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On the Cover:
Elizabeth Murray, American, b. 1940, Cup, 1981, pastel on paper, 45” x 42”

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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 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 alumni 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

In the spring of 2006, the Friends of Art board members were dreaming dreams about bringing the twenty-year-old Pannell Gallery up to the climate standards that would allow the College to not only give archival care to its art collection, but to attain the necessary accreditation to mount important traveling exhibitions in the gallery. This dream is on its way to fruition! Thanks to a generous gift from Vice President and Treasurer emeritus, Peter V. Daniel and his wife, Lydia, a thorough study of the climate needs for Pannell are under way. We thank the Daniels for their continued interest in the College and the Friends of Art. We are heartened that the College is committed to this project and we are looking forward to its completion.

Another dream that is coming true is the link from the Sweet Briar web site to gallery information. One of our student members of the Friends of Art Board, Allyson Napier ’08, is a whiz on the computer as well as being a studio major and art history minor. She is working on continued improvements that are “user friendly.”

Another student member, Luean Sung ’07, is working to establish an art club. She is dreaming her dream about what such a club could accomplish for the arts in the campus community. One suggestion is the placement of art in public places that “would speak a thousand words” about the importance of art at Sweet Briar College.

Our farewell to Kris Herzog ’70, Liz Farmer Jarvis ’76, Denise Mullen ’70, Elizabeth Haynie Wainstein’86 and Carrington Brown Wise ’76 as each completes her term on the FOA Board. We thank them for their expertise and contributions of time and treasure to the Friends of Art. We warmly welcome newly elected members Catherine Caldwell Cabaniss ’61, Kathryn Lynn Haw ’92, Jane Joel Knox, Nancy Blackwell Marion ’74, Katherine Whitby ’95.

Our acquisition of a drawing by Elizabeth Murray, which was “found” during our November meeting in New York City, has become finalized. It represents the culmination of the search for a Murray work, which has been going on for some years. Thank you, Friends of Art, for your support in making such a purchase possible. Your interest in art and your membership in this important organization allows it to continue its focus on the support of the educational objectives of the College through the purchase of works of art, with related programs, and as an advisory support group to the Director of Galleries, Rebecca Massie Lane. Please remember to renew your FOA membership and encourage a friend to join. Thank you for your continued interest and support.

Mary Jane Schroder Oliver Hubbard ’62

Eleanor Broderick Bibb, Chair of Development, and Mary Jane Schroder Oliver Hubbard, President, confer at the Fall Friends of Art board meeting in New York.
Friends of Art Acquisition: Elizabeth Murray

By Mary Scales Lawson ’70

Elizabeth Murray has been on the Friends of Art “wish list” for many years and several special gifts have been made to help acquire a work by Murray. 2006 was an auspicious year both for Murray and for Sweet Briar. The year opened with Murray’s work on view at her eponymous retrospective exhibition at The Museum of Modern Art, and by its close, Friends of Art had purchased a major work by the artist for Sweet Briar.

As one of the most renowned contemporary women artists, Elizabeth Murray is a perfect fit for one of Sweet Briar’s collection focuses, the work of twentieth-century women. Furthermore, the work acquired, *Cup*, 1981, pastel on paper, 45” x 42”, is a large pastel drawing of great beauty and is a unique work. The Friends of Art often concentrate their collecting efforts on original prints because it is important for students to be exposed to artists from many eras, representing as many phases of art history as possible. Prints are generally more affordable, but the Friends also realize that unique works add an important dimension to the collection, and they are most grateful for the special gifts that made the purchase of this drawing possible. *Cup* is a work that can be used in many teaching contexts, both for studio art and art history, as well as other disciplines.

Murray, who was born in 1940, received a BFA from The Art Institute of Chicago and an MFA from Mills College in Oakland, California, before moving to New York in 1967. She has taught at Bard College and has been on the visiting faculties of a number of American colleges and universities including The Art Institute of Chicago, California Institute of the Arts, Princeton University, Yale University, and the New York Studio School. She has had over 50 solo exhibitions around the world since her work was first shown in New York at the Whitney Museum of American Art in 1972, and she has participated in six Whitney Biennial exhibitions since 1973. Murray is represented by PaceWildenstein Gallery in New York.

In his forward to the retrospective exhibition catalogue, the Director of The Museum of Modern Art, Glenn Lowry, describes Murray’s early work as “a response to Minimalism.” Later the influences of Cubism and Surrealism are shown in her work as well as those of the New Image painting and Neo-Expressionism of her time. However, Lowry is quick to add that during all of these phases Murray was forging her own “unique idiom.”

Robert Storr, exhibition curator, describes Murray as one “who has periodically ridden the mainstream but more often has charted her own way.”

In the early 1980’s Murray was one of a number of painters moving away from Minimalism toward a new synthesis of imagery and abstraction that often took on a cartoonish quality. In a discussion with Murray about her work of this time, Robert Storr told her that he sees this period of her work as one with “emblematic images and monumentality.” *Cup* displays a signature image at this pivotal juncture in Murray’s career. Today she is widely known for her shaped canvases, brilliant color, and idiosyncratic imagery.

At its meeting in New York in November, *Cup* was selected by Rebecca Massie Lane and the Friends of Art board after viewing both prints and unique works by Murray at several galleries. It is with jubilation and thanks to the generosity of the Friends of Art that this work enters the Sweet Briar College collection.

2. ibid. p. 13
3. ibid. p. 180
Why the Wish List?

By Rebecca Massie Lane

It was an immense pleasure this May to hear author Salmon Rushdie speak to museum professionals from all across the US at our annual American Association of Museums meeting in Chicago on the topic “Why Museums Matter.” Rushdie told stories of his research, conducted at a plethora of different kinds of museums, and described museums as “a culture’s collective memory.” He said he could not imagine being able to write without the resource a museum provides for experiencing first-hand the art and objects of the past, of our own and other cultures.

Standing in the presence of a work of art, I am affected by a sense of connection to another person, place, time, era, and way of life. This experience is very mind-expanding and it is the experience we give Sweet Briar students—the opportunity to stand in the same room and examine works from our collections: a Ukiyo-e print of Japan, a tribal mask of Africa, or a Delacroix print that was once in the collection of Edgar Degas and bears his collector’s stamp.

In every issue of the Friends of Art newsletter, we post our current wish list. It is a way of communicating succinctly about the artists whose works we would like to acquire by gift or purchase. These gifts bring great joy to the students of the arts at Sweet Briar; the purpose of the wish list is to guide our thinking about acquisitions in a way to foster intentional development of our collections.

The wish list is amended and updated annually to allow for the inclusion of emerging artists, to allow for new directions and new media in the collection, and to correct earlier omissions. We want to maintain standards of high quality in our collection and seek artists whose work is of intellectual and aesthetic content worthy of a teaching collection in an upper echelon institute of higher learning.

Results?

It is such a great thing to hear from members of the Friends of Art, the alumnae at large, and from friends in the wider world with the offer of a gift of a work of art. These gifts may come in response to a specific request on our wish list or as a result of a friend downsizing in preparation for retirement, but always as a gesture of largesse.

In response to our wish list, which focuses on the Friends of Art current collecting focus—women artists of the twentieth-century—we received a woodcut, “Blond Girl,” by WPA period artist Claire Mahl Moore from Wendy C. Weiler ’71; a Paula Rego print, purchased for Sweet Briar during the London trip from Claire Cannon Christopher ’58; and a Peggy Bacon drypoint, Crosspatch #1, from Helen Scribner Euston ’65 (see Donor’s Corner). A small Theresa Pollak (American, 1899-2002) drawing, Dean Village, was given by Caroline Y. (McGehee) Lindemann ’49.

On the occasion of the successful completion of Sweet Briar’s Our Campaign For Her World, Mollie Johnson Nelson ’64 gave a beautiful oil painting by John Barber (American, 1893-1965), Rittenhouse Square, 1938-40, 12” x 15 ½”, in honor of the Classes of the 1940s. In advance of his move to Oberlin this spring, professor of music Allen Huszti presented Sweet Briar with several prints from his collection, including a Joan Miro, and a few years ago professor emerita of art history Ruth Firm left us a small collection of old masters and early twentieth-century prints including works by Rembrandt, Beham, and Goya. Jane Ramsay Olmsted ’52 gave the art gallery a lovely half-sheet watercolor painting by American artist Stephen Pace entitled Studio View.

New friends in California, Paula and Elmer Stone, whose daughter had attended a women’s college, viewed our Ukiyo-e collection on our web site and donated four beautiful nineteenth-century Japanese pillar prints to augment our collection of Ukiyo-e. If you wonder what worthy institution might house your treasured art collection, please think of Sweet Briar College. Our students, faculty, and many people nearby and worldwide enjoy and learn from our art collection. The wish list is a guide to our dreams, but we are also open to the ideas and dreams of others.
The recently issued catalogue, *Women Artists of the Twentieth Century*, chronicles the Sweet Briar College collection of works by women artists up to the 2004 exhibit of the same name. Although the collection already contained many fine works by women, in 1980 the Sweet Briar Friends of Art (FOA) made the acquisition of twentieth-century women artists an official acquisition focus. The exhibit and catalogue represent, in large part, the results of that effort.

Including works by Diane Arbus, Jennifer Bartlett, Louise Bourgeois, Helen Frankenthaler, Sally Mann, Joan Mitchell, and Kara Walker, as well as Sweet Briar alumna Fay Martin Chandler ’43 and faculty member Laura Pharis, the catalogue celebrates the twentieth anniversary of the Pannell Gallery. Its publication was supported through the Virginia Commission for the Arts projects grants program.

The catalogue is a welcome addition to the bookshelf, both as a commemorative artifact of the twentieth anniversary exhibit itself and as a valuable document of our collection. An essay by Rebecca Massie Lane, director of College galleries, provides an introduction to the exhibit and outlines the FOA’s most current process. An essay by professor emerita Diane Moran discusses the feminist art movement in the context of works in the exhibit. In the body of the catalogue, every work from the exhibit is reproduced; commentaries by students and alumnae address the iconography and formal aspects of many of these works.

Rebecca Massie Lane characterizes the exhibition in terms of twentieth-century socio-political concerns, reminding us of the pivotal question posed by feminist art historian Linda Nochlin in her 1971 essay, “Why Have There Been No Great Women Artists?” Lack of patronage is certainly one logical response to Nochlin’s question, and Lane considers the importance of the collection and exhibition—as well the FOA’s mission—in view of this historic oversight. Another response is to dispute the question itself by bringing to light unsung works by women and re-examining prevalent themes and processes in women’s art, long marginalized or undervalued. Citing several works in the exhibition, Lane examines how twentieth-century women artists took unique approaches to themes of identity, race, community, health, and family.

Miriam Shapiro’s *Kimono* (1976) is an excellent example of how the feminist movement sought to establish the aesthetic value of “mere handcrafts.” The brilliant red mixed media collage (Shapiro uses the term “femmage”), which provides the catalogue with a stunning cover image, can be seen as a way of “erasing the harsh line between high art and craft,” as Shapiro herself says. She draws her collage materials from remnants that she terms “the needlework of departed and forgotten women.” Lane states that Shapiro’s *Kimono* series “simultaneously refer[es] to the ‘heroic’ works of the male Abstract Expressionist group and to the ‘anonymous’ works of domestic art by women.” In her essay, “The Feminist Art Movement: An Overview of Themes, Issues, and Imagery,” Moran provides a scholarly examination of the broader issues at work in the culture that concerned and informed the artists in the collection. *Some Said You Were the Spitting Image of Evil* (1995) by African-American

continued on page 9
Mary Jane Schroder Oliver Hubbard ’62 was honored with a single artist show of her drawings, “Currents of the Spirit,” at the Chautauqua Institution NY, July 23 through August 12, 2006. Drawing inspiration from Hebrew and Christian scriptures, these large pen and colored ink drawings, with occasional mixed media added, represent cloaks that might have been worn by persons whose lives are described in the pages of the Old and New Testaments or the Apocrypha of the Bible. Accompanying each drawing is its biblical reference and other points of inspiration. Her interest in the effects of currents, whether in cloud or water or on fabric, is evident in her works. Mary Jane resides in Amherst, VA. Her works can be viewed at her website: www.maryjaneoliverhubbard.com.

As of November 2006, Kate Haw ’92 is the Executive Director for Development and Administration for the Skowhegan School of Painting and Sculpture. Although Skowhegan is located in Maine, Kate’s office is in New York City, as her main responsibilities involve fundraising. Founded in 1946 by artists, and still governed by artists, the Skowhegan School of Painting and Sculpture is one of the foremost artists’ residency communities in the United States. Offering a nine-week summer residency program for emerging artists, they provide a place for artists to work without the constraints of marketplace or academia. Kate previously worked at the American Federation for the Arts. In addition to her Sweet Briar degree, Kate also earned an M.A. in Art History from the University of North Carolina at Chapel Hill.

Liz Haynie Wainstein ’86 has taken on the enormous challenge of expanding her antiques business to auctioneering. The Potomack Company, located in Alexandria, VA, held the first auction two years ago and they plan to grow to a monthly auction. Liz also has two other Sweet Briar graduates involved: Tresy Robinson Hillyer ’83 is director and Lucy Stevens Holland ’82 handles business development and press relations.

Former Friends of Art board member Magda Salvesen is immersed in the fine and decorative arts worlds. She teaches a seminar course on Eighteenth-Century British Gardens and European Garden Styles at the Bard Graduate Center in Manhattan. She also teaches History and Theory of Landscape Design at the New York Botanical Garden and serves on the board of the Queens Botanical Garden. “It’s been extremely exciting to be involved with the new green administration building, which has a planted roof, recycles water that has been cleansed by plants, has solar energy panels, uses geothermal energy and will be a showpiece for environmentally sound building practices and energy conservation.” This interest in the environment has led to Magda teaching a course at the New School University on Green Buildings and Environmental Sensitivity. Magda recently traveled to Savannah’s new Jepson Center for the Arts for opening of an exhibition of paintings by her late husband Jon Schueler (1916-1992), a project encouraged by Friends of Art board member Celia Williams Dunn ’61.
Nine members of the Friends of Art Board, led by gallery director Rebecca Massie Lane and assisted by London’s Special Tours agency, spent a stimulating five days in London in the Fall of 2006. Accommodations were at the Sloane Club, a rambling Victorian gem in London’s tony West End.

For openers, the nine, led by architect Anthony Hoete, launched straightaway into a comprehensive tour of London’s architectural wonders: Norman Foster’s Swiss Re (dubbed “The Gherkin” for its scaly vertical configuration), Richard Roger’s Lloyds of London headquarters and Millennium Dome, and Herzon and deMeuron’s Laban Contemporary Dance Center, sheathed in pastel translucent panels, and many, many more. The icing on the cake was a late afternoon ride on the London Eye (the 400-foot ferris wheel) just as the lights were coming on in the city spread out below us.

Lunches and dinners at upscale eateries like Boxwood Cafe in the Berkeley Hotel and St. John Bread and Wine in Spitalfields were interspersed with visits to London’s wide array of contemporary art galleries: The Jerwood Drawing Space; The Wapping Project, a former hydraulic power station converted to an art space “where culture meets cool”; the White Cube in Hoxton Square; Tem Koolhaas’ Serpentine Gallery; and the Gagosian Gallery, showing the witty plaster sculptures of Franz West. The Friends also did some acquisitions scouting at the Redfern and other galleries in Cork Street, positioning themselves for potential purchases at New York galleries and the Annual Print Fair at the regular board meeting a month later.

The Tate Boat transferred the group upriver from the Tate Britain (the Hans Holbein exhibit, Chris Offili’s iconoclastic installation “The Upper Room,” and a private tour of the permanent collection) to the Tate Modern in time to catch the final day of the beautiful and lush Kandinsky “Path to Abstraction” exhibit. Dinner followed in the Rooftop Restaurant of the Tate Modern overlooking St. Paul’s and the city by night. A post-dinner walk across Millennium Bridge capped the evening.

Donor’s Corner

What a year for receiving gifts of works of art! Thank you, donors. I’m very excited to share our newest acquisitions with the Friends of Art. Many of these works will be featured in the Fall 2007 exhibition, “Connect the Dots: Worldwide Art from the Sweet Briar College Art Collection.”

Peggy Bacon (American, 1895-1987), Crosspatch (No. 1), drypoint etching, 4 x 3”, gift of Helen Scribner Euston ’65.


Joan Miró (Spanish, 1893-1983), color lithograph on paper, 19 ¾” x 18 5/8”, gift of Claire Cannon Christopher ’58.


Paula Rego (Portuguese, b. 1935), Prince Pig Gets Married to the Third Sister, 2006, color lithograph on paper, 19 ¼” x 18 5/8”, gift of Claire Cannon Christopher ’58.

In fact, each day and evening, the Sloane Club’s public and private rooms beckoned, with flowered chintz sofas and crumpet-laden tea tables offering the group some welcome down-time between cultural forays.

Alistair Hicks, collections advisor, at Deutsche Bank, the corporate tower where lift buttons are not numbered but named for artists, shepherded us around the bank’s stellar collection of original works on paper by many of the UK and Germany’s art world élite—Damien Hurst, David Hockney, Howard Hodgkin, Henry Moore. Afterward Hicks toasted the Friends with several rounds of champagne.

Two free evenings left time for the theatre or ballet, dinner connections with UK friends or a movie (“The Queen”—about a local celeb).

The perfect counterpoint to four days of pounding the pavement was a Sunday afternoon drive for lunch and a breath of air in the Hampshire countryside at Riversdown House, circa 1326, home of Richard and Jane Garst Lewis ’61, board member Celia Dunn’s Sweet Briar roommate.

Cars whisked us back to the city in time for Evensong at Christopher Wren’s St. Bride’s Church and meeting up with other London acquaintances for a farewell dinner at the “Top Floor,” a trendy spot near Smithfield Butcher Markets in London’s Clerkenwell district.

Monday morning saw the thoroughly sated group disperse—some back to the US, two to Cornwall, and one to visit family in Spain.
As anyone connected to a non-profit organization is familiar, volunteers are extremely important, providing vital support to organizations’ missions. They contribute their time, energy, and skills to programs that may not have been possible without their help. All of us can serve as volunteers and members, and many contribute in countless ways. One Sweet Briar College alumna and Friend of Art, Sara Finnegan Lycett ’61, has made this a priority throughout her life.

Sara Lycett has been extensively involved in the for-profit and not-for-profit world since her graduation from Sweet Briar over 45 years ago. Sara graduated from Sweet Briar in 1961 as an English major—at the time, Sweet Briar did not offer double majors. However, since Sara earned as many credits in history as she had in English, she would have been a double major in English and history. Thinking it would give her broader options, she declared herself an English major.

As is typical of Sweet Briar women, Sara’s time since graduation can best be described as “full.” In conjunction with her varied volunteer roles, Sara maintained an active career. After graduation she taught history. She then went to work for a medical publisher, starting as a copy editor. During her 29-year career, she became the first woman to serve as an acquisitions editor in medical publishing (commissioning books and journals for the company to publish), the first to serve as vice president and editor-in-chief, and the first to be president of a medical book publishing company. She was also the first woman to serve as chairman of the board of STM, the international association of scientific, technical, and medical publishers.

As a volunteer, she has been active at the Walters Art Museum in Baltimore, Maryland, since 1978 when she moved into a brownstone next door. She has served a variety of roles including donor, a member, docent since 1994, former docent corps president, and former member of the board of trustees. She continues to serve on the Planned Giving Committee of the board of trustees.

In addition to her varied roles at the Walters, Sara has served several other arts organizations. She served on Sweet Briar College’s Friends of Art Board for six years and edited Visions, establishing a new format and editorial standards. She currently serves on the Board of the Art Seminar Group in Baltimore, an organization of people interested in the fine arts that sponsors art lectures every Tuesday and travels in the United States and abroad visiting museums and private art collections. Sara also gives art lectures and special tours.
at the Walters for the Hamilton Street Club, a women’s club in Baltimore on whose board she served for three years.

In the realm of education, Sara Lycett served on the boards of the Baltimore Independent Schools Scholarship Fund, the Hannah More Academy, St. Timothy’s School, and Sweet Briar College. She served on Sweet Briar’s board for thirteen years and, in addition to her many firsts in her publishing career, she was the first woman to serve as chairman of Sweet Briar’s Board and was named an emerita trustee.

One of Sara’s greatest joys has been taking people on museum tours—whether age 6 or 60—and seeing them really get involved with and excited about art.

Volunteering for any non-profit organization, but especially arts organizations, is so vital to help them meet their mission. The involvement with the right organizations, however, can also be a true source of enrichment for the volunteer, as we can see from Sara Lycett’s story.

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**Catalogue Review**

*continued from page 4*

photographer Carrie Mae Weems, for instance, is discussed as an effective challenge to the white male hegemony. Moran points out that issues surrounding the representation of the female body are of particular concern to feminist artists who wanted to validate their personal experiences of the body. Works in the exhibit by Joan Semmel and Alice Neel are among those Moran cites as subverting the erotic viewpoint of the “heroic male.”

Drawing on themes from the course she created, “Women Artists Seminar,” Moran includes references to groundbreaking feminist works from de Beauvoir to Friedan and links their central ideas to images in the college collection.

The opportunity to view these works first-hand is one of the primary advantages to Sweet Briar students and the larger College community. Many of the student commentaries included in the catalogue are in fact excerpts from papers written for the “Women Artists Seminar,” which Rebecca Massie Lane continues to teach. These entries are a direct result of students’ personal experiences with the actual artwork, a primary goal of the FOA. Lane writes of a student’s four-year process of self-discovery and states that this collection of works by women artists “contain [the artists’] values...telling stories about women in the twentieth-century...[and] establishing conversations, [that] cross boundaries of age, class, race, gender, religion, or political persuasion, and speak to the issues that unite us.” There is perhaps no greater testament to the success of the FOA mission.

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**How to Order the catalogue:**

To receive a catalogue, please enclose a check for $12.00, payable to Sweet Briar College, with your name, address, and phone number to:

**Sweet Briar College Art Gallery**
**Attention: Rebecca Massie Lane**
**Anne Gary Pannell Center**
**Sweet Briar, VA 24595**
In the Fall 2007 semester I took the honors seminar taught by Rebecca Massie Lane called “More than Meets the Eye” in which we looked at many pieces in Sweet Briar’s art collection and wrote different types of papers on them. After the first day of class, I walked out of the room feeling I was in way over my head. I did not know enough about art to be able to write an intelligent essay every week. Despite my doubts, I stuck with the class and grew in confidence. Throughout the course we examined many fine pieces in Sweet Briar’s collection. I had no idea our College owns so much wonderful original work. Our research and writing was augmented by textbooks on writing about art and the history of art. Then, in the second half of the semester, we chose one work from Sweet Briar’s collection on which to write an in-depth essay examining and interpreting the work.

I chose a print by Michael Wolgemut (German, c. 1434/7-1519) and possibly Albrecht Dürer (German, 1471-1528) simply called Circe and Ulysses. I intend to major in classical studies and had read the Odyssey over the summer. I dove into researching the artist, medium, time period, and country. I learned that the print had been removed from a book made in Germany in 1493 called The Nuremberg Chronicle, printed in both German and Latin. The print of Circe and Ulysses can be found on folio XLI recto in both the Latin and German editions and is the only mythological illustration in the book. This book was a major accomplishment in printing, art, and writing. I was able to find many articles saying that the book was revolutionary and important, but no one seemed to have written much about the book, much less published a single picture from it. As far as I was able to determine, there was no published material on Circe and Ulysses. Instead of having other scholarly articles to work from and provide ideas, I realized I would have to come up with an analysis all on my own.

I used scholarship written about other art made during that time and applied it to my piece. I also used my knowledge of the Odyssey and classics to deal with the subject matter. My quest was aided by a class research trip to Washington, D.C., during which I was able to go behind the scenes at the National Gallery of Art to view a copy of The Nuremberg Chronicle, including the folio illustrating Circe and Ulysses. It was simply amazing to have the actual book in front of me.
I was able to decipher and translate some of the words around the picture, although not all, because medieval Latin differs greatly from classical Latin. While in Washington, D.C. we also visited the Library of Congress, where I was able to view their German copy of the *Chronicle* in the Library’s Rosenwald Collection. That trip and experience greatly heightened my curiosity. I began unlocking the meaning of the work little by little. Each revelation was exciting. I realized that the piece is actually quite complex and is not a simple illustration of a text; it had meaning that the text did not include.

In my paper, I briefly outlined the story of *Circe and Ulysses* from its original source by Homer and described how Wolgemut’s pictorial depiction in *The Chronicle* departs from Homer’s original. Next, I examined the career of Michael Wolgemut in the context of the print-making milieu of Nuremberg, Albrecht Dürer’s apprenticeship and later relationship with Wolgemut and involvement in the making of *The Chronicle*, and the era between the Middle Ages and the beginning of the Renaissance in Nuremberg. This was followed by a look at the intellectual influences on the artists and the role of the humanist thinkers, along with a discussion on the witch and the images of the witch of this era. I concluded that this print portrays Circe as a witch, accompanied by an old sorceress, and that it served as a cautionary tale against certain women, including the necessary moral lessons, and is layered with symbolic meanings.

Professor Massie Lane suggested that I submit my paper to the Sweet Briar College Honors Journal. I was shocked and thrilled at the same time. I agreed and continued the process of editing my paper. Over winter break, I contacted a classical studies professor at Beloit College who is working on an updated translation of *The Chronicle*. Currently there is only one English translation in unpublished manuscript form at the Free Library of Philadelphia. The updated translation should be published some time this spring, and I look forward to reading an English translation of the work. I still have a few nagging questions that I have been unable to answer, and I hope I can figure them out with the aid of the new translation.
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**
- Paula Modersohn-Becker
- Vanessa Bell
- Gwendolen John
- Natalia Goncharova
- Marie Laurencin
- Gabrielle Nahum
- Georgia O’Keeffe
- Germaine Richier
- I. Rice Pereira
- Suzanne Valadon

**Social Realism**
- Theresa Pollocc
- Margaret Bourke-White
  (see below, women photographers)

**WPA Printmakers**
- Elizabeth Olds
- Kyra Markham
- Riva Helfond
- Mabel Dwight
- Minnie Lois Murphy
- Beryl Waldo Parish
- Nan Lurie
- Millus Lubell
- Jolan Cross-Bottelheim

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

**Pop**
- Manisol
- 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)
- Dorothea Rockburne

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

**Chicago School**
- Gladys Nilsson

**Emblematic/Diarist**
- Linda Benglis
- Shazia Sikander

**Feminist**
- Judy Chicago
- Eva Hesse (Eva Hesse Estate)
- Sylvia Sleigh
- Mary Beth Edelson
- June Wayne
- Laurie Anderson
- Ava Gerber
- Ida Applebroog
- Cindy Sherman

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

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

**Native American**
- African American
  - Adrian Piper
  - Betye Saar
  - Renée Stout

**Asian American**
- Hung Liu

**Women Photographers**
- Margaret Bourke-White
- Julia Margaret Cameron
- Judy Dater
- Lynn Davis
- Anabel Elgar
- Anna Gaskell
- Frances Virginia Johnston
  (VA Hampton Inst photos)
- Gertrude Kasebier
- Justine Kutland
- Imogen Cunningham
- Hannah Hoch
- Berenice Abbott
- Tina Modotti

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**EXHIBITION SCHEDULE, 2007-08**

**Anne Gary Pannell Art Gallery**
- September 14, 2007-April 6, 2008
  “Connect the Dots:” Worldwide Art
  Friday, September 14, 10:30-11:20 a.m.
  Gallery Walk and Talk by Tracy Hamilton, Assistant Professor, History of Art
- April 11-May 10, 2008
  Senior Art Show; art by Sweet Briar senior art majors Lauren Burke, Melissa Hardison, Alyson Napier
  Friday, April 11, 5-7 p.m.
  Reception for the artists
- May 16-18, 2008
  Selections from the Sweet Briar College Collection

**Benedict Hall Gallery**
  January 25- March 9, 2008
  Amherst County Schools’ EXTEND Art Students Exhibition
- March 20-May 18, 2008
  “It’s Not Elementary” art by children from the campus school
  March 20, 5:45 p.m.
  Reception for the young artists, their families, and Sweet Briar Education Department Faculty and students

**Babcock Fine Arts Center Gallery**
- August 18-October 14, 2007
  Eleanor Rudy, drawings
  Friday, October 5, 4:00-6 p.m.
  Reception and Gallery Talk by Eleanor Rudy
- October 18-December 10
  Alan O’Neal and Ries Van Riel: A Relationship with Art
  Thursday, October 18, 4:15-5:30 p.m.
  Reception and Gallery Talk by artists O’Neal and Van Riel
- January 18-March 31, 2008
  Myron Helfgott
  Friday, March 28, 4:30-6:00 p.m.
  Reception and Gallery Talk by Myron Helfgott
- April 4-May 18, 2008
  Nancy Blackwell Marion, SBC class of 1974, and the Design Group