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.

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On the Cover: Nell Blaine, American, (1922-1996) Reading after a Meal, 1957
pastel on paper, 25” x 19”, Gift of the Friends of Art in Honor of Aileen H. Laing
President’s Letter

Dear Friends,

This letter must begin with an enormous thanks to our talented and organized gallery director/curator Rebecca Massie Lane who has procured a $50,000 grant from the Sweet Briar Lectures and Events Committee that, in part, enables Sweet Briar to mark the 20th anniversary of the opening of the Pannell Gallery with lectures and exhibitions focusing primarily on the work of contemporary women artists. This year-long celebration will include visiting artists, art historians, and critics and the opening exhibition (September 4-October 31, 204) will feature many of the images that the Friends of Art have selected for the Sweet Briar collection during these 20 years. Also, in the 20th anniversary year, we will present the exhibition “Sweet Briar Collects,” from the collections of Alumnae, Faculty, and Friends of Sweet Briar.

As this letter goes to press I am delighted to hear that Anne Litle Poulet (Sweet Briar ’64, former member of the FOA Board and currently Director of the Frick Collection) will be the keynote speaker for our fall meeting during Alumnae Council September 23-25. As Anne Poulet’s career was influenced by her education in the arts at Sweet Briar, so the mission of the FOA encourages expanded opportunities in the arts for current students by providing first-hand encounters with artists and their work. One such program was provided in March ’04 when Lesley Dill gave a slide-lecture demonstrating the close relationship between her visual and verbal language, a provocative talk that stimulated her audience to rethink every expression of an idea. (The FOA recently purchased Dill’s 2002 I Envy Nests of Sparrows).

Special events like the Dill visit would not be possible without the continuing support of the Friends, especially the Board members who give so generously of their time and talent. Among those who rotate off the board this year are Therese Hillyer, Presley Schwinn, and Graham Russell. We will miss their many and varied contributions. We owe a particular debt to retiring board member Sandra Stingily Simpson who served as Secretary of the board from 2000-04 and to Catherine Cabaniss who leaves us for Prague where her husband Bill has been appointed Ambassador to the Czech Republic. While we are sorry to lose this dedicated group, we look forward to working with our newly-elected members Eleanor Bibb ’83, Celia Williams Dunn ’61, Kristin E. Herzog ’70, Mary Scales Lawson ’70, and Jane Oxner Waring ’58.

Besides the donation of energy and time that so many of you make, the FOA also depends heavily on your financial commitment to the arts at Sweet Briar. Please don’t forget to renew your membership and perhaps consider a special 20th anniversary donation.

I look forward to seeing all of you at Sweet Briar during the coming year. Mark your calendars for September 23-24 and join us for Anne Poulet’s lecture which will launch the year of art lectures, and the reception for the exhibition, “Women Artists of the Twentieth Century.”

Elizabeth Forsyth Harris ’60
A marathon four days of pounding the pavement to prestigious New York galleries in the fall of 2003 yielded the superb crop of artworks by 20th century women that reduces the size of the Sweet Briar Art Collection Wish List by six. Selected by the Gallery Director with the Friends of Art Board, and funded by annual donations, the six new acquisitions represent five media: silkscreen, pastel, lithograph, linocut, and photography. All but one are images of women.

The lone abstraction, Ida Kohlmeyer's silkscreen Tokens of Identity, 1981, was the gift of Dr. John W. Poyner, M.D. in honor of William J. and Catherine Caldwell Cabaniss. It is a grid (Kohlmeyer calls it a rebus) of cryptic, sherbet colored symbols. There's no message here; basically it is the artist's own idiosyncratic alphabet, but the effect is one of lush color and vitality. A Louisianan by birth and education, Kohlmeyer derived her heightened color sense from Hans Hoffman, the New York Abstract Expressionist with whom she studied in the 1950s. Her organic, totemic shapes come from Mark Rothko (her teacher at Tulane) and Joan Miro.

