Visions
News from the Friends of Art
Sweet Briar College
Vol. III, No. 1, Fall 2003
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.
Dear Friends,

As I prepare this initial message to all of you who support and encourage the visual arts at Sweet Briar, I am reminded of how my life has been richly blessed by my decision to major in the history of art at Sweet Briar. Eleanor Barton and other professors in the art department exhibited a passion for the subject and lofty standards of scholarship that made an indelible impression, permeating and sustaining my professional and volunteer efforts. Most of you, I expect, share this devotion to the visual arts that was perhaps first nurtured at Sweet Briar. We are engaged in a mission to ensure the continuation of these experiences for future students at the College.

There are several factors that pinpoint Sweet Briar as a prime location for the arts to develop and prosper. Our neighbor, The Virginia Center for the Creative Arts (VCCA), one of the largest arts colonies in the United States, affords many opportunities for sharing between the two communities. Sweet Briar has an excellent art faculty in history, studio, and arts management. Thanks in part to the expertise and advocacy of the Friends of Art the College also has a significant collection of original art, allowing students direct contact with those images. It is my hope that, in part through our upcoming exhibition of works by contemporary women artists, we will bring increasing recognition to the arts at Sweet Briar and thus serve the college as a whole by attracting a wider audience of potential students and supporters.

The long-hoped-for traveling exhibition of Sweet Briar’s works on paper by contemporary women artists is in the research and development phase. There are a myriad of tasks that precede a possible 2006 opening: finalizing a list of specific works to be exhibited; estimating costs for framing, crating, and shipping; catalogue publication; seeking sources of support; and locating advantageous venues. In her article for this issue of V i s i o n s, Rebecca Massie Lane describes some of the possible works for the exhibition. The exhibit will revolve around images of contemporary culture as rendered by women artists, some hauntingly beautiful, others problematic. Our most recent purchases, I Envy Nests of Sparrows, a delicate three-dimensional work from 2002 by Lesley Dill, and a 1968 drawing entitled Big Daddy, by May Stevens, respectively, exemplify this duality.

With this issue of V i s i o n s, Sara Lycett retires as founding editor of our new Friends of Art newsletter. She created a compelling template for V i s i o n s that tells of a commitment to high quality in content and aesthetics as embodied in our inaugural issues. Sara will become Treasurer of Friends of Art.

On a sad note, we are losing individuals who have been key supporters of the Friends of Art. Diane Moran has retired from the faculty after twenty-six years dedicated to educating and exciting students about the images and ideas of modernism. We will also miss Diane’s insightful guidance to the FOA collecting process, always encouraging us to choose the best and most representative example of an artist’s work. In her honor, the FOA has established a Travel Fund that will allow student representatives to attend our acquisition meetings. It is with much sadness that we learned of the death of Professor Emerita of Art History, Ruth Firm. In a final gesture of generosity and loyalty to Sweet Briar, Miss Firm donated her collection of art to the Sweet Briar College Art Gallery. Our students for years to come will benefit from this gift.

It is with much regret that we mark the end of Kate Haw’s term as President of the FOA. Kate has generously donated time, energy, and expertise to define and further the mission of the Friends. Those of us who were fortunate to work closely with her will continue to be inspired by her extraordinary dedication and firm resolve to maintain a clear focus for the FOA.

Elizabeth F. Harris, ’60
Sweet Briar’s current collecting 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 in the collection. Now, with nearly 70 such objects, 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.

Isabel Bishop moved to New York in 1918 to study at the New York School of Applied Design for Women, and from 1920 at the Art Students League under Guy Pène du Bois and Kenneth Hayes Miller. There she developed life-long friendships with Reginald Marsh, Edwin Dickinson, and other figurative painters who lived and worked on 14th Street.

From the early 1930s Bishop developed an anecdotal and documentary Realist style in pictures of life on the streets of Manhattan. Lunch Counter gives us a peek at the quick lunch available to the new class of workers known as office girls. Favorited subjects of Bishop’s work included shop girls seated at a lunch counter, tramps, travelers waiting on a subway platform, children at play, or students walking quietly through a park. She worked in a laborious manner, often spending a year or more on a single picture and thus producing fewer than 175 paintings over nearly 60 years. She also produced drawings and, from 1925, etchings on related subjects.

Just as Isabel Bishop recorded the life of the streets in New York City, Helen Levitt focused her trick camera on the children of Manhattan, leaving an archive of priceless views into the secret souls of young people, and another body of work which documents the sidewalk chalk graffiti of children. In 1936 she bought an inconspicuous Leica camera. Walker Evans introduced Levitt to the right angle viewfinder; a device that
enabled her to stand close to the action but appear to be shooting something a quarter-turn away, thus allowing her to capture her unsuspecting subject. The scowling child in the photograph, Girl with Lily, was probably unaware that she was being captured on film, yet Levitt was so skilled that she was able to choose her subject and attain an image of a fleeting moment of life, as the child poses on her way into a building, lily in hand. We are left to wonder whether she has just come from a funeral, or from Easter Sunday services, or from some other important religious occasion.

Like Bishop, Grace Hartigan was deeply influenced by the Manhattan artistic culture. Her paintings were born of the Abstract Expressionist movement, but also articulated her craving for representational line. In Manhattan her fine draftsmanship is evident in the sinuous line which describes the figures, yet the color massing and dripping paint are developed from the painterly vocabulary of Abstract Expressionism.

Hartigan moved to New York in 1945. There she was profoundly influenced by Jackson Pollock’s one-man exhibition held in 1948 at the Betty Parsons Gallery. Her earliest works were large scale abstract canvases resembling those of Pollock and Willem de Kooning, and were included in the important New Talent and Ninth Street exhibitions. In 1952, Hartigan departed from nonrepresentational art and made free variations upon Old Master paintings as well as collaborating with the poet Frank O’Hara to produce poem-portraits. These experiments culminated in a series of imaginative portraits, shop window scenes, still lifes, and cityscapes created between 1953 and 1960.

As a student of Hans Hofmann in 1950, Helen Frankenthaler was introduced as a young painter to the Abstract Expressionist group of artists at the time of their great breakthrough. She met art critic Clement Greenberg, artists David Smith, Jackson Pollock, Lee Krasner, Willem de Kooning, and others. Inspired by Pollock’s drip painting, Frankenthaler conceived the idea of applying pigment directly onto canvas in a soaking technique. Her painting, Mountains and Sea, now in the collection of the National Gallery of Art in Washington, was a landmark of this inventive technique.

Throughout her career Frankenthaler experimented with both form and materials. She found creative support at Tyler Graphics, a printmaking studio where she could immerse herself in the production of work alongside printmaking specialists who helped translate the painting media into works on paper. There Frankenthaler found...
able collaborators who were eager to assist her in attaining color staining effects on paper.

The Sunflower Quilting Bee at Arles is a lithographic version of Faith Ringgold’s story quilt of the same subject, part of a series of quilts she made telling the adventures of a young African-American woman artist in France. Here Ringgold portrays some of her heroines—Rosa Parks, Sojourner Truth, Ida Wells, Madam Walker—piecing together a quilt of sunflowers while Vincent van Gogh looks on, like a suitor in the wings, holding his potted sunflowers and looking quite sheepish. This work combines many elements of Ringgold’s background and ideology.

As a child, she learned fabric arts from her mother who was a fashion designer and dressmaker. From her father and other adults, she learned jovial, good-natured didactic storytelling. In art school she learned to copy the works of past European artists and was taught special reverence for the French artistic tradition, including the work of Vincent van Gogh.

...this area of collection has begun to provide a rich source of study for students and faculty as it addresses issues of importance to women today.
In her quilts, she combines these traditions with her political pointedness in presenting the valiant African-American women as the protagonists of her story as they piece together a freedom quilt, using van Gogh’s sunflowers.

Drawing on the petroglyphs of the American Southwest, Jaune Quick-to-See Smith creates figures suggestive of shamans or medicine men and combines these images of healing with an outline of an Indian pony and a display of bones. Through the suggestive nature of such gestalts, the artist tells the story of the eradication of indigenous peoples in America and the colonials’ disregard for native peoples, lands, and ecology. Using the symbol of different colored bones to evoke death, she addresses the issues of racism and genocide in Racism: Bones of Color. She also expresses reverence for the antiquity of the Native American cultures.


The Weems installation consisted of images appropriated from the Getty exhibition and from various 20th century photographers. Weems enlarged the photographs, toned all but two in red, and inscribed a body of text on the glass covering the photographs that ties the works together as one piece. Carrie Mae Weems protests against racism through the use of photography and words. Her words speak across the years to this child: “Some said you were the spitting image of evil.”

