Essaydi’s Les femmes du Maroc #17, developed for an art history course taught by Visiting Assistant Professor Kimberly Morse Jones. Will concluded in her paper:

Despite the political weight of her series, Essaydi is but one person, and the ideas reflected in her artwork are hers alone. Viewers so often look toward artists from other societies to validate their own perceptions of those cultures. In truth, however, the artist owes nothing to her audience. Essaydi is showing the viewer just one side of a complicated situation—that is, the situation of being female in a post-9/11 American society. She has shared her own experience as an American who knows the West’s history of discrimination and romanticization of the Middle East all too well... Her response to the mistrust of Muslims and Arab immigrants, the subjugation of women both inside American borders and abroad and the symptoms of discrimination within Moroccan culture shine through her pieces. In Les Femmes du Maroc #17, the expression on the model’s face, her henna-adorned clothing and her distinct pose speak more about Essaydi’s personal encounter with the world than any academic text could.

Forgotten Hands
I slipped from the backyard, slinked shyly.
Lost from structures, symmetry and shoes.
Feeling forgotten hands,
with my own fingertips.
Sinking weight into the gray earth.
Sediment—
an ambiguous second skin.
The fragrance of saturated moss.
I inhale and
my veins drink in the cool stream.
Closing my eyes, melt.
Pulses in the heavy stagnant air.
The other side of summer days.
The Acquisitions Plan

The permanent collection supports the College’s educational mission, providing teaching and learning opportunities across the liberal arts curriculum. Objects that enrich the teaching and research focus of art history and studio faculty are especially welcome. The Friends of Art acquisitions committee has focused for a number of years on collecting the work of modern and contemporary women. Please see the list below for individual artists in whom FOA has a particular interest. To discuss proposed gifts or bequests please contact Karol Lawson, director of the Art Collection and Galleries, at 434-381-6248 or klawson@sbc.edu.

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
Sylvia Mangold
Agnes Martin
Jill Olm
Barbara Chase Riboud
Dorothea Rockburne
FEMINIST
Ida Applebroog
Mary Beth Edelson
Mary Kelly
Barbara Kruger
Sherrie Levine
APPROPRIATED IMAGERY/
TEXT
Jenny Holzer
Amy Cheng
Hung Liu
Jihl Moon
Yoko Ono
Shahzia Sikander
Atayumi Tenada
PHOTOGRAPHERS
Berenice Abbott
Tina Barney
Valerie Belin
Alarone Bouke-White
Deborah Fleming Caffery
Julie Margaret Cameron
Imogen Cunningham
Judy Dater
Lynn Davis
Renée Dijkstra
Nina Kehl
Annabel Elgar
Anne Gaskell
Roni Horn
France Virginie Johnston
Justine Kurland
Lucy Lethaby
Nikki S. Lee
SuSan Maiselhas
Tina Modotti
Cindy Sherman
PRINTMAKERS
Dotty Attie
Lorraine Bodger
Suzanne Caporello
Amy Cather
Susan Hall
Freya Hansell
Mary Helen
Mango Humphrey
Mary Jawah
Elaine Kazuck
Blanche Lazell
Julie Mehlret
Cynthia Muto
Elizabeth Peck
Amy Silveman
Eve Sonneman
Anna Heyward Taylor
AFRICAN AMERICAN
Diane Edson
Ellen Gallagher
Adrian Piper
Bettye Saar
Renée Stout
ASIAN AMERICAN
Amy Cheng
Hung Liu
Jihl Moon
Yoko Ono
Shahzia Sikander
Atayumi Tenada
Scribbler
Photographs
Berenice Abbott
Tina Barney
Valerie Belin
Alarone Bouke-White
Deborah Fleming Caffery
Julie Margaret Cameron
Imogen Cunningham
Judy Dater
Lynn Davis
Renée Dijkstra
Nina Kehl
Annabel Elgar
Anne Gaskell
Roni Horn
France Virginie Johnston
Justine Kurland
Lucy Lethaby
Nikki S. Lee
SuSan Maiselhas
Tina Modotti
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Suzanne Caporello
Amy Cather
Susan Hall
Freya Hansell
Mary Helen
Mango Humphrey
Mary Jawah
Elaine Kazuck
Blanche Lazell
Julie Mehlret
Cynthia Muto
Elizabeth Peck
Amy Silveman
Eve Sonneman
Anna Heyward Taylor
AFRICAN AMERICAN
Diane Edson
Ellen Gallagher
Adrian Piper
Bettye Saar
Renée Stout
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Mango Humphrey
Mary Jawah
Elaine Kazuck
Blanche Lazell
Julie Mehlret
Cynthia Muto
Elizabeth Peck
Amy Silveman
Eve Sonneman
Anna Heyward Taylor

