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The Board of Directors of the Friends of Art expresses its appreciation to
two donors, who wish to remain anonymous, for underwriting the cost of
the color for this issue of Visions.

On the Cover: Miriam Schapiro (American, b. 1923), Kimono, 1976, fabric collage and oil on canvas,
Sweet Briar College Collection, Gift of Jane Roseberry Tolleson ’56, 1996.008

VISION STATEMENT
As an association of persons who have benefited from a liberal arts 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 2001

President’s Letter

Dear Friends:

This being Sweet Briar’s celebratory centennial year, many aspects of the College are getting a new look, and the Friends of Art are no exception. We are proud to bring you the inaugural issue of Visions, FOA’s new annual publication. The content of our new magazine will continue in the tradition of our former newsletter: we will still bring you news of new acquisitions; updates from our meetings; announcements of FOA events and programs; and progress reports on ongoing projects. In addition, we hope to provide you with more photographs than we have been able to in the past, for, after all, art is about looking!

While the FOA Board had been considering a makeover of the newsletter for some time, it was the energy and professionalism of Board member Sara Finnegan Lycett ’61 that made this change a reality. Within less than one year of becoming a member of the FOA Board, Sara has transformed the instrument that allows us to reach the greatest number of people with information about the arts at Sweet Briar. Sara’s ideas for a new FOA publication were made concrete by Nancy Blackwell Marion ’74, a graphic designer and former FOA Board member who has designed our publications for years, contributing much of her time and energy at no charge. Nancy’s creativity and artistic talent have helped to produce a beautiful new face for the Friends. Thank you to both Sara and Nancy for helping us breathe new life into our most important publication.

Visions is but one of our major projects, and we welcome four new Board members to our ranks who we know will contribute to the success of the many initiatives we have undertaken over the past few years. Elizabeth Farmer Jarvis ’76, Denise Mullen ’70, Presley Neithammer Swinn ’81, and Elizabeth Haynie Wainstein ’86 will attend their first FOA board meeting in the Fall, and will participate in the exciting process of identifying acquisitions for the collection as well as sharing their ideas for projects both new and old.

Current board members have been busy as well. Inspired by the gift of Sam Francis’ Another Footprint in tribute to Loren Oliver, Murrell Rickards Werth ’44, who begins her second term on the Board this fall, has established a memorial fund for Jovan DeRocco, Professor of Studio Art at Sweet Briar from 1940-1958. As we did with our gift to Loren, the Board seeks to find a work of art that honors in a personal way the invaluable contribution Jovan made to the College community over the course of 18 years. If you would like more information about the DeRocco fund, please contact Rebecca Massie Lane at rmlane@sbc.edu.

This past spring we were stunned and thrilled by the news that board member Fay Martin Chandler ’43 had made a gift of Manhattan, a 96” x 78” oil on canvas painting by Abstract Expressionist artist Grace Hartigan. A beautiful complement to numerous prints in the collection, including our 1953 silkscreen #19 Pastorale by Hartigan, this powerful work is especially exciting because it marks the rare and welcome addition of an important painting (as opposed to a work on paper) to the collection. Fay’s generosity to the gallery is inspirational, and we thank her for this remarkable gift.

As always, I extend my thanks to the entire membership of the Friends of Art for your many contributions of time, funds, and artwork that help us reach our goals.

—Kathryn L. Haw ’92
When President Meta Glass and Art Professor Florence Robinson began the Sweet Briar art collection in the 1930s, it was as part of their efforts to make Sweet Briar a global competitor among women’s colleges. Their international focus is evident in the establishment of the art collection. They believed in the importance of bringing the great ideas of their time to the students. These ideas might be delivered to the campus in the form of eminent scholars who visited and lectured, in books for the library, in scientific equipment, or in a fine collection of works of art.

A collection, the sum total of gifts, purchases, and bequests made over the life of an institution, reflects the educational emphases of different generations. At Sweet Briar, it is an inherited composite of the history of collegiate collecting, presenting in tangible form the values of the institution and its donors and curators. Each successive curator, working with faculty and alumnae, assesses the collection, determines its use, and establishes areas for growth.

Through each generation, the collection remains an academic resource similar to a library. It is a repository of ideas, preserving, through the objects, tangible historical records of different times and cultures. As each successive generation of scholars, students, and artists studies these works, they review earlier interpretations and suggest stories of their own for critical review.