The puritan is a hand-colored art book by Louise Bourgeois, one of the best known living women artists today. Like many other art books, it is a combination of text and original art. This evocative book combines a poetic fable-like text with purified modernist architectonic images. She said, “with the puritan I analyzed an episode 40 years after it happened. I could see things from a distance...I put it on a grid. Geometry was a tool to understanding...”

If there is a woman artist of the 20th century who stands as a symbol of female accomplishment, it is Louise Bourgeois. She unflinchingly examines her emotional life, utilizing anatomical and architectural imagery to express narratives of love, anger, violence, abandonment, and selfishness. Now in her 90s, Bourgeois is a veritable icon of the contemporary art world. Her artistic life bridges five decades. She was born in 1911, the year after Sweet Briar College graduated its first class of students.

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The first frame depicts women clumped, small and round as love apples, beside a pyre that blazes with white flames rippling up like kelp. On it roasts a prodigious lump of meat, shot through with arrows. The female forms are etched in charcoal, their curves smudged smooth, the negative space behind them blackened with crosshatching. Mouths agape, eyes widened in silent wails, the women know the roasting meats are certain unfortunate village men, transformed by their leaders to tapirs, hunted, skinned, and flung on the fire for supper.

I can’t help thinking: why those men? Did they fail to contribute to the hunt? Did they fancy plucking berries more than wielding weapons? Were they small-framed, unathletic; did they adorn their lips and eyelids with pigments crushed from cinnabar and lazurite?

In the second frame, the women float in layers of black waves. Legs, arms, the pallid hills of buttocks bob wantonly above the dark water; one woman backfloats audaciously, mouth curled in the smirk of a mischievous child. Discernible in the fathoms below are the ghostly shapes of smiling fish; in picture language, this means the women have turned to fish in support of the victimized men. The village leaders, diminutively senatorial, are piled in a rowboat, hands clapped over mouths in shock.

In the last frame, the men’s net bulges with pale fish, but the essences of the women float free in the water. Realization of their accomplishment settles onto their faces. They comb fingers through straggling siren hair; exchanging glances of quiet satisfaction. They have stood up for their men, though their fish bodies are being hoisted toward a sizzling death. And so goes the folktale, as illustrated by Brazilian artist Ana Maria Pacheco, in her drypoint etching, Tales of Transformations, 1-3.

What do the outcast men and the women of the village have in common, that the women would be moved to such an act? What is the strand that runs through the experience of both? Could it be that the patriarchs of the village have sculpted impossible molds in which to fit them all?

I am a woman of the village. I have seen the pasty 12-year old boy hung on the men’s room window by his back belt-loop. I have seen the young androgynes forced to their knees and pushed face down into urinals. They will never fit, so they are treated as animals, eaten alive. At the same time, a mold is made for me: its name is Britney, or Mandy, or Jennifer. I am ushered inside. My breasts are too small to fill the space; my brain is too big.

My terminal-type mouth is plumped with a plum shade from Wal-Mart; my fins are Renaissance-style bell sleeves or flared jeans; my iridescent scales are red sequins glinting on a halter from Gadzooks. The village leaders—hair shagged like sheepdogs’, ruddy toes in suede-lined Birkenstocks, Puka shells strung above the collars of American Eagle Polos—have lunched on the scrawny and slinky, the soft-spoken and sparkly among them, and I am a shimmering ichthyoid in protest.

Solidarity

INSPIRED BY ANA MARIA PACHECO’S TALES OF TRANSFORMATIONS, 1-3

Leia Manuel, ’04
Ana Maria Pacheco, Brazilian, b. 1943, Tales of Transformation 1, 2, 3, 1997, drypoint etching, Gift of the Friends of Art
Sweet Briar is the only college in the United States with a resident artist colony on its campus (The Virginia Center for the Creative Arts - VCCA), which also happens to be the largest year-round artist colony in the United States. To better utilize this remarkable resource, the college has instituted a new degree program. It is an interdisciplinary Bachelor of Fine Arts. In this program students integrate the study of two different art forms taken from Music, Dance, Theater, Studio Art, Creative Writing, and Art History. The degree centers on a workshop populated by faculty and students from each of these disciplines along with visiting fellows from the VCCA. Students in the program complete a major in one field and minor in another, and the disciplines are unified in a culminating senior project designed by the student and her faculty.

Creativity is problem solving. It is finding the hidden answer and, sometimes, the hidden question. The intellectual process that leads to artistic revelation or scientific discovery is one that embraces all realms of thought, which is why the stellar figures of our society often excel in many fields: Leonardo was a painter.

One of the most exciting developments in the Sweet Briar curriculum in many years is a new—and apparently unique—degree developed by faculty in all of our arts disciplines, including creative writing. Associate Dean, musician, and composer Jonathan Green describes above the essence of this new offering, and the angle of vision that informs it. What excites me most is the opportunity it affords our students to interact with a steady parade of talented working artists: painters, poets, sculptors, writers, composers, novelists, and artists of every variety who flow through the VCCA. Sometimes, an idea simply seems right.

Elisabeth Muhlenfeld
President, Sweet Briar College

BFA candidate Erin Coleman '04 on the SBC stage
and engineer, even a chef; Michelangelo, known for his painting, architecture, and sculpture, was also one of the greatest poets of his age; Mendelssohn was not only a composer, but also a poet, painter, and educational reformer.

By working in more than one medium, our students have an opportunity to better understand creativity. Since much of creativity is problem solving and personal expression, working in a second medium provides students with an opportunity to be more objective in evaluating their own process.

Having worked as a composer for over twenty years, much of what I do in music is intuitive, but when I work in creative writing or visual art, I have to intellectualize much more. Those experiences help me to become a more effective composer.

The program encourages students to develop a clear understanding of the techniques, traditions, and challenges incumbent in each branch of the arts through hands on experience and by continually observing the work of others. This regular interaction with student and professional artists in diverse media forces our students to constantly examine many facets of artistic expression. It also provides a forum to generate feedback from an informed group of people outside of a student's specific field. A dancer's response to a poem may be very different from a classroom of other poets. The workshop creates a heterogeneous pool of critiques. It is a very exciting program in which to teach, and we believe our students are finding it equally rewarding.

Admission into the program is by competitive juried application process usually during the sophomore year. The College has now admitted the first BFA candidates: Erin Coleman, Brienna McLaughlin, Catherine Scheer, Aubrey Perry, Samantha Angus, and Sundari Masters.

The cast of "Quilters" included two senior BFA candidates: Cat Scheer (standing, far right), and Erin Coleman (kneeling, right).
Anne Poulet, SBC class of 1964, will become the first woman to direct the noted Frick Collection and Frick Art Reference Library in New York City effective October 1, 2003. The Frick Collection is located on East 70th Street, along what was once known as “Millionaire’s Row,” in New York City. The Renaissance-style building was designed by the firm Carrère and Hastings (who also designed the New York Public Library). It was built in 1913-14 for industrialist Henry Clay Frick, who, upon his death in 1919, bequeathed his home along with his breathtaking collection of European art and decorative arts to the people of New York.

Like the Isabella Stewart Gardner Museum in Boston, The Frick is designed to feel more like a private home than a public place. The paintings, sculpture, and decorative art are displayed in an intimate domestic setting very evocative of the way Mr. Frick displayed the works during his residence. The collections include notable works by Piero della Francesca, Titian, Bellini, and El Greco; Claude Lorrain, Fragonard, Corot, and Degas; Holbein, Vermeer, Rembrandt, van Ruisdael, and Van Dyck; Constable and Turner, Velázquez and Goya. By no means a static institution, the Frick Collection continues to grow, the building has expanded while preserving the Frick’s very unique gallery arrangement, and the museum’s educational outreach program is distinctive. The Frick Art Reference Library is esteemed by scholars worldwide and boasts over one million items.

Currently Curator Emerita of the Museum of Fine Arts, Boston (BMFA), Anne Poulet served as Curator of the department of European decorative arts and sculpture at the Museum of Fine Arts for twenty years. During that time she was responsible for a number of acquisitions, exhibitions, and publications including Corot to Braque, an exhibition of French paintings of the nineteenth and early twentieth centuries (1978-80), and Clodion (1738-1814), an exhibition for the Musée du Louvre (Co-curator with Guilhem Sherf, 1992). During her tenure, the BMFA acquired the Firestone Collection of French silver, the Frits and Rita Markus Collection of European ceramics and enamels, the William A. Coolidge Collection of European paintings, sculpture and decorative arts and the Edward Pflueger Collection of European ceramics.