SELECTED ACQUISITIONS 2010-2011

In addition to gifts and acquisitions, staff have been systematically cataloging previously overlooked or inadequately documented works. This effort has been a prime concern for the past few years. Notable this year was a collection of 35 textile samples—ranging from Polynesian bark cloth to French brocade, to hand-painted Japanese silk—given to the College about 1930 by the Carnegie Corporation as part of that foundation’s philanthropic effort to provide educational resources and study aids to a wide variety of U.S. schools. It had never been cataloged.

Individual works added to the permanent collection in 2010-2011 included:

ARTHUR WILLIAM HEINZELMAN
1890-1965
Portrait of Albert Schweitzer
1950
drypoint on paper
11 ⅜ x 9 ¾ inches
Gift of Ann Eustis Weimer ’49, 2010
ACG.2010.003

EMMET GOVIN
born 1941
Edith and Grandnooker, Christmas 1969
1970
gelatin silver print
5 ⅞ x 7 ¼ inches
Gift of Elizabeth W. Matheson ’64 in memory of John Menapace (1928-2010), 2010
ACG.2010.006

ESTHER BURLEY
1921-1998
Miss America, Atlantic City, N.J. Sept. 4, 1957
1957
gelatin silver print
8 ¾ x 13 ¼
Purchase made possible by the Friends of Art, 2010
ACG.2010.007

TARA DONOVAN
born 1969
Untitled
2005
etching on paper
29 5/8 x 29 ¾ inches
Purchase made possible by the Friends of Art, 2010
ACG.2010.008

New Director of the Arts Management Program

This July, Sweet Briar faculty and staff warmly welcomed Assistant Professor Ursula Kuhar to campus as the new director of the Arts Management Program. She holds a B.S. in arts administration and M.M. in music education from Butler University and a D.M. in voice from Indiana University’s Jacobs School of Music. Prior to Sweet Briar, Dr. Kuhar was on the faculty of the Arts Administration program at Indiana’s School of Public and Environmental Affairs. A mezzo soprano, she has performed in opera houses and concert venues throughout Europe and the Americas and was a 2011 Metropolitan Opera National Council Auditions Regional Finalist.
Cataloging Project

Karol Lawson, gallery director, and Nancy McDearmon, registrarial assistant, were deeply involved in the project to ensure that data was transferred accurately and that discrepancies and anomalies were resolved quickly. While the information in the database continues to evolve—for example, typos and omissions are continuously corrected, inventory reports are updated, new research is accumulated—the bulk of the work was finished by June 30, 2011. This represents a major improvement for the staff in terms of managing information about the collection. It is also a necessary step towards being able to share collection information widely via the College network and website. The new system is stored on a server managed by computer services and is thus backed-up regularly. It allows for the inclusion of digital photos with each object record and is arranged in such a way that background information—artists’ biographies, provenance, conservation, bibliographies, exhibition histories, and location changes for example—can be provided in detail and tracked for each object. The total number of art and archaeological objects recorded in the art collection database currently stands at 3,648. This project incorporated work from a previous effort several years ago to photograph much of the primary art collection.

Much of the staff’s time and energy during the year were expended on making the transition from an outdated Appleworks database to embARK software produced by Gallery Systems. This ambitious project was underwritten by a grant from the Institute for Museum and Library Services, through its Museums for America Program. While much of the work was performed by a part-time cataloguer hired from the project, Erin Stover-Zumwalt, both

Calendar of Exhibitions and Programs 2011-2012

Pannell Gallery

**Gods and Monsters: Images of Faith and Horror from the Permanent Collection**

September 16–December 9, 2011

Opening reception, September 16, 5–7 p.m.