The new pastel, by Nell Blaine, a Virginia native and another Hoffman protégée, is Reading After a Meal. It is a delicious concoction of lavender, burgundy, buttery yellow and blue on a rich brown background. The woman sits at the kitchen table, head in hand, absorbed in her book, oblivious to the clutter of objects around her—barely distinguishable as pitcher, teapot, bowls, and spoons. Although many important precepts of Hoffman's style and others in her circle of Ab Ex friends in New York at the time rubbed off on her, (the vivid color, manipulation of positive and negative space, the loose brushy style), and though she commanded the respect of many in that influential group, she maintained her own artistic identity, which usually tended toward figuration. The spontaneity of the pastel medium contributes to the atmosphere of intimacy giving this piece great charm. Produced in 1958 when Blaine was 36, it provides students with an opportunity to observe a superb synthesis of key American art styles

Dorothea Lange, American (1895-1965)
Apartment House Dweller, Bay Area, California, 1957
(sleeping young woman)
Black and White Photograph, 6" x 13 1/4 "
Gift of Jackie Mabie Humphrey in memory of Hugh Humphrey
of that period. It was purchased by the Friends in honor of Aileen Laing ’57, who taught Art History at Sweet Briar from 1971 to 2001.

The Blaine pastel and Alice Neel’s lithograph of Nancy, 1983, share the pose, head on hand, and the diagonal composition. Neel’s subjects always look a little harried. Nancy slumps in the S-shaped chair, a curious piece of furniture that has an energy all its own. Her twisted, contorted form and the sinuous line of the chair combine, creating tension that makes this portrait a dynamic Neel oeuvre.

Dorothea Lange’s supine, tousle-haired Apartment Dweller, Bay Area, California, 1957, sleeps the sleep of the dead. Swathed in exquisitely rumpled white sheets that suggest marble statuary, she sinks into her pillow in a posture of exhaustion. Also shot on the diagonal, the photo is given drama by the sharp contrast between white sheets

Alice Neel, American, 1900-1984
Nancy, 1983
Lithograph on paper, 35 2/4” x 25 1/8”
Gift of the Friends of Art
The famous Farm Security Administration photographer who worked for Life magazine and produced searing photo essays on migrant workers and others in the grip of poverty in the 1930s and 40s. This silver gelatin print, which was once in the collection of the Museum of Modern Art, was also a gift to the Friends. Another black and white photo, straightforward and stark, is by New York photographer Mary Ellen Mark, who had an exhibition at Sweet Briar in the fall of 2003. It takes an unflinching look at three women, Acrobats of the Vasquez Brothers’ Circus: one poses obligingly, one seems taken aback, one scowls. A fascination with bizarre clothing, rich velvety surface texture, and a trenchant eye for human nature distinguish Mark’s work. Mark has spent her 40 year career traveling the world, producing searing portraits of the underworld—prostitutes, street children, white supremacists, and other marginalized members of society. She frequently crosses the line between professional objectivity and personal feeling, betraying a soft spot for her subjects.

Elizabeth Catlett’s Survivor, a linocut executed in 1983 when she was 64, speaks for itself: it’s a portrait of resignation. The woman’s slumped figure, chiseled features, protruding lip and gnarled boney hands provide the dynamic structure for Catlett’s spare statement about decades of oppression. Catlett served as spokesman for a whole generation of African Americans who had no voice themselves, and for African American women and artists in particular. Her linoleum block prints have attained iconographic status.