Anne Poulet has received great recognition for her recent accomplishment as author of the exhibition catalogue Jean-Antoine Houdon (1741-1828), Sculptor of the Enlightenment, which opened at the National Gallery of Art in Washington, D.C. (May-September 2003) and will travel to the J. Paul Getty Museum in November 2003 and to the Musée de Versailles in March 2004. In conjunction with the Houdon exhibition, she lectured in March 2003 at the Boston Atheneum. Her topic, “A Gallery of Worthies: Thomas Jefferson and Jean-Antoine Houdon,” examined the friendship between Jefferson and Houdon and grew from an earlier Jefferson project. Anne Poulet assisted with the Bicentennial exhibition held at the National Gallery of Art, The Eye of Thomas Jefferson (1974-75), by translating about one hundred entries on French paintings, French architecture and architectural drawings for the exhibition catalogue.

Ms. Poulet received her Bachelor of Arts, cum laude, with distinction in Art History, from Sweet Briar College in 1964, and a Masters degree with a Certificate in Museum Training, from the Institute of Fine Arts, New York University, in 1970. She received a Ford Foundation Grant in Museum Training in 1965, was a Kress Fellow at the National Gallery of Art (1976-77), a Guest Scholar at the J. Paul Getty Museum (1987) and received a certificate of graduation from the Museum Management Institute, Berkeley, California (1993). In 2000, she received the Iris Foundation Award for Outstanding Contributions to the Decorative Arts. Anne Poulet served on the Sweet Briar College Friends of Art board from 1995-2001 and co-hosted the Fall 1998 meeting in Boston. We congratulate Anne on her appointment to the Frick.
DeRocco Memorial Gift
Ansei Uchima, American, 1921-2000, Forest Byobu (Autumn Stone), 1979, color woodblock print, Gift of Murrell Rickards Werth '44, and Louise S. Barry, Elisabeth Vaughan Bishop, Margaret Mohlman Degler, Martha Shmidheiser DuBarry, Frances Caldwell Harris, Frances Martin Lindsay, Janet S. Munt, Mrs. Robert Owens, Edna Syska Peltier, Annabelle Forsch Prager, Sara Davis Spencer, Jean B. Stein, and Mrs. William Watt in memory of Professor Emeritus of Art, Jovan de Rocco.

Ruth M. Firm

Professor Emerita of Art History

With sorrow we report the death of retired Professor Emerita of Art History Ruth M. Firm, long time, much-revered member of the SBC faculty, May 15, 2003 in Durham Regional Hospital.

Professor Firm joined the faculty as assistant professor of art history in 1960 and was later promoted to full professor. Retiring in 1978, she came out of retirement briefly to teach during Spring Term 1980. In the 1960s and ’70s she received several awards for the study of Asian art. As a Ford and National Endowment for the Humanities (NEH) grantee, she attended summer seminars at the University of Michigan, the New York Institute of Fine Arts, and the University of Kansas. She studied in Taiwan on a Fulbright grant and in India as an NEH grantee. Her course in Asian art was a favorite among Sweet Briar students.

Dr. Firm studied at George Washington University and received the B.S., M.A., and Ph.D. degrees from Columbia University in art history and archaeology. She taught at Wilson College, Chambersburg, PA, and Mt. Holyoke College, South Hadley, MA.

During World War II she worked for the British government in the Office of the British Petroleum Representative in Washington, D.C. She later joined the American Red Cross and served as a hospital recreation worker in New Caledonia, Guadalcanal, and Guam in the South Pacific Theater. In 1993 she moved to Durham, NC where she made her home at The Forest at Duke. A memorial service was held at The Forest. Professor Firm bequeathed her collection of art to Sweet Briar College. Included in her bequest are prints by Rembrandt, Piranesi, Callot, Beham, and Baskin. She left two works by deceased Professor Emeritus of Art, Loren Oliver, and several works from the 1950s. In addition, the collection included an oil landscape by Professor Firm.
The Friends of Art 2002-2003 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

Joelyn Palmer Conners '62
Penelope Lagakos Constantinidis '74
Inge Cox '65
Mr. and Mrs. Peter V. Daniel
Juliet Halliburton Davis '35
Barbara Bolling Downs '64
Celia Williams Dunn '61
Marianne Hutton Felch '79
Mary Ann Robb Freer '54
Lynn Crosby Gammill '81
Allison Roberts Greene '81
Mr. and Mrs. Victor W. Henninghen, Jr.