The 1400 works in the collection range from the Garth Collection of Native American projectile points, Nodena site pottery, ancient Greek and Roman objects and coins, European works (largely prints and drawings) from the 15th to 20th centuries, Japanese woodblocks of the late 18th and 19th centuries, to American works from the 18th to 20th centuries. In addition, the College’s holdings of Ralph Adams Cram materials, largely blueprints, have come to the art gallery for safekeeping, study, and registration.

The collection of everyday objects and coins from ancient Greece and Rome was developed beginning in the 1930s by the Classical Studies department and is still regularly used by departmental faculty for teaching and student research projects and for outreach to Amherst County school children. The Greek Geometric Horse, c. 800 B.C., is one of the most charming of these objects. It may have belonged to a child or may have been a grave or shrine offering. The “rider”
Visions Fall 2001

may represent the soul of the departed. This 8th century B.C. Attic ware clay horse is in the “Geometric” style of painting in which black-painted lines, squares, triangles, or circles were used on red clay to decorate an object.

A small area of the collection, medieval manuscripts, gave rise to an important didactic exhibition in 1997, “Medieval Matters: Illuminated Manuscripts from The Walters Art Gallery and the Library of Mr. Harry A. Walton.” The exhibition served as the “laboratory” component of an advanced art history seminar, taught by Art History professor Aileen H. Laing, and the objects within the exhibition were researched by seminar students. Sweet Briar’s own collection of manu-

Feast of Corpus Christi. Choir book, single leaf, Italy, 15th century, Sweet Briar College Collection, MS 1995.019

Sanford R. Gifford (American, 1823-1880), Autumn by the Lake (Autumn at Bolton, Lake George), 1863, oil on canvas, Sweet Briar College Collection, gift of Mr. and Mrs. Thomas F. Torrey, 1956.005
script pages was given by Miss Eva Matthews Sanford, and several of these were included in the exhibition, including a 15th century Italian choir book page and a 9th century Carolingian miniscule page.

As a public proclamation of the re-establishment of the Friends of Art after its lapse from WWII to the mid-1970s, Rembrandt’s Return of the Prodigal Son, 1636, was acquired by the Friends of Art in 1979, to show the College community that the Friends were dedicated to the establishment of the best collection possible given resources available. This print has been widely used by members of the community for research and teaching, and its presence led to the purchase 15 years later of Durer’s Prodigal Son amid the Swine, 1494. These two works were the subject of Christopher Witcombe’s recent publication in Source: Notes in the History of Art (Vol. XVII, No. 3, Spring 1998). The art history faculty regularly utilize this pair of prints to compare two masterful artists, working 150 years apart, but in the same Northern European cultural milieu, and interpreting two different points of the story of the prodigal.

In 1956, a magnificent gift of 5 paintings of the Hudson River School came to Sweet Briar from Mr. and Mrs. Thomas Torrey. Sanford Gifford’s Autumn by the Lake (Autumn at Bolton, Lake George), 1863 was painted after the artist attained his mature style. A second generation Hudson River

Ana Maria Pacheco (Brazilian, b. 1943), Tales of Transformation, 1997, dry point on paper, Sweet Briar Collection, gift of the Friends of Art, 1999.009 a-f.
painting, it is characterized by an emphasis upon natural light. The artist captured the brilliance of a clear autumn day in one of his favorite landscapes, the Catskill Mountains. Later characterized by art historian John I. H. Baur as a “luminist,” Gifford’s efforts to recreate the radiance of natural light are evident in this beautiful painting. The Hudson River paintings were featured in one of the first student-created web sites when Eileen MacMurtrie ‘95, working with Christopher Witcombe, developed an educational web page as a senior project.

Just as Sweet Briar’s Gifford painting is a characteristic example of the artist’s oeuvre, so is Kimono, 1976, by Miriam Schapiro, characteristic of the Pattern and Decoration movement which claimed ground for American women artists in the late 20th century. In her Kimono series, Schapiro developed on a large scale paintings that simultaneously referred to the “heroic” works of the male Abstract Expressionist group and to the “anonymous” works of domestic art by women. Schapiro placed monumental fabric-collage kimonos at front and center of these canvases. By using women’s arts such as pieced fabric work (i.e., quilts) and fashions (the kimono), Schapiro adapted her earlier work in women’s arts, coined as “femmage,” to the art marketplace. Sweet Briar’s Kimono is one among a large series of these manifesto paintings.