This latest group of acquisitions fills six important gaps in the Sweet Briar art collection, which has had art by American women as its focus for the past several years.
The academic year 2004-05 marks the twentieth anniversary of the opening of Sweet Briar's Pannell Art Gallery. To celebrate this momentous occasion, the gallery will hold a series of exhibitions, events and guest lectures. An on-campus, ad hoc, planning group composed of students, faculty and staff, and representatives of the Virginia Center for the Creative Arts (VCCA) is helping to plan the year's activities. The Sweet Briar College Lectures and Events Committee will sponsor an art lecture to commemorate the twentieth year. Launching the series is the lecture “The first statuary in the world: Houdon and Thomas Jefferson” by Anne Litle Poulet,'64, director of the Frick Collection, on Friday September 24th at 3:00 p.m. Anne's career and accomplishments were profiled in the 2003 Visions. Following Anne Poulet's lecture at 6:16 p.m. will be the twentieth birthday celebration for the Pannell Art Gallery, complete with a cake in the shape of the building. Friends of Art are cordially invited to attend.

The next lecture “ARTS AND MINDS,” will be presented on Thursday, October 21, 2004 at 8:00 p.m. by Jane Alexander, former Chair of the National Endowment for the Arts and notable actress who has won a Tony, an Emmy and received three Oscar nominations. Noted artist Miriam Schapiro will speak at the April 1, 2005 Friends of Art meeting. Her topic, “An Artist Talks About Quilts,” is a far-reaching examination of the ideogram of the quilt. Schapiro’s work is in major collections worldwide and she is esteemed as the creator of the “femmage.” Other lectures will be given by artists, art critics and art historians.

The major exhibition, “Women Artists of the Twentieth Century,” will feature works developed through intentional collecting by the Friends of Art. On view in the Pannell Art Gallery, September 4 - December 17, 2004, the exhibition is sponsored, in part, by the Virginia Commission for the Arts and the National Endowment for the Arts. To serve as a lasting document of the exhibition, a catalogue will be published. It has been over 30 years since eminent art historian, Linda Nochlin, wrote her ground-breaking article “Why Have There Been No Great Women Artists?” in which she examined how family support, education, economic and social conditions, class and freedom affected the development and success rate of women artists. Repercussions of this article influenced the active reconsideration of the circumstances faced by women artists. Following national trends which promoted awareness of women's contributions, the Sweet Briar Art Gallery’s current collecting direction, works of art by twentieth century women, was established in the 1980s as a logical focus for a woman's college. In their most powerful moments, works of art can help the viewer construct his or her own identity, value systems and beliefs. Our exhibition “Women Artists of the Twentieth Century,” is not designed to promote a particular viewpoint, political stance or issue, but rather, to awaken in its viewers an awareness of the broad range of expressions embodied in the works in our collection, and to publicly acknowledge the contributions made by these women artists.
Going back to the late 1920s, when the Carnegie Corporation gave Sweet Briar $16,000 to develop the study of the arts, the College has sustained arts programs of exceptional quality. Indeed, the arts have been one of the hallmarks of Sweet Briar’s national reputation and indispensable in attracting many of its finest students.

In studio art specifically the College is thriving today, with a lively core of majors and an abundance of other students working with five accomplished faculty artists and numerous distinguished visitors. But the achievement of high quality arts programs has come despite very real limitations in physical facilities for studio art. Spaces used by studio art students and faculty are scattered across campus. Their primary facilities are too small, have inadequate ventilation, and offer little or no natural light.

As a result, the College has launched a far-reaching plan to put its facilities for studio art on a par with its instruction, while, at the same time, doing nothing less than reconfiguring the architecture of academic life on the campus. A planned new home for studio art will be a boon to students and faculty working there, as well as the impetus behind a chain reaction of renovations that will reshape the Sweet Briar experience.

"With the construction of the new Studio Arts Farm complex, students and faculty will finally have a physical facility commensurate with the quality of their work,” said Elisabeth Muhlenfeld, president of Sweet Briar College.

Generous gifts together with a $250,000 matching grant from the Mary Morton Parsons Foundation of Richmond will allow Sweet Briar to renovate the College’s beloved Dairy Barns as a studio arts facility. The impact of this project will radiate across campus, energizing and expanding the College’s creative life while setting the standard for the imaginative reuse of Sweet Briar’s historic structures. Fundraising is ongoing for this important initiative, and construction will begin when the project is fully funded.