An Evening of Monstrous Performance, featuring students and professors from the Division of Performing Arts, October 21, 7:30 p.m.

**This Green Earth: Landscapes from the Permanent Collection**

January 20–April 1, 2012

Opening reception, January 20, 5–7 p.m.

Conversations in the Gallery, February 16 and March 1, 12–1 p.m.

**Studio Art Majors’ Senior Exhibition 2012**

April 13–May 12, 2012

Opening reception, April 13, 5–7 p.m.

Babcock Gallery

**Robert Sulkin: The Constructed Image**

September 22–December 4, 2011

Opening reception and Gallery Talk, September 22, 4:30–6 p.m.

**Leigh Ann Beavers: Points on a Line**

February 2–April 29, 2012

Benedict Gallery

**Red Clay and Blue Mountains: Celebrating Amherst County**

August 18–November 20, 2011

Reception with the artists, September 1, 4:30–6 p.m.

**The Body Politic: Caricatures by Pat Oliphant**

February 9–March 25, 2012

Opening reception and remarks by Stephen G. Bragaw, Carter Glass Professor of Government, February 9, 5–6:30 p.m.

**Everyday History: Archaeological and Historical Artifacts from the Sweet Briar Collections**

March 29–May 20, 2012

Regular hours during the academic year:

PANELL GALLERY:

Monday–Thursday 10 a.m.–5 p.m.

Friday 10 a.m.–2 p.m.

Sunday 1–4 p.m.

BABCOCK AND BENEDICT GALLERIES:

Monday–Friday 9 a.m.–5 p.m.

The galleries are open for programs and special events as announced; closed for all College holidays and breaks.
Anonymous
Eleanor Johnson Ashby ’53
Elizabeth Groves Aycock ’96
Barbara Blair
Patricia L. Bonham
Rosalie Smithy Bradham ’62*
Mary Landon Smith Brugh ’57
Bradford Garrett Butner
Ruston Haskell Calhoun ’86
John N. Campbell
Susan Graham Campbell ’81
Capital One Bank
Mr. and Mrs.* Peter V. Daniel
Jean Inge Cox ’65
Penelope Lagakos
Mr. and Mrs. Thomas N. Connors
Mr. and Mrs. F. Hudnall
Jean Walker Campbell ’64
Catherine Caldwell Cabaniss ’61
Laura Lee Brown ’63
Alice Cary Farmer Brown ’59
Caroline Casey Brandt ’49
16 Visions Fall 2011 Visions Fall 2011 17
Mr. and Mrs.* Peter V. Daniel
Whitney Crispen Hagins
Evelyn Carter Cowles ’73
Fay Martin Chandler ’43
Bettye Thomas Chambers ’62
Sigrid Zirkle Carroll ’93
Capital One Bank
Susan Graham Campbell ’81
John N. Campbell
Rushton Haskell Callaghan ’86
Mary Landon Smith Brugh ’57
Rosalie Smithy Bradham ’62*
Patricia L. Bonham
Eleanor Johnson Ashby ’53
Constantinidi ’74 (Jocelyn Palmer ’62)
Christopher, Jr. (Claire Lesley Bissell Hoopes ’68
H. Therese Robinson Hillyer ’83
Elisabeth Wallace Hartman ’53
Mr. and Mrs. William P. Harris
Mary Sutherland Gwinn ’65
Mr. and Mrs. Philip Greer
Allison Roberts Greene ’81
Lynn Crosby Gammill ’58
Mary Ann Robb Freer ’54
Marianne Hutton Felch ’79
Sara Finnegan Lycett ’61
Melissa McGee Keshishian ’71
Jacqueline Mabie Humphrey ’60*
Barbara M. Jostebelsky ’67
Nancy Hudson Koffiel ’62
Rayhan Ranaal Loomier ’62
Mary Scales Lawson ’70
Dr. and Mrs. George H. Lenz
Helen Smith Lewis ’54
Gail P. Lloyd ’60
Martha C. Lefitin ’07
Nancy Blackwell Marion ’74
Margaret Sheffield Martin ’48
Peninah Maigian Martin ’58
Elizabeth W. Neetheson ’64
Haid Hansen McCory
Sarame McHugh ’81
Chasy Clarke Miller ’04
Warren Moore Miller ’72
Norma Patteson Mills ’60
Irene Mitchell Moore ’42
Kara D’Ambo Dickey Moore ’95
Terry Sprouse Nash
Diane King Nelson ’48
Jessica Newmarch
Louvie Cookinie ’82
PK Bank Foundation
Joanne Holbrook Potterton ’52
Elizabeth Few Penfield ’60
Susan Demm plank ’73
Anne Little Poulet ’64
John W. Peyton
Elizabeth Cote Pingle ’62
Caroline G. Rainey ’10
Mr. and Mrs. Kenny Reynolds
Lindsay Lee Riba ’08
Lynn Kohler Rogerson ’76
Blair Josefs Rohaman ’69
Alysa Phillips Rawnsley ’65
Judith Greer Schulz ’61
Aiko Allen Smyth ’62
David Snyder and Barbara Matynak
L. E. Sambataro ’99
Margaret Stanton
Joan Blanton Stein ’44
Elizabeth Hemmingson Sullivan ’78
Grace E. Suffie ’60
Katherine Uphurck Tekvorian ’72
Patricia Balz Vincent ’39
Margaret Smith Winman ’58
Wendy C. Weiler ’71
Katherine V. Waddley ’95
Nancy C. White ’79
Catherine S. Wilson ’11
Dana Dewey Woody ’58
*Deceased