The current collection direction, works by 20th century women, was developed by the art gallery director, the faculty, and the Friends of Art as a logical focus for a woman’s college. Prior to the Friends collecting in the last decade, there were very few works of art by women artists in the collection. After a decade, this area of the collection has begun to provide a rich source of study for students and faculty, as it addresses issues of importance to women today. Hollis Sigler’s color lithograph, To Have Power is to Realize Our Lack of Control, 1994, chronicles the artist’s emotionally draining experience of dealing with breast cancer. Joan Snyder’s large color print, ... and acquainted with grief, 1998, responds to the death of her mother. Ana Maria Pacheco’s series of 6 prints searches for personal identity and the role of women through a pictorial narrative of two Brazilian folk tales. Alison Saar’s Blue Plate Special heroizes the sacrifices of the African-American male by using the imagery of Judeo-Christian martyrdom. These works and others in this growing area of the collection are used annually by Art History professor Diane D. Moran in the teaching of 20th century art, and are assigned as paper topics to students enrolled in the art history course, Women Artists. In addition, they are used by the Studio Art department to expose young women to the art and female voices of our time.

Each of the objects above speaks for an area of the collection that is active today for teaching, research, and collecting. Not mentioned among these categories is the ukyio-e collection, described elsewhere in this issue by Professor John Goulde and student Gwen McKinney, and the Ralph Adams Cram collection, discussed by Professor Aileen H. Laing. With each gift to the collection, and each purchase, each bequest, Sweet Briar’s unique academic resource, the art collection, becomes stronger and more vital.
The Sweet Briar College collection of Japanese prints is composed of 106 polychromatic prints done by 20 artists from Toyonobu (1711-1785) to Sadahide (1807-1879). Most of these prints feature bijin or beautiful women and reflect the tastes and interests of the rising middle class during the 18th and 19th centuries in Japan. While the collection is invaluable for the study of Japanese aesthetics of the period, it is equally important as a research tool for understanding the history of Japanese woodblock printing and has been used again and again in Japanese Art History and Arts Management classes.

Begun in 1970 with an initial gift of 78 prints from Ruth W. Smith, the collection has grown through gifts and purchases over the years to its present size. For many years the collection sat in storage with only a minimum of documentation. In 1987 Carma Fauntleroy, then Director of College Galleries, decided to use the collection in a semester-long program looking at popular culture of Japan. This program, The Festival of Japan, included a Japanese film series, an Ewald Symposium on Mass Culture in Japan Today, and an exhibition of selected prints from the SBC collection.

With Professor John Goulde (Religion/Asian Studies) Carma submitted a proposal to the Fulbright Commission to bring to campus a Japanese art historian to teach a course on Japanese art and to revise and update the collection catalog. Dr. Terukata Fujieda of Musashino Fine Arts University came to campus in the fall of 1988 and taught a course on Japanese art, focusing on the evolution of Japanese art between the 18th and 20th centuries. As part of the coursework, students were responsible for researching and writing essays on 20 prints selected for the exhibition in the spring semester of 1989. Students learned not only to do research on the artists and their prints, but also to present their research to the general public in the form of an exhibition.

Because Dr. Fujieda had to return to Japan before the collection catalog could be finished, the Fulbright Commission sent a second researcher, Dr. Emiko Yamanashi of the Tokyo National Research Institute of Cultural Properties, to campus in the fall of 1989. Dr. Yamanashi also taught a class on Japanese art, worked on the catalog, provided the College with a collection of 300 slides for the study of Japanese art, and helped to retrain Professor Goulde in Japanese art history, so that the course could be offered in succeeding years.

Students were able to use the collection again in 1992 and 1997 as part of Art History 137: Asian Art. In 1998 Julia Paris, a Turning Point student, became interested in the collection after completing the Japanese Art History class. In the summer of 1998, she won one of four Sweet Briar Summer Research Fellowships sponsored...
by the Honors Program to conduct research on the collection and to mount an exhibition of 32 prints on the theme: “Representations of Women.” Working with Rebecca Massie Lane, Director of College Galleries, and Professor Goulde, Julia photographed the entire collection, created a new digital database of the collection for conservation purposes, and helped create a permanent website for the collection and the exhibition catalog.

This website can be viewed at: http://www.artgallery.sbc.edu/ukiyoe/ and can be used by future students who wish to explore in depth the Sweet Briar collection of Japanese prints as well as worldwide web resources on Japanese culture and art history.

Because of this website and its dissemination on the Internet, Sweet Briar College was contacted by Mr. and Mrs. Elmer Stone, who presented the College with a gift of four bijin prints (3 Eisen, 1 Eizan) in the fall of 1999. Sweet Briar has also been able to provide digital copies of its prints for magazine publishers and for students working on Japanese art throughout the U.S.

Use of the collection continues and Gwen McKinney, a junior in Studio Art and Art History, did a project in 2001 on the influence of Japanese Ukiyo-e on the development of 19th and 20th century Euro-American artists. She plans to mount an exhibit of comparative works which will run from January 17 to March 31, 2002.

Keisai Eisen (Japanese, 1790-1848), Competition Among Beautiful Women of Current Fashion, c. 1810-1847 (signature: Eesai Eisen ga [drawn by Keisai Eisen]; censor seal: Kiwame; publisher seal: Sanoki [1790-1865]); woodblock print, 14-3/4" by 10", Sweet Briar College Collection, gift of Ruth W. Smith, 1970.037
In October 1900 Indiana Fletcher Williams died, leaving all her worldly possessions to found a school for young women. Her trustees formed the nucleus of the first Board of Directors of Sweet Briar Institute in 1901 and hired a young Boston architect, Ralph Adams Cram, to design the buildings and produce a plan for the campus. In 2001 as part of the College’s centennial celebrations, the Anne Gary Pannell Gallery is hosting an exhibition, “Sweet Briar College and Ralph Adams Cram: Dreams and Reality” (September 20 to December 14, 2001).

The theme of the exhibition is based on the architectural dreams pursued by three individuals. John McBryde, a member of the original Board of Directors, persuaded his fellow Board members to hire Cram as their architect. Ralph Adams Cram, himself, stated in 1911, “In Virginia...we are slowly constructing a great college for women...” President Meta Glass (1925 to 1946) worked closely with Cram to preserve his plan and to continue the quality of design and construction that characterize the initial buildings on the campus.

Financial reality, however, reared its head almost from the beginning. Designs had to be modified to reduce costs and some of Cram’s most exquisite designs were never built. These designs are now on view in Pannell Gallery for the first time since they were shelved by the College for lack of construction funds.

Sweet Briar was the first major collegiate project entrusted to the firm of Cram, Goodhue and Ferguson. Cram became one of the foremost Gothic Revival architects in America yet he built Sweet Briar in the Georgian style. In his autobiography, he reminisced that it had been “easy to determine the stylistic basis... of Sweetbriar College in Virginia...where history, tradition, and architectural style predetermined the course to follow.”

The traditional architectural style in Virginia, known as Georgian, is characterized by the use of red brick constructed in Flemish bond, sash windows that are flush with the façade, and hipped roofs. Georgian buildings emphasize symmetry from the overall proportions of the building to the placement of windows and doors. These characteristics are clearly visible in the academic building, now known as Benedict Hall, one of the first buildings designed by Cram.

Cram remained the supervising architect of the College until his death in 1942 and his firm produced hundreds of plans and drawings for buildings, those actually constructed, such as Academic/Benedict, and those only dreamed about, such as the Fine Arts Building. Most of the material in the exhibition comes from the Boston Public Library where the archives of the Cram firm have been deposited, but Sweet Briar also has some important pieces.

Unfortunately, the presentation drawings of the original buildings were lost in 1903 when they were loaned to Jamestown for the Tricentennial of the founding of Virginia’s first permanent settlement, but a model of the campus with its four initial structures survives at the College and is an important part of the exhibition. It shows the formal plan that Cram initially desired for the College, the placement of the original buildings, and the arcades that connect them all. Over the years this model fell on hard times and was abandoned to the old stable where it was discovered in a very decrepit state by Anne Whitley ’47, Director of the Sweet Briar Museum, and Carma Fauntleroy, for-
mer Director of College Galleries. Experts disagree on preservation methods so it has been stabilized, but it shows every bit of its 98 or 99 years! It remains, however, a rare survivor of the material produced by the firm of Cram, Goodhue and Ferguson to elicit support for their original design for the College.