In support of the College’s distinctive strength in the arts and combining synergistically with the new Studio Arts Farm project, a new bachelor of fine arts degree in interdisciplinary arts, directed toward students with multifaceted creative interests, became an option for students beginning in fall 2002.

“The B.F.A. program will distinguish Sweet Briar among its peers. The principal tenet of the degree is that by studying and working in more than one artistic medium, students come to understand the processes of creativity better and to perceive alternate approaches to problem solving in their primary field of creative endeavor,” said President Muhlenfeld.

In addition to benefiting from its low (7:1) student-faculty ratio and the cooperative spirit of its fine arts departments, the new degree program helps Sweet Briar capitalize on being the only college in the United States with a residential artist colony on its campus, the Virginia Center for the Creative Arts (VCCA).

Building on these exceptional strengths,
the Studio Arts Farm, which is located half-way between the 450-acre estate occupied by the VCCA and the new Student Commons Complex, will establish a strong physical presence extending in the direction of the VCCA. As a result, future studio artists and their professors will have an adequate, central space in which to work with one another or to welcome others, notably the extraordinary artists in residence at the VCCA.

The Studio Arts Farm’s close association, both physically and scholastically, with the VCCA will give B.F.A. students the unique chance to work directly with widely published authors, Pulitzer-prize-winning composers, and emerging visual artists from around the world. The B.F.A. workshop and ancillary courses from all the artistic disciplines on campus will benefit greatly from regular interaction with guest artists from the VCCA. Bringing selected artists to campus from the VCCA will significantly enhance the curriculum and provide opportunities for faculty to develop professionally.

In fall 2000, Sweet Briar completely renovated one of the picturesque old Dairy Barns, the milking barn, as a sculpture and ceramics studio. Immediately, student and faculty artists were able to take on larger and more varied projects than had been even remotely possible in their former space. Among other things, the new space—two times the size of the program’s previous studio—houses eleven throwing wheels; three kilns; rooms for woodworking, sculpture, and glazing; and an outdoor sculpture area.

The College is now preparing to undertake the second phase of renovations, starting with the barn uphill from the ceramics studio. The new barn will house such needed spaces as well-equipped drawing and design studios; a photo lab and darkroom; a painting studio and printmaking studio; increased and better configured spaces for student supplies and equipment; and faculty offices and studios. The facility will provide excellent outdoor light from the north, high ceilings, and dramatically more space than is currently available.

This second phase of the Dairy Barn renovations into a Studio Arts Farm will pave the way for the dance program, another important player in the B.F.A. program, to expand into studio arts’ former home in Babcock, placing it strategically next to the Murchison Lane Auditorium stage, as well as freeing Babcock for new B.F.A. endeavors. A third phase of Dairy Art Barns renovations will transform the stanchion barn, located directly across from the ceramics studio.
Lynn Russell came to Sweet Briar in 1966 with the intention of becoming a biology major, but a course on Northern Renaissance art and the enthusiasm of her professor, George Dorsch, soon changed her mind. Professor Dorsch’s passion for the material he taught instilled in Lynn a love of learning about art, and a realization that she could combine her love of beauty with her interest in social and cultural history by becoming an art history major. Biology went by the wayside, and when Lynn’s father, an engineer, asked her what she expected to do with such a frivolous degree, she replied, “I could work in a museum.”

And so she has. In the spring of 1970, just less than a year after graduating from Sweet Briar, Lynn Russell made her way to the National Gallery of Art in Washington, taking a job that was what she labels the lowest level professional position at that institution—a desk docent. She spent her days—some of them frustrating, no doubt—at the information desk answering questions that ranged from “Where can I find a Vermeer?” to “Where is the ladies’ room?” “What made all the mundane questions worth it,” Lynn recalls, “was that I also got to give tours of the permanent collection.” That humble beginning led to a job as a full-time lecturer, then to a position in school and children’s programming at the museum, then she became head of adult programs, and just over a year ago, Lynn was appointed Director of Education at the National Gallery, one of the most prestigious positions in the art world.

As she built her career, Lynn also got married and raised two children, completed a master’s degree, and has finished all her coursework toward a PhD. in art history from the University of Delaware. “I’ve been tired a lot in my life,” she says laughingly of the experience of juggling a full-time career with a full-time life outside work. “You learn to be really well organized so no time is wasted. And it helps to know you are not alone—there are so many women out there who are doing the same thing you are.”

Lynn is in the enviable position of having been able to build a challenging and successful career within a single institution. Each special exhibition—and the list in Washington is astonishing—provides a new opportunity to learn and opens a door to new experiences, both in her job and in her life. Looking at her bookshelf she recalls just a few of these, ranging from the recent Courtly Art of the Ancient Maya.
to the Winslow Homer show to an exhibition of Japanese Noh robes. The Noh show inspired her to attend a Kabuki performance based on a Noh drama, and both the exhibition and the performance remain among the most beautiful experiences of art in her memory. As a long-term staff member at the Gallery, Lynn has also been offered unusual cross-departmental opportunities. She has worked on several northern baroque exhibitions, most recently contributing catalogue entries for the Gallery’s 2003 Deceptions and Illusions: Five Centuries of Trompe l’Oeil Painting.

Thirty-four years into her career and at the top of her game, Lynn remarks that she realized after settling into her new role that she had been preparing for the job as Director of Education her whole life. The preparation paid off. “I enjoy so many aspects of my job. Making decisions based on what I’ve learned over the years, both in the classroom and in the galleries, is quite satisfying—knowing that my experience will help to create richer opportunities for visitors to the museum and for those across the nation and the world who visit the Gallery’s website. It is both a challenge and an honor.”


In her second book on Chestnut Hill, Elizabeth Farmer Jarvis ’76 has unearthed long forgotten photographs from private family albums. Families engaged prominent architects to design their houses in the latest styles, leaving Chestnut Hill with a rich architectural legacy.

Elizabeth Farmer Jarvis is the curator of the Chestnut Hill Historical Society.
In conjunction with her class of 1953 reunion, Jacqueline Lowe Young and her husband, Richard, donated works of African, Native American, and South American origin. The African Collection includes pieces from the Dan, Yoruba and Senufo people. The Pre-Columbian objects include several from Colima, Mexico. The African masks were the basis for a successful study trip for sixth graders, created in winter 2004 in collaboration with Rosemary Witcombe, art teacher at Holy Cross Regional School, Lynchburg.

Last summer, Sweet Briar received a gift of old master and modern prints from the estate of Ruth Firm, Professor Emerita of Art History. Several of these were exhibited during the exhibition last year, States of Mind. Following the academic year, the prints were taken to Richmond, Virginia for art conservation treatment.

Dorothy Duncan Hodges, class of 1957, gave a color lithograph, Ruth and Boaz, from Dessins pour la Bible by Marc Chagall (1887-1985), which will provide a new source of study for Chagall, and will add to our selection of works from artists’ books or book illustrations.

We are often fortunate to receive gifts of works of art directly from members of the Friends of Art board. In the Fall of 2004, Jacqueline Mabie Humphrey, class of 1960, made such a gift, Dorothea Lange’s (1895-1965) photograph, Apartment Dweller, Bay Area, California, 1957, in memory of Hugh Humphrey. Jackie’s classmate, Suzanne Reitz Weinstein gave Sweet Briar a vibrant watercolor and graphite drawing by American artist Abraham Rattner (1895-1978), Study for Landscape, 1953, in memory of Eleanor Dodge Barton, whose teaching inspired a generation of Sweet Briar women artists, art historians, and art patrons. Diane Dalton, class of 1967, gave Joan Kempsmith’s painting, Defaced Piazza, 1955, adding to our collection of twentieth century woman artists. Another American work, a 1968 collage by artist Loren A. D. Montgomery, who studied at the Pennsylvania Academy, entitled To Henri Rousseau was given by Harvey Kimmel through the auspices of Turak Gallery in Philadelphia. Ida Kohlmeyer’s energetic silkscreen, Tokens of Identity, 1981, was the gift of Dr. John W. Poyner, M.D. in honor of William J. and Catherine Caldwell Cabaniss.