(Mayde Ludington '48)

Donors Bessie Hoopes '68
Mary Jane S. Oliver Hubbard '62
Jocelyn Maubey Humphrey '60
Lauranaeh Ion '03
Dolores Oceatham James '43
Elizabeth Farmer Jarvis '76
Barbara J. astrebky '87
Lucy Gordan Jeffers '99
Judith Gowen Jones '60
Aileen H. Lai '57
Suzan Nashed Lane '46
Reyhan Tansai Larimer '62
Katherine Primm Fons Barkley '87
Grayson Harris Lane '83
Reyhan Tansai Larimer '62
Kathryn Primm Fons Barkley '87
Grayson Harris Lane '83

Ann Percival Floyd '58

Mr. and Mrs. Robert J. Duffie

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Audrey Flock, American, b. 1931, Royal
Flush, 1977, silkscreen, 48 x 66", gift of
Susan P. and Louis K. Meisel

Bridgeley Riley, English, b. 1931, Elapce,
1982, silkscreen, Gift of Shirilee Dalton,
through Diane Dalton '67

African and Pre-Columbian masks and
objects, gift of Mr. and Mrs. Robert Young
(Janice Lowe Young '53)

Ansel Udhima, American, 1921-2000,
Forest Byobu (Autumn Stone), 1979,color
woodblock print, Gift of Murrell Rickards
Werth '44, and Louise S. Barry, Elisabeth
Degler, Martha Shmidheiser DuBarry,
Judith Cowen Jones '60

Diana J. Bradford '92

Virginia Haynie Wainstein '86

Lyssa Ann Vaughn '95

Judith Vogelback

Sophie C. Wackenbueh  '82

Jane O'Neal Waring '58

Gaelle Becker Wassertinan '82

Suzanne Reitz Weinstein '60

Murrell Rickards Werth '44

Katherine V. Whity '95

Heidi D. Allen '41

Nancy C. White '79

Patricia Collins Wilder '63

Thomas Williams

Mary Anne Wilson '57

Courtney Sawrey '66

Anne Brown Wise '76

Anne Joyce Wynman '53

W. Denman Zirkle

The Friends of Art 2002-2003

V i s i o n s  F a l l  2 0 0 3
SWEET BRIAR COLLEGE ART GALLERY
Exhibition Schedule 2003-2004

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
August 28 – November 2
Mary Ellen Mark, American Odyssey, photography

November 5 – April 4
“States of Mind,” Selections from the Sweet Briar College Art Collection

April 8 – May 1
Senior Art Exhibition

BABCOCK GALLERY
August 16 – October 26
Paige Critcher, Photography, Babcock Fine Arts Center Gallery

October 30 – December 21
Ellen Wiener

January 15 – March 21
Ed Dolinger, sculpture and painting

March 25 – April 22
Junior Art Majors Exhibition

BENEDICT GALLERY
November 13 – January 11
Laura Staman, Mixed media

January 22 – March 28
Push Pin V, SBC All Media Open Exhibition

April 1 – June 6
It’s Not Elementary XIV

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 other disciplines at the college. Our collection came to Sweet Briar by gift of alumnae, friends and faculty, and through careful purchases by the Friends of Art.

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 discuss, please contact Rebecca Massie Lane, Director of College Galleries & Art Management, Sweet Briar College, Sweet Briar, VA 24595, 434-381-6248 or FAX 434-381-6173. Email: rmlane@sbc.edu.

THESE ARTISTS REMAIN ON OUR WISH LIST:
Laurie Anderson
Ida Applebroog
Judith Baca
Lynda Benglis
Nell Blaine
Lee Bontecou
Margaret Bourke White
Joan Brown
Elizabeth Catlett
Elaine DeKooning
Mary Beth Edelson
Diane Fine
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
Sally Michel
Elizabeth Murray
Alice Neel
Gladys Nilsson
Adrian Piper
Theresa Pollock
Bettye Saar
Cindy Sherman
Marilyn Silverstone
Sylvia Sleigh
Nancy Spero
Renée Stout
Kathy Vargas
June Wayne

Be a Friend...

and join us as a Friend of Art of Sweet Briar College. Various levels of friendship exist which appear in the Donors list on the facing page. If you are interested in exploring membership, contact Rebecca Massie Lane, Director of College Galleries, Sweet Briar College, Sweet Briar, VA 24595; phone: 434-381-6248; fax: 434-381-6173; e-mail: rmlane@sbc.edu.