Visions
News from the Friends of Art Sweet Briar College
Vol. VIII, No. 1, Fall 2008
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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 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:

The bringing together of Women Artists of the Twentieth Century from the Sweet Briar College Anne Gary Pannell Art Gallery Collection and the printing of its catalogue have been a combined milestone in an ongoing project to offer this collection for national travel. The press forward to upgrade the Pannell art facility to the standards required to properly care for its collection and allow top quality traveling exhibits to enrich the life of the Sweet Briar community continues to be a work in progress by many of our FOA members. Our focus on these and other projects has always been guided and sustained by Rebecca Massie Lane, Director of the Sweet Briar College Museums and Art Galleries and Associate Professor and Program Director of the Arts Management Program. With the full awareness of the many other hats Rebecca wears in her Sweet Briar life, it is with great sadness that we bid her farewell as she moves on to accept the position of Director of the Washington County Museum of Fine Art, Hagerstown, Maryland. The Friends of Art and its Board of Directors thank her for her unflagging energies and thoughtful direction during her eighteen years at Sweet Briar. We treasure her friendship and her expertise and wish her well in her new undertaking. We celebrate the history we have shared with her during our time together.

The Friends of Art Board also thanks Jackie Mabie Humphrey ’60, Reyhan Tansal Larimer ’62 and Yana Wagg Gardephe ’95 for their dedication to their work on the Board during their tenure. Thank you and congratulations to our student members, Alyson Napier and Lindsay Rice, graduates of the Class of 2008. We welcome our new members, Lynn Pearson Russell ’69, Lynn Kahler Rogerson ’76, and Elizabeth Matheson ’64, and look forward to their joining in our work.

Please remember to renew your FOA Membership and encourage a friend to join. You are the Friends of Art and we thank you for your continued interest and support.

Mary Jane S. Oliver Hubbard ’62

News Briefs - V I S I O N S - Summer 2008

Anne Wiglesworth Munoz ’71 has been working in the medium of batik since graduation and in the past seven years has added quilting to her habits. This successful marriage of disciplines led to prizes at the International Winter Celebration Quilt Show that ran in conjunction with the Salt Lake Olympics in 2002. More recently, Anne’s quilts were accepted into the Pacific International Quilt Festival in California, Fall 2007, and the Denver National Quilt Fest in May 2008.

Friends of Art Board member Kathy Whirby ’95 has accepted the position of art curator for the Federal Reserve Bank of Richmond, Virginia. There are over 1,150 pieces of contemporary art in the Richmond Fed’s art collection which includes internationally known artists Helen Frankenthaler, Andy Warhol, Jasper Johns, Ellsworth Kelly, Kenneth Noland, Roy Lichtenstein, Alex Katz, James Rosenquist, Robert Rauschenberg, Claes Oldenburg, and Frank Stella, as well as established local artists from the Fifth Federal Reserve Districts states: Virginia, North Carolina, South Carolina, Maryland, West Virginia, and D.C. Kathy conducts art tours for employees and the public, and also offers educational art awareness programs. She had previously worked as the assistant art curator and has held positions in the president’s office and the public affairs department during her twelve-year career with the Richmond Fed. Kathy holds a double major in studio art and art history and enjoys taking oil painting classes from the Virginia Museum of Fine Arts in Richmond.

Briefs continued on page 12
A striking contemporary color photograph, *Les Femmes du Maroc #17*, by Moroccan–born Lalla Essaydi, addressