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VISION STATEMENT
As an association of persons who have benefited from a liberal arts education (most from a Sweet Briar 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.
President’s Letter

Dear Friends,

This has been an exciting year for the FOA! In the fall of 2004 many of us traveled to Berlin and Prague for a trip saturated with art-related activities, arranged with a great deal of assistance from former FOA board member Sandra Stingily Simpson ('59) and a tireless effort by Gallery Director Rebecca Massie Lane. In addition to the juicy details that Jackie Humphrey has included in her article in this issue, we all had our own special moments. In my case, due to gracious arrangements made by Catherine Cabaniss, Claire Cannon Christopher ('58) and I had the special privilege of attending a performance of The Red Giselle performed by a Russian ballet company in Prague.

Sweet Briar’s year long celebration of the arts so brilliantly kicked off by Anne Litle Poulet’s ('64) lecture in September 2004 and the exhibition highlighting works from our collection continued with a remarkable series of speakers and other exhibitions.

In March of 2005 the FOA board traveled to New York, attending the works on paper show at the Park Avenue armory and several galleries pre-selected by Rebecca according to our wish list. As usual, we coveted more than we could afford but were thrilled with our three purchases, the Diane Arbus photograph, Sibyl Andrews’ Storm (Grosvenor School) and the small Bertha Lum print Temple in Rain.

We say a sad good-bye to two retiring board members, Amanda Howe Steele Rich ('79) and Fay Martin Chandler ('43) both of whom have made great contributions to our mission. We enthusiastically welcome the newly elected members of our board: Claire Cannon Christopher ('58), Molly Sutherland Gwinn ('65), and Nancy White ('79), a former president of the FOA. As always, the SBC collection could not grow, be maintained or exhibited without your support. We count on your commitment, financial and otherwise and we appreciate all your efforts on behalf of the arts at Sweet Briar. Keep up the good work!

Elizabeth Forsyth Harris ’60, President

Anne Litle Poulet, ’64, SBC 2004 Distinguished Alumna, Director of the Frick Collection, NY, and Elizabeth Forsyth Harris ’60, at Friends of Art meeting and Alumnae Founder’s Day, Fall 2004
O
f the three new additions to the Sweet Briar Collection, the earliest is a color woodcut, *Temple in Rain*, 1913, by Bertha Lum. Early studies at the Art Institute of Chicago placed the artist at the site of important exhibitions, including the Chicago World Fair of 1893, which popularized Japanese art in America. A honeymoon to Japan in 1903 gave her the opportunity to learn about Japanese printmaking techniques. Later trips to and study in Japan allowed her to perfect the layering water-based inks creating subtle color schemes and delicate forms.

Bertha Lum, American, 1869-1954, *Temple in Rain*, 1913, Color Woodcut on rice paper, edition of at least 89, 10 15/16” x 4 3/4”, Gift of The Friends of Art

In contrast to the softness of Lum’s print, the linocut, *Storm*, 1935, by Sybil Andrews, “just knocked my socks off,” exclaims Laura Pharis. Laura is “struck with the economic, effective use of color, the stylization of the undulating forms conveying the energy of nature.” The use of the negative white of the paper gives breath and further energy as the sky and source of light. Laura imagines this image “becoming a favorite within the collection—often reproduced, used for Friends of Art and the Gallery: Bravo to the Friends of Art for scooping up this beauty.”

Diane Arbus’s *Lady Bartender at Home with A Souvenir Dog*, New Orleans, 1966, a gelatin silver print, is not as soulful an artistic expression as many of Arbus’s subjects, but it does have the tenderness and bittersweet melancholy that are her finest modes of expression. Her work is all about heart and lends fresh dignity to the forgotten and neglected. This is a photograph of great beauty in its range of value, focus and composition. It is funny. It is serious. Diane Arbus was very

Donors’ Corner

Recent generous gifts have been received from alumna and friends of Sweet Briar. 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.

The Art Connection Portfolio, containing works by Ken Beck, Fay Chandler, Ralph Hamilton, Sarah Hutt, Michael Mazur, Maud Morgan, Cynthia Nartonis, Nancy Simonds, and Mark Steele, Gift of Fay Martin Chandler ’43

Barbara Benish, American, b. 1958, The Book of Revelation, 1994, colored linoleum cut/accordion book on paper, 15 3/4” x 11 1/4” x 1”, gift of William and Catherine Caldwell Cabaniss ’61 and the Birmingham Foundation through the Friends of Art. This work was given on the occasion of the Friends of Art visit to Ambassador and Mrs. Cabaniss in Prague, October 2004

Thomas Hart Benton, American, 1889-1975, Old Man Reading, lithograph on paper, l: 9 15/16” x 12 1/8”, P: 12 1/4” x 15 1/4”, M: 16” x 20”, gift of H. Christian Carr in memory of Mr. and Mrs. Albert VanDeventer
empathetic to her subjects, so it is doubtful that the subject thought herself funny or that Ms. Arbus was laughing at her. Yet, we do smile at the very 60’s woman whose hairdo is mimicked by her souvenir. These acquisitions were selected by the Director of Galleries and the members of the Friends of Art Board at the Spring, 2005, Meeting in New York City and funded through annual donations to the Friends of Art.

Sybil Andrews, British/Canadian, 1898-1992, Storm, 1935, linocut in colors from 4 blocks, printed in crimson, grey, viridian and Chinese blue on oriental tissue, ed. 58/60, 13 x 9 1/8 inches (image); 14 1/8 x 10 inches (sheet), Gift of The Friends of Art


Carrie Cann, American, b. 1976, Maggie’s Light, 2004, polytoned, silver gelatin pinhole print, I: 20” x 16”, F: 30” x 24”, gift of the Gary Pannell Fund


Laura Pharis, American, Queen of Diamonds, wood engraving, I: 4” x 3”, Queen of Clubs, wood engraving, I: 4” x 3”, Queen of Hearts, wood engraving, I: 4” x 3”, and Queen of Spades, wood engraving, I: 4” x 3”, gift of the artist

Nancy Spero, American, b. 1926, Goddess II, 1987-88, letterpress/lithograph on paper, I: 22 1/4” x 30”, F: 32” x 40”, gift of Mary Scales Lawson, ’70

Jeanne Umbreit, American, b. 1953, The Other, 1997, hand colored silver photographic print, 16” x 20”, Gift of Katherine Wright Baumgartner and Eric W. Baumgartner in memory of Dean Emerita Catherine Sims (Boman)
Both Sides of the Road
Suny Monk, Executive Director, Virginia Center for the Creative Arts

The Virginia Center for the Creative Arts (VCCA) is one of the nation’s foremost working retreats for writers, artists and composers and has hosted more than 3,000 fellows from 50 states and 50 foreign countries. Located at Mt. San Angelo, this companion estate to Sweet Briar enriches Sweet Briar’s educational program by establishing a community of artists near campus.

Because the VCCA is one of the few artist residency programs affiliated with an institution of higher learning, our fellows benefit from Sweet Briar’s intellectual, cultural and artistic circles. Our fellows are fortunate to have opportunities to interact and exchange ideas and even the possibility of collaboration by attending readings, lectures and art exhibits at the VCCA and on the Sweet Briar campus. In addition, the VCCA and Sweet Briar have collaborated on many formal programs, enriching the lives of all who come to our communities. Some of these programs are highlighted below:

**VCCA/Sweet Briar Fellows-in-Residence**

This program allows the faculty in the arts disciplines of Sweet Briar to propose accomplished artists to be in residence at the VCCA while having teaching responsibilities at Sweet Briar. Sweet Briar gains more extended access to world-class artists than might otherwise be possible, and the artists are allowed time to develop new work at the VCCA. A recent grant from the Jessie Ball DuPont Fund will provide a generous stipend for these artists.

**Sweet Briar Interdisciplinary Bachelor of Fine Arts Degree**

In 2003, Sweet Briar began offering an interdisciplinary Bachelor of Fine Arts degree. This degree program involves a close interaction between students and VCCA fellows. Hundreds of VCCA fellows have volunteered to speak to classes at Sweet Briar. Now, thanks to the DuPont Fund, this programmatic collaboration has been formalized. Specially selected VCCA fellows receive an honorarium to make a formal presentation to the Bachelor of Fine Arts workshop or to other arts classes. “VCCA fellows serve as an invaluable resource for Sweet Briar students who are pursuing the college’s BFA program as well as those students who are simply interested in learning more about the arts,” said John Gregory Brown, head of the SBC creative writing program and BFA workshop coordinator.

**Arts Management Internships**

The VCCA offers an opportunity to the aspiring arts administrator by providing internships at the VCCA. Sweet Briar students get first-hand experience working for a non-profit arts organization while providing much useful service to the VCCA. It has been more than a quarter-century since our historic partnership with Sweet Briar College began. It is indeed a privilege to continue working side-by-side, carrying out the important work we do for the mutual benefit of our students and artists.
I have an unusual perspective on the interrelationship between VCCA and Sweet Briar as an administrator, as host of fellows in my own classes, as sponsor of an SBC/VCCA residency, and as a former VCCA fellow myself. The connection between these two institutions is unique. What began as an act of hospitality to a homeless fledgling artist retreat has blossomed into an impressive symbiotic partnership.

Every week during the school year, VCCA fellows visit classes or workshops at the college. Some share their own work, some teach a class session, and others provide constructive criticism of student work. The arts curricula of our bucolic institution are enriched by a constantly changing resource of talent that few cities can rival. Likewise, these self-sequestered visiting artists have a chance to interrupt their solitude and reflect on their craft in a way that an empty studio will not allow. Contacts with the college have created a sizeable cadre of important creative figures around the globe who share their positive impressions of Sweet Briar with great credibility.

The initiation of the BFA (Bachelor of Fine Arts) program established a more formal schedule of classroom visits. An implementation grant from the Jessie Ball duPont Foundation helped us to provide small honoraria for those artists we specifically invite to participate in the Fine Arts Workshop. Additional support was established to fund two-week residencies for selected VCCA fellows to provide a series of classes in connection with their VCCA residency. A recent gift from an alumna has established an endowment to guarantee the continuation of this program.

Our students also have the opportunity to do internships in Arts Management in collaboration with the VCCA administration, which provides them with a professional experience rarely encountered in such a rural setting. Students also interact with the fellows by attending some open studio events and other community activities.

The presence of VCCA at Sweet Briar was one of the strongest selling points for me as prospective faculty member. Often as a creative artist (composer in my case), a person may have few opportunities to share ideas and discuss their work with other people who do the same thing. VCCA provides our creative arts faculty with a constantly refreshing set of new colleagues, which adds vitality to our works as well as to how we work with our students.

Each year, I have sensed that the relationship between us has grown deeper and stronger, a trend that I expect to continue for a very long time.
How do you start a new museum?

Start with a collector who has the passion and resources to build a collection …then what? Next, hire Lisa Schubert ’76. A museum professional, Lisa’s multi-disciplinary talents were essential for the start-up of the Rubin Museum of Art (RMA) in New York City.

RMA opened in October 2004 as the first major museum in the West entirely devoted to Himalayan art. Shelley and Donald Rubin built the collection over the past 30 years, and when they hired Lisa in 1998, they were ready to share their astonishing treasures with the public.

The comprehensive permanent collection, spanning nine centuries and representing art from across the vastness of the Himalayas, consists of paintings, sculptures, textiles, and decorative arts. The Museum also houses loan exhibitions of subjects like the popular exhibition Female Buddhas: Women of Enlightenment in Tibetan Mystical Art.

Lisa came to the job ready to draw on all of the skills she gained in a range of museum roles. She considers the Museum of Modern Art (MoMA, along with SBC) her “alma mater,” where she worked for ten years.

Lisa’s childhood also prepared her for her career. Lisa grew up all over the world, as her father’s corporation moved the family to countries in Asia, Central and South America. Lisa was immersed in different ways of life, which gave her a curiosity about different cultures, their art and religions. With few exceptions, Lisa cannot sing television sit-com theme songs like the rest of us.

Three years after Lisa graduated from Sweet Briar, and after working towards a Masters in anthropology while living in Australia, she set out to New York City where she visited the writer of this article, Liz Farmer Jarvis ’76, who was working in the registrar’s department of MoMA. After meeting Lisa, Liz’s boss, MoMA’s Registrar asked Lisa what she was planning to do next. When Lisa said she wasn’t sure, the Registrar suggested, “Well, you might as well work here!” and sent her down to the personnel office to fill out an application. This led to her first job with Visitor Services just as the ground-breaking Picasso exhibition was opening. During her tenure at MoMA, Lisa worked in Communications, Development, Administration and Special Projects, exposing her to a museum’s many components. Lisa gives credit to MoMA for allowing her to “zig-zag”—making it possible to build upon her experience to take on increasingly challenging assignments as a director of special projects and overall “start-up” person.

After leaving MoMA, Lisa worked for two years with Academy Award-winning documentary filmmaker Malcolm Clarke.
During this period she researched and produced films on runaways, gun control and American heroes. After this she worked for a time at the Museum of Television and Radio. Because of her varied background she was asked to join start-up teams, building a corporate museum for Sony and a flagship facility combining retail and education for the Discovery Corporation.