The exhibition also includes presentation drawings of later buildings such as Cochran Library, in which one can see how the design evolved into the present building, and Cram’s lovely design for a chapel which unfortunately was not used when that building was constructed in 1964.

In conjunction with the exhibition there was a symposium on Cram, Sweet Briar, and their place in the architecture of Virginia. Richard Guy Wilson, Commonwealth Professor of Architectural History at the University of Virginia, opened the festivities on September 21 with a keynote lecture, “Ralph Adams Cram: Dreamer of the Past.” It focussed on Cram’s national legacy, the Gilded Age, and the Beaux Arts tradition that underlies so much of the architecture at the turn of the 20th century.

On September 22 a panel of experts focussed more closely on Sweet Briar herself. Douglas Harnsberger, principal architect of Commonwealth Architects, Richmond, VA, is in charge of the restoration of Sweet Briar’s historic structures and he spoke about the process of restoration, another example of the continuous dance between dreams and financial reality. Travis McDonald, Restoration Coordinator of Poplar Forest, addressed the question of why Cram, a noted Gothicist, chose the Georgian style for Sweet Briar. Edwin Slipek, curator of a recent Cram exhibit at the University of Richmond, discussed Cram’s drawings and his relation to modernist and post-modernist architecture.

For generations, Sweet Briar alumnae have said that they fell in love with the College when they came up the drive and onto the campus. It has survived 100 years of use and still enchants visitors. Come to campus during the Fall to help celebrate and to learn more about our architectural heritage and to see the drawings and model for the College from one of America’s most distinguished architectural firms.
During the summer of 2001, I was awarded one of 12 Honors Summer Research Fellowships to develop an exhibition, Defining Influence: Japonisme and the Western Artists of the 19th and 20th Centuries, to run January 17 through March 31, 2002. My interest in Japanese art history and the Ukiyo-e prints in the Sweet Briar collection brought me to Virginia and I wanted the opportunity to exhibit them in some manner.

However, since Julia Paris ’99 had recently curated an exhibition of the Ukiyo-e prints, I did not feel that another Ukiyo-e exhibit would be in order. I weighed ideas of how to incorporate the Japanese woodblock prints into an interesting theme that the Sweet Briar galleries had not seen before. Then, during my late 19th century art history class with Professor Diane Moran, it struck me: I could develop the theme of Japonisme, Ukiyo-e’s influence on European artists in the 19th century. This topic allowed me the opportunity to work not only with the Japanese woodblock prints but also with the Western paintings and prints that make up the majority of the collection.

The late 19th century saw developments in style, changes which came about by various means: experimentation, rebellion, and influence. The latter of these is the subject of this exhibition. “Influence” can mean an individual artist’s influence on another as well as the influence of different cultures, considered exotic, on whole groups of artists.

During the middle of the 1850s, some Japanese woodblock prints found their way into the hands of a few French art connoisseurs and started in motion an evolution in the European and American art world. This phenomenon is referred to as Japonisme, a term coined by the French art critic and Japanese print collector Philippe Burty (1830-1890) in 1872 (Phylis Floyd, Japonisme, www.groveart.com). It is used to describe the influence of Japanese aesthetics and techniques on Western paintings, printing, and decorative arts. Japonisme was to become a very potent influence on the artists of the late 19th and early 20th centuries.

Ukiyo-e, images of the “floating world,” was new and exotic to the artists who were ever battling against the Academy, the French art establishment. Often rebelling against the traditional notions of academic painting, these artists were inspired by the Japanese techniques of color, line, and space not only to collect the Ukiyo-e prints of Japanese artists, such as Hiroshige, Hokusai, Utamaro, and Eizan; but also to take from and expand upon them in their own work. Sway of Japonisme over the Western artist was to last for over seven decades, starting with the early Impressionists and then branching and maturing into Art Nouveau and German Expressionism. It did not stop...
there. However, my exhibit would be enormous were it to contain all of the far-reaching influences of Japonisme.

Knowing this, I have searched our collection for works of art by artists such as James McNeill Whistler, Berthe Morisot, Paul Gauguin, and Henri de Toulouse-Lautrec. The recent acquisitions of works by Pierre Bonnard, Maurice Denis, and Paul Gauguin have supplied a wonderful portion of my exhibit. These artists were influenced by the Ukiyo-e prints and were avid collectors themselves.

Printemps (1878) by James Tissot shows how the works at the beginning of this period of influence very blatantly adopted the format and content of Ukiyo-e prints. The most obvious association between Printemps and a Japanese woodblock print is the vertical nature of the print. Tissot’s use of an etching plate that is three to four times taller than it is wide was directly taken from Japanese influence. It is reminiscent of a pillar print by Kiyonaga or Eisen.

Another link is the subject matter, the fashionable beauty, which is one of the premises of the Ukiyo-e prints. Often at this early stage in Japonisme, artists would keep the same stylistic techniques but would change the subject matter. Whistler and Tissot added elements such as kimonos, Japanese screens, and fans to show the current fad of desiring and owning anything Japanese.

Marquet’s piece Street Scene (c. 1902) is another a good example of Japonisme. When it is compared with a Hiroshige landscape, the geometric similarities between the two are readily apparent. The artists of the Ukiyo-e prints were superb draftsmen. Their lines are perfectly straight and always evenly distanced from each other. Marquet was able to adapt the linear quality and perspective used by Hiroshige, a bird’s eye frontal view, for his own use.

The Sweet Briar collection contains many examples of the influence of Japonisme. In addition to these using fine works of art, I also approached 10 other museums and libraries in an attempt to gather the best representation of works and to fill in any gaps in the exhibit.

As part of my research I recently traveled to Washington, DC and visited the National Gallery of Art and the Library of Congress in order to study more closely the color drypoint and aquatints of Mary Cassatt and posters of the Art Nouveau period. I saw prints by such artists as Edouard Manet and Felix Vallotton, which are excellent examples of the way that these artists admired and studied the Ukiyo-e prints. Each took from these prints color, line, spatial depth, or subject matter and made it his or her own. Among these works, Rendez-vous des Chats (1868) by Manet is a wonderful representation of the more subtle ways in which Japonisme had been interpreted.

I hope that my researching the collection and organizing this exhibit on Japonisme will help students and alumnae at Sweet Briar to understand how important the Ukiyo-e prints are not only to the study of Asian art but also to the study of Western art. I wanted to show that the Ukiyo-e prints can be taken out of their respective cultural classification and should be viewed as a source of inspiration around the world. Through this exhibit I have truly learned to love and admire not only the Ukiyo-e prints but the Western works in the collection as well.
Acquisitions Committee’s “Wish List” of Works by Contemporary Women

Each year, the Sweet Briar College Art Gallery receives gifts of works of art. The art collection at the college is a valued academic resource for many departments. It is used regularly for teaching art and art history, as well as in Asian Studies and Classical Studies. Our collection came to Sweet Briar by gift of alumnae, friends and faculty, and through careful purchases by the Friends of Art. One of the College’s former physicians, Dr. Carol Rice, donated her entire collection of Ukiyo-e prints to the College, and another sizeable gift came from friend of the College, Ruth W. Smith. One donation leads to another, and soon a valuable collection results. The art gallery welcomes the interest of Sweet Briar alumnae and friends as we develop the art collection for the benefit of present and future students, alumnae, and the Sweet Briar community. The “Wish List” below is only a partial one of works we desire to add to the collection. If you have a work of art you would like to contribute to the college, please contact Rebecca Massie Lane, Director of College Galleries & Arts Management, Sweet Briar College, Sweet Briar, VA 24595, 434-381-6248 or FAX 434-381-6173. Email: rmlane@sbc.edu.

Laurie Anderson
Ida Applebroog
Judith Baca
Lynda Benglis
Nell Blaine
Lee Bontecou
Margaret Bourke
White
Joan Brown
Elizabeth Catlett
Elaine DeKooning
Leslie Dill
Mary Beth Edelson
Diane Fine
Audrey Flack
Mary Frank
Ava Gerber
Nancy Graves
Ester Hernandez
Eva Hesse
Jenny Holzer
Frida Kahlo
Lee Krasner
Barbara Kruger
Dorothea Lange
Sherrie Levine
Hung Liu
Yolanda Lopez
Sylvia Plimack Mangold
Mary Ellen Mark
Agnes Martin
Alice Trumbull
Mason
Annette Messager
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Betye Saar
Cindy Sherman
Marilyn Silverstone
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Kiki Smith
Nancy Spero
May Stevens
Renée Stout
Kathy Vargas
Kara Walker
June Wayne

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SWEET BRIAR COLLEGE ART GALLERY
Exhibition Schedule 2001-2002
Sweet Briar College Art Gallery exhibitions are research-, studio-, and community-based and are presented at three locations on campus: Pannell, Babcock, and Benedict. Admission, lectures, and related programs are free and open to the public.

PANNELL GALLERY
September 20 - December 14, 2001
Ralph Adams Cram & Sweet Briar: Dreams & Reality
January 17 - March 31, 2002
Defining Influence: Japonisme and Western Artists of the 19th and 20th Centuries
April 4 - May 4, 2002
2002 Senior Art Exhibition
May 17 - September, 2002
Selections from the Sweet Briar College Collection

BABCOCK GALLERY
August 17 - October 28, 2001
Gerhard Weber, die Leute im Dorf Erlen: Photographs
November 8 - December 23, 2001
Deb Mell: Assemblage
January 11 - March 24, 2002
Jian Xu: Painting
March 28 - May 19, 2002
Pam Fox: Photographs

BENEDICT GALLERY
August 23, 2001 - January 20, 2002
The Restoration of Ralph Adams Cram Buildings at Sweet Briar
January 24 - March 17, 2002
Push Pin Exhibition Reception, January 24, 5-6 p.m.
March 21 - May 5, 2002
It’s Not Elementary XII
May 17 - 19, 2002
Reunion Classes Push Pin Exhibition
The Friends of Art 2000-2001 membership made gifts to the art gallery and the arts program. Our special thanks to all who supported the Friends of Art this year.

**Collector's Circle**
- Alice Cary Farmer Brown ’59
- Laura Lee Brown ’63
- Jean Walker Campbell ’64
- Fay Martin Chandler ’43
- Claire Cannon Christopher ’58
- Jocelyn Palmer Conners ’62
- Jean Inge Cox ’65
- Juliet Halliburton Davis ’35
- Barbara Bollyng Down ’64
- Celia Williams Dunn ’61
- Marianne Hutton Felch ’79
- Mary Robb Freer ’54
- Nancy Godwin Baldwin ’57
- Barbara Gracey Backer ’71
- Gregory Armstrong
- Nancy Pingree Drake ’43

**Patron**
- $100-$249
  - Catherine Bowman
  - Joseph Bradford
  - Anne Mq unkin Birber ’43
  - Catherine Barnett Brown ’49
  - William Campbell
  - Nannette Mburney Crowdus ’57
  - Peter V. Daniel
  - Stephanie Stitt Fitzpatrick ’81
  - Tonya Nicole Grudier ’98
  - Vesta Murray Haselden ’38
  - Kathryn Lynn Haw ’92
  - Kristin E. Herzog ’70
  - Phyllis Joyner ’55
  - Sarah Johnston Knoblauch ’74
  - Grayson Harris Lane ’83
  - Karol A. Lawson ’81
  - George Lenz
  - Jane Lingo
  - Jeannette Bush Miller ’71
  - Elisabeth Muhlenfeld
  - Barbara Behrens Peck ’78
  - Edna Syska Pelter ’42
  - Elizabeth Few Penfield ’60
  - Susan Van Geie Rhie ’47
  - Deborah Schmidt Robinson ’69
  - Magdalena Salvesen ’65
  - Brett Stall-Gardner
  - Jean Blanton Steen ’44
  - Mildred Newman Thayer ’61
  - Diana Bradford Walsh ’92
  - Jessica Beris Ward ’63
  - Sarah Clifford Weaver ’95
  - Langhorne Tuller Webster ’58
  - Mary Anne Wilson ’57
  - W. Denman Zirkle ’95

**Friends**
- $5-$599
  - Gregory Armstrong
  - Barbara Gracey Backer ’71
  - Nancy Godwin Baldwin ’57
  - Mary Frances Brown Ballard ’49
  - Robert Barlow
  - Barbara Blair
  - Anne Booth ’64
  - Mary Smith Brugh ’57
  - Virginia Lee Butters ’66
  - Oatsby Janet Clarke
  - Lucy Darby Cole ’78
  - Barbara Bush Cooper ’81
  - Catharine Spezzard Cooper ’57
  - Faith Rahmer Croker ’54

**Benefactor**
- $500 and more
  - Catherine Caldwell Cabaniss ’61
  - Sarah Giddens Glenday ’69
  - Jane Roseberry Tolleson ’52