COlLectors’ cirClE**
JULY 1, 2010–JUNE 30, 2011

Caroline Casey Brandt ’49
Alia Cary Farmer Brown ’59
Laura Lee Brown ’63
Catherine Caldwell Cobanoss ’61
Jean Walker Campbell ’64
Fay Martin Chandler ’43
Donna Pearson Chapman ’64
Mr. and Mrs. F. Hudnall
Christopher, Jr. (Claire Condon ’58)
Mr. and Mrs. Thomas N. Connors
(Jocelyn Palmer ’62)
Penelope Lagakos
Constantinidi ’74
Jean Inge Cox ’65
Mr. and Mrs.* Peter V. Daniel
Juliet Halliburton Davis ’35*
Barbara Bolling Downs ’64
Celia Williams Dunn ’64
Helen Smith Lewis ’54
Haid Hansen McCory
Sarame McHugh ’81
Chasy Clarke Miller ’04
Warren Moore Miller ’72
Norma Patteson Mills ’60
Irene Mitchell Moore ’42
Kara D’Ambo Dickey Moore ’95
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Aiko Allen Smyth ’62

Levels of Support*

Individual ............ $25
Family/Couple ....... $50
Contributing .......... $100
Sponsor ................. $250
Benefactor ............ $500
Patron ................. $1,000

*All categories apply to an annual membership.

Contributions to Friends of Art are fully tax-deductible.

For more information, please contact the College’s development office at (888) 846-5722 or www.giving@sbc.edu.

looking for up-to-date information on the Sweet Briar College collection? Our new web page address is sbc.edu/art-galleries, integrated into the College’s redesigned website (sbc.edu). Come visit!

Please note, too—during 2011–2012, the Art Collection and Galleries will be transitioning to electronic announcements in lieu of printed postcards for exhibits and programs. This will be more economical and will also enable the staff to keep you better informed. If you think we may not have your current email, please send a message at your convenience to museum@sbc.edu. Thank you!

Friends of Art is a volunteer membership organization at Sweet Briar comprising alumnae, students, faculty, and College friends. FOA promotes and supports the study of the visual arts on campus. Since 1937, its members have helped build the College’s art collection, which is an exciting and vital component of the curriculum.

If you are not already a member of the Friends of Art, please consider joining. If you are a member, please consider giving memberships to honor your friends, classmates, and family. Thank you!
Sweet Briar rose (Rosa eglanteria) hips flourishing in front of the Anne Gary Pannell Center, August 2011.

A contemporary memory vase by Professor of Studio Art Joe Monk, included in the winter 2011 faculty exhibition Studio in Pannell Gallery. Courtesy of Joe Monk.

Victoria Bradley ’12 curated the fall 2010 exhibition Fragmented History for an Arts Management practicum.

Visions
News from the Friends of Art