Start-ups require the ability to stay on course while exercising tremendous flexibility. When Lisa started working on the Rubin Museum of Art, the project was named Museum of the Mythic Image and it had a thematic and heartfelt message to communicate. The founders believed the art reflected the journey we are all on and wanted visitors to leave feeling a stronger connection to others—the world over. Joseph Campbell and Carl Jung were major influences. Two years into the project, Lisa and the founders realized the message could be communicated through thematic, humanities-based programming, while allowing the exhibitions to be curatorially driven by art experts.

A major challenge—right from the beginning—was building a public institution that would not be overly identified with the founders or perceived as a vanity project. With this always in mind Lisa worked with lawyers on governance papers, with museum professionals on positioning and collections management, with educators on school programs, with experts on conservation and preservation and with many others to insure that operations and programming would be at the highest level.

With the assistance of the National Endowment for the Humanities, Lisa put together think tanks of advisors from different disciplines. The advisors all contributed towards the current mission of the Museum and also made it possible to identify key additions to the consulting and start-up team.

Today the Museum has six floors of exhibitions, a staff of over 100 full- and part-time people, a growing board of directors and thousands of visitors a week.

“I have been very fortunate in having a number of bosses who were exceptionally brilliant and creative and each of them—for better or worse—has taught me navigation and management skills.

After Lisa arrived at Sweet Briar College, she found herself working on a film festival, as the photography editor the next year, and was able to identify professors who were creatively responsive to her needs. Lisa maintained chemistry was not applicable to her life. She speaks fondly of Mrs Peipho, her insightful chemistry professor, who took on this challenge and suggested Lisa write a report on the Kurt Vonnegut novel—a bit unorthodox for a chemistry class.

When I was an undergraduate, Lisa always impressed me with her rapport with teachers. She was always off to dinner at a professor’s house or discussing issues with them. She knew her professors outside of the classroom for the interesting and varied people they were, unlike most of the rest of us who preferred our dinners with Dunkin’ Donuts.

The members of the Friends of Art Board enjoyed welcoming Lisa Schubert into their fold in 2003. The entire Sweet Briar community will be enhanced by her support and association with the College.
In October of 2004, Sweet Briar curator Rebecca Massie Lane led Friends of Art on an art junket to Prague and Berlin. Board member Sandra Simpson, with the aid of Birmingham’s Brownell Travel Agency, scheduled ten days of art and architecture.

Initial impetus for the trip was Friends board member Catherine Cabaniss’ current residency in Prague, which enhanced our enjoyment of Prague and personalized our visits to venues like the Mucha Museum, and the new contemporary Kampa Museum.

By day we visited local Prague historic sites. A rare privilege granted to the Friends was entrée into the 17th and 18th century Strahov Monastery libraries, generally viewed only from behind velvet ropes. At night we were at leisure to attend the opera, the plethora of concerts always going on in Prague, or to dine in charming restaurants. Day trips outside the city took us to world-class private art collections of Breugels and Canalettos, in castles like Nelahozeves, and to the medieval village of Czesky Krumlov.

For four exhilarating days we visited the major museums, including the famous Pergamon, site of the famous Altar, and Ischtar Gate to Babylon. We saw stunning, edgy architectural masterpieces by Mies Van der Rohe, Walter Gropius, Frank Gehry, Daniel Liebeskind (the stark stunning Jewish Museum), Rem Koolhaas, Isozaki, I. M. Pei, Helmut Jahn, Renzo Piano, and Richard Rogers, and enjoyed lunch on the roof of the Reichstag, with a view of Norman Foster’s spiraling, mirrored steel dome. A private tour inside Parliament revealed artworks by major contemporary artists Richter, Holzer and Boltanski.

Illuminated by the mellow October light, with the sound of leaves crunching underfoot,—and with the fellowship of like-minded Friends—the trip was a successful and satisfying sojourn for all.
Faith Ringgold’s artistic life flashed before the eyes of an appreciative crowd that nearly filled Sweet Briar Memorial Chapel on Thursday evening, March 31.

“I’m going to take you back to the 1960s, a wonderful period that many of you missed,” Ringgold said the 74-year-old Harlem native drew laughter from a diverse audience.

Through anecdotal and sometimes wry humor, moments of seriousness, and slide images of her ever-evolving work, Ringgold described her progression as an artist, teacher, parent, daughter, activist and author. The illustrated survey lecture spanned nearly 40 years of her career.

Her early oil paintings reflected the pop art movement and the civil rights activism of the 1960s.

She soon found her own creative identity—a compilation of her formal training, African heritage and experiences as an African-American woman. During this time she became an activist for both female and black artists whose works were excluded from museums and galleries. Ringgold made political statements by adding words to her paintings, often subtly because political art was not in vogue at the time.

“This did not help me [as an artist] in a lot of ways,” Ringgold added, dryly. “But I did not silence my voice.”

In the ’70s Ringgold began making acrylic paintings on canvas with fabric borders, a form she borrowed from Tibetan tankas. Her mother, Willi Posey Jones, made the pliant frames by piecing fabric together in quilt-like fashion. Her work also had expanded to include fabric dolls and African-inspired hooded masks using painted canvas, beads, and embroidery.

Together, these things marked a transition from traditional painter to fiber artist and led to works she would become most known for. In 1980 Ringgold wrote an autobiography that she couldn’t get published. But she had a story, and so she used art to tell it. A few years later, Ringgold began adding handwritten text to her quilted images and the “story quilt” was born.

“So began writing on my art because I was going to get published one way or another,” she said. Through the ‘80s and into the ’90s, the artist made entire story-quilt series. Along the way she adapted some works into about a dozen children’s books, including her first in 1991, “Tar Beach,” from the “Woman on a Bridge Series.” The book is based on her childhood experiences in Harlem.

Ringgold works from her studio in Englewood, N.J. She is professor emeritus at the University of California, San Diego. She started her career teaching art in New York City public schools and continues to paint and publish children’s books.

For more information and to see images of her work, visit www.faithringgold.com.

Faith Ringgold Regales Audience with Lifetime of Art, Stories

Jennifer McManamay, College Relations Staff Writer
Over 300 people crowded into the Anne Gary Pannell Art Gallery on Friday, 24 September 2004, to commemorate the 20th anniversary of the dedication of the gallery. Former presidents of the Friends of Art, current and retired faculty and staff, students and alumnae joined together to witness the cutting of the look-alike Pannell Art Gallery cake. Coming from Sweet Briar's Founder's Day Convocation, where Anne Litle Poulet '64, had just been named distinguished alumna, celebrants were aloft with pride and enthusiasm for the arts. A weekend filled with art included an arts faculty panel, speaking on their current research and creative endeavours, Anne Poulet's lecture on Jean-Antoine Houdon, and Christopher Witcombe's lecture on Dan Brown's much-discussed work of fiction, the *DaVinci Code*. The Blue Ridge Chamber Orchestra premiered professor of music and vice-president of academic affairs, dean of the college, Jonathan Green's composition, *Ars Vitae*, created to honor the art gallery's twenty years.

### The Art Lectures

To distinguish this special year in the life of the art gallery, and to focus on the intellectual life of the arts, we presented a year-long art lecture series, entitled, “Landscape of Brilliance,” funded by the Lectures and Events committee and the Ewald fund. President of the College, Elisabeth Muhlenfeld lent her support to the Art Lecture Series by hosting the speakers, welcoming audiences, and introducing special guests. Lecturers included Anne Litle Poulet '64 whose insightful scholarship, “the first statuary in the world’: Houdon and Thomas Jefferson” launched the 20th anniversary art lecture series. Anne’s distinguished lecture was followed on October 21 by actress and former chair of the National Endowment for the Arts, Jane Alexander; whose “ARTS AND LIVES,” reflected on the arts in America and drew upon the experiences of her years at the rudder of the NEA to give Sweet Briar audiences a charge for the future. Internationally renowned feminist, art historian, Griselda Pollock undertook the international journey from England to Virginia to unveil her current research “Charlotte Salomon’s Theatre of Memory: Femininity, Modernity and Difference in the 1930s.” Artist Faith Ringgold regaled artists, arts educators, and youthful audiences on March 31, 2005, as she spoke on “Faith Ringgold: More Than 30 Years”. The art lecture series concluded on April 11, as medievalist Joan Holladay shared her illuminating research on “Medieval Queens and Modern Women.”
The Collection and the Exhibition

As a pivotal event of the twentieth anniversary celebration, the special exhibition, “Women Artists of the Twentieth Century” took place in the Pannell Gallery from September 4 – December 17, 2004. Funded jointly by a grant from the Virginia Commission for the Arts, the Friends of Art, and Sweet Briar College, the exhibition consisted of 44 works of art in all media, chosen to represent the main themes and movements in the twentieth century, and was seen by 2378 people. The associated catalogue includes some 95 works of art in the collection, and serves as a lasting document of the 20th anniversary year. Professor Emerita of Art History, Diane D. Moran, who some ten years ago launched the “Women Artists Seminar” has written an engaging essay placing Sweet Briar’s collection in the context of national movements and thinkers. Students and alumna have written catalogue entries on individual works within the collection.

Without the active participation of many arts enthusiasts, this collection, the exhibition and catalogue could not exist. First and foremost is the Sweet Briar College Friends of Art, a group who have kept a steadfast purpose over a decade and a half to assemble this collection, to give generously to its creation, and to encourage others to join the cause. Important artists are now represented in the collection: Miriam Schapiro and Faith Ringgold, Helen Frankenthaler, Joan Mitchell, Audrey Flack, Grace Hartigan, Jaune Quick-to-See Smith, Dorothy Dehner, Isabel Bishop, Anni Albers, Alison Saar, Lorna Simpson, and Judy Pfaff, to name a few. In the true spirit of the town meeting, the Friends of Art board has struggled with decisions relating to the collection, not just whether or not to acquire a particular work of art, but also how to decide what to acquire. This process is one that is truly unique in collection-building. We have received kudos for our use of the collection in teaching, for our training of students in museum methods, and for our scholarship. Only through the collective efforts of alumnae, faculty and staff, students, and friends, and through the support of foundations and the larger community of arts patrons has the Pannell Art Gallery progressed. The many become one in a group forged together by a common goal to build a collection worthy of a beloved college. Through our interconnectedness, we will help the arts at Sweet Briar to grow and prosper into this new century. Thank you for our first twenty years.
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Sharon Bradford Childs ’65
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Harriet Y. Cooper ’56
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Rebecca Towner McHale ’60
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2005 Donors

Vision Fall 2005
Wish List: Works by Contemporary Women

The current focus of Friends of Art collecting is women artists and the list below is a partial “wish list”; however gifts in other fields of art are gratefully accepted. If you wish to discuss a potential gift to the art collection please contact Rebecca Massie Lane, Director of College Galleries & Arts Management, 434.381.6248, rmlane@sbc.edu.

Early 20th century
- Modersohn-Becker
- Gwendolen John
- Natalia Goncharova
- Germaine Richier
- L. 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 Woldo Parish
- Nan Lurie
- Marius Lubell
- Jolan Gross-Bottelheim

Social Realism
- Nancy Graves (sculpture)
- Sylvia Mangold
- Louise Nevelson
  (Assemblage/prints)
- Lee Bontecou (sculpture)
- Alice Ayocek (sculpture)
- Chryssa (sculpture, neon)

WPA Printmakers
- Elizabeth Olds
- Kyra Markham
- Riva Helfond
- Mabel Dwight
- Minnie Lois Murphy
- Betty Woldo Parish
- Nan Lurie
- Marius Lubell
- Jolan Gross-Bottelheim

Op
- Color Field
- Mary Beth Edelson

Appropriated Imagery/Text
- Mary Kelly
- Barbara Kruger
- Jenny Holzer
- Sherrie Levine

Op
- Color Field
- Mary Beth Edelson

PANNELL GALLERY

September 1 - October 1, 2005
The Madness of Paradise, Photographs by Gregory Crewdson, Annabel Elgar, and Justine Kurland

October 6 - December 4, 2005
Ancient Bronzes of the Asian Grasslands from the Arthur M. Sackler Foundation

January 20 - April 2, 2006
Sight and Insight, Selections From the Sweet Briar Collection

April 7 - May 14, 2006
Senior Art Majors Exhibition

BABCOCK GALLERY

August 20 - October 16
Sue Johnson: Fragments from The Alternate Encyclopedia

October 20 - December 15
Lorraine Brevig: Dolls

January 27 - March 19, 2006
Mary Holland and Jack Glover, printmaking

March 23 - May 28
Josephine Sacabo, photographs

BENEDICT GALLERY

August 25 - October 30
Paula Henevold, Ancient Wisdoms and Natural Actions at Akrotiri 1500 BC

November 3 - January 29, 2006
Studio Art independent Study Students

February 2 - March 26, 2006
It’s Not Elementary

March 30 - April 30, 2006
Junior Art Exhibition

May 4 - June 11
Art After Hours, Benedict Hall Gallery