**Sustaining**
- $250-$499
  - Richard A. Brodie
  - Sigrid Zirkle Carroll ’93
  - Daun Thomas Frankland ’74

**Collector’s Circle**
- Alice Cary Farmer Brown ’59
- Laura Lee Brown ’63
- Jean Walker Campbell ’64
- Fay Martin Chandler ’43
- Claire Cannon Christopher ’58
- Jocelyn Palmer Conners ’62
- Jean Inge Cox ’65
- Juliet Halliburton Davis ’35
- Barbara Bollyng Down ’64
- Celia Williams Dunn ’61
- Marianne Hutton Felch ’79
- Mary Robb Freer ’54
- Nancy Godwin Baldwin ’57
- Barbara Gracey Backer ’71
- Gregory Armstrong
- Nancy Pingree Drake ’43

**Patron**
- $100-$249
  - Catherine Bowman
  - Joseph Bradford
  - Anne Mq unkin Birber ’43
  - Catherine Barnett Brown ’49
  - William Campbell
  - Nannette Mburney Crowdus ’57
  - Peter V. Daniel
  - Stephanie Stitt Fitzpatrick ’81
  - Tonya Nicole Grudier ’98
  - Vesta Murray Haselden ’38
  - Kathryn Lynn Haw ’92
  - Kristin E. Herzog ’70
  - Phyllis Joyner ’55
  - Sarah Johnston Knoblauch ’74
  - Grayson Harris Lane ’83
  - Karol A. Lawson ’81
  - George Lenz
  - Jane Lingo
  - Jeannette Bush Miller ’71
  - Elisabeth Muhlenfeld
  - Barbara Behrens Peck ’78
  - Edna Syska Pelter ’42
  - Elizabeth Few Penfield ’60
  - Susan Van Geie Rhie ’47
  - Deborah Schmidt Robinson ’69
  - Magdalena Salvesen ’65
  - Brett Stall-Gardner
  - Jean Blanton Steen ’44
  - Mildred Newman Thayer ’61
  - Diana Bradford Walsh ’92
  - Jessica Beris Ward ’63
  - Sarah Clifford Weaver ’95
  - Langhorne Tuller Webster ’58
  - Mary Anne Wilson ’57
  - W. Denman Zirkle ’95

**Friends**
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  - Nancy Godwin Baldwin ’57
  - Mary Frances Brown Ballard ’49
  - Robert Barlow
  - Barbara Blair
  - Anne Booth ’64
  - Mary Smith Brugh ’57
  - Virginia Lee Butters ’66
  - Oatsby Janet Clarke
  - Lucy Darby Cole ’78
  - Barbara Bush Cooper ’81
  - Catharine Spezzard Cooper ’57
  - Faith Rahmer Croker ’54

**Benefactor**
- $500 and more
  - Catherine Caldwell Cabaniss ’61
  - Sarah Giddens Glenday ’69
  - Jane Roseberry Tolleson ’52

**Sustaining**
- $250-$499
  - Richard A. Brodie
  - Sigrid Zirkle Carroll ’93
  - Daun Thomas Frankland ’74

**Donors**
- Alice Cary Farmer Brown ’59
- Laura Lee Brown ’63
- Jean Walker Campbell ’64
- Fay Martin Chandler ’43
- Claire Cannon Christopher ’58
- Jocelyn Palmer Conners ’62
- Jean Inge Cox ’65
- Juliet Halliburton Davis ’35
- Barbara Bollyng Down ’64
- Celia Williams Dunn ’61
- Marianne Hutton Felch ’79
- Mary Robb Freer ’54
- Nancy Godwin Baldwin ’57
- Barbara Gracey Backer ’71
- Gregory Armstrong
- Nancy Pingree Drake ’43

**Gifts of Works of Art to the Permanent Collection, 2000-2001**
- Mary Jane Oliver Hubbard ’62 in memory of her father, Andrew J., Schroeder, II
- Joan Mitchell (American, b.1928), A Page from a Book II, 1997, 12 color etching, aquatint, mezzotint, stencils, from This is not a Book, 10 1/8” x 24 3/4”, Ed: 50
- Celia Williams Dunn ’61 in honour of her parents Celia Howell and Bernard Franklin Williams
- Alba Albers (American, 1999–1994), Triangulated Intaglio I, 1976, 1 color etching, 24” x 20”, white Arches Cover paper

**Visions Fall 2001**