Helen Scribner Euston combined her love of art with her love of books when she made a generous gift to the Friends of Art reserved to purchase books that support research of artists represented in our art collection. We are evaluating the needs of the collection, and are developing a “wish list” for books.

Sweet Briar College acknowledges these gifts with gratitude. They will provide excellent resources for research and teaching by Sweet Briar students, faculty, and scholars worldwide.
New York artist Lesley Dill created in her I Envy Nests of Sparrows (2002) a mixed media sculpture of a hand, small and delicate in appearance. The hand, fleshed with pale cloth and revealed stitching, the fingers thin and curled as those of a mummy, offers to the viewer a single line of poetry written on thin fabric leaves: “I envy nests of sparrows…” Constructed with fabric, thread, and ink and armed with a small, yet evocative quote, the piece embodies Dill’s complex psychological and spiritual message.

Lesley Dill was born in Bronxville, New York, in 1950. Over the course of her artistic career and education, her diverse interests are evident in her range of skills as painter, printmaker, sculptor, photographer, and performance artist. Pursuing her interest in language, Dill obtained a B.A. in English at Trinity College in Hartford in 1972, followed by a M.A. in Philosophy of Education from Smith College in Northampton in 1974 and an M.F.A in Painting from the Maryland Institute of Art in Baltimore in 1980. The artist currently resides in New York City, where she continues her signature exploration of the interaction of words, the human body, and an ambiguous sense of soul as typified in I Envy Nests of Sparrows.

On the artist’s fortieth birthday in 1990, Dill’s mother gifted her a volume of the works of 19th-century poet, Emily Dickinson (1830-1886). Approaching Dickinson’s works with her own sense of interior reflection, Dill felt she could identify with Dickinson’s expressions. Dill’s copy of Dickinson is ravaged by constant use, and the artist’s work following the 1990 discovery of Dickinson incorporates verses of Dickinson’s poetry, as well as a much smaller selection of works featuring the words of other poets.

Following in Dill’s trend of juxtaposing language and imagery, I Envy Nests of Sparrows in the Sweet Briar College collection faithfully represents Dill’s signature style. The piece reflects the vast philosophies driving Dill’s creativity, presenting itself with an air of intentional mystery. Dill’s viewers do not necessarily need to know that I Envy Nests of Sparrows quotes an Emily Dickinson’s poem lamenting absent love. The withered hand alone suggests an absence of spirit, of animating drive, as though pining away for a critical presence, whether that of life itself or, as in the case of Dill’s selected Dickinson poem, a loved one.

If discussion of such abstract concepts as personal reality, the internal realm of the individual, popular associations concerning the human body, and the attempt to connect separate parallel worlds denies a solidified, concrete rationalization, then Dill’s intent has been realized. The ambiguity and mystery of I Envy Nests of Sparrows lends the piece a powerfully compelling voice with which to speak out to the viewer along whatever channel will reach the given individual. Only through vague hints of an inner reality can an individual interact with the outside world; I Envy Nests of Sparrows offers the artist’s vision of the elusive “psyche encapsulated in flesh,” leaving the viewer to experience the piece on a personal level.
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Susan Derr Plank ’73
Annabelle Forsch Prager ’43
Elizabeth Cate Pringle ’62
Susan Van Cleef Riehl ’47
Marion Mann Roberts ’39
Deborah Schmidt Robinson ’89

Mrs. Edward S. Neumann, Jr.
Mrs. William H. Meadows III
Mary Leigh Seaton Marston ’31
Antonia Bredin Massie ’77

Mr. and Mrs. Mary H. Meadows III
Irene Mitchell Moore ’42
Ruth Myers Pleasant ’34
Anne L. Poulet ’64
Nancy Pence Rasenberger ’51
Amanda Steel Rich ’79
Lynn Kahler Roger ’76
Jill Stinehuis Ruffato ’80
Lynn Pearson Russell ’69
Mary Lou Morten Selheimer ’63
Sandra Singly Simpson ’57
Mary Virginia Camp Smith ’36
Nina Steel
Elynor Neblett Stephens ’57
Amy Porch Stroud ’62
Langhorne Tuller Webster ’58
Wendy C. Weiler ’71
Connie Burwell White ’34
Nancy C. White ’79

Nancy C. White ’79
Patricia Calkins Wilder ’63
Sally Smith Williams ’48
Thomas Williams
Courtneyans Sands Wilson ’50
Mary Anne Wilson ’57
Mary Anne Wilson ’76
Henry Alexander Wise
Georgianna Conger Wolcott ’87
Anne Joyce Woman ’53
W. Denman Zirkle
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.
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 current focus of Friends of Art collecting is women artists; however gifts in other fields of interest are gratefully accepted; see the Donor's Corner for information about recent gifts of works of art. Please contact Rebecca Massie Lane, Director of College Galleries & Arts Management, 434.381.6248, rmlane@sbc.edu.

Early 20th century
Moderne-Becker
Gwendolen John
Natalia Goncharova
Germaine Richier
I. Rice Pereira
Gabriele Munter

Social Realism
Theresa Pollock
Peggy Bacon
Margaret Bourke-White
(see below, women photographers)

WPA Printmakers
Elizabeth Olds
Kyra Markham
Riva Helfond
Mabel Dwight
Minnie Lois Murphy
Betty Waldo Parish
Nan Lurie
Milius Lubell
J olan Gross-Bottelheim

Abstract
Expressionism/
Later surrealism
Sally Michel
Elaine DeKooning
Agnes Martin
Elizabeth Murray
Barbara Hepworth
Lee Krasner
Louise Nevelson

Pop
Marisol
Niki de Saint-Phalle

Op
Color Field
Mary Beth Edelson

Photorealism
Sylvia Sleigh
Janet Fish

Geometric
Nancy Graves (sculpture)
Sylvia Mangold
Louise Nevelson
(Assemblage/prints)
Lee Bontecou (sculpture)
Alice Aycock (sculpture)
Chryssa (sculpture, neon)

Earthworks, Environmental, Installation
Beverly Pepper (earthworks)
Nancy Holt (earthworks)
Magdalena Abakanowicz
Judy Chicago

Chicago School
Gladys Nilsson

Emblematic/ Diarist
Linda Benglis

Feminist
Eva Hesse (Eva Hesse Estate, Sylvia Sleigh
Nancy Spero
May Stevens
Mary Beth Edelson
June Wayne
Laurie Anderson
Ana Gerber
Ina Applebroog
Cindy Sherman

 Appropriated Imagery/Text
Barbara Kruger

Jenny Holzer
Sherryl Levine

Latino/ Latin American
Frida Kahlo
Ester Hernandez
Yolanda Lopez
Judith Baca

Native American

African American
Adrian Piper
Betye Saar
Renee Stout

Asian American
Hung Liu

Women Photographers
Margaret Bourke White
Julia Margaret Cameron
Gertrude Kasebier
Frances Virginia
Johnston (VA Hampton Inst photos)
Imogen Cunningham
Hannah Hoch
Berenice Abbott
Tina Modotti
Margaret Bourke-White
Judy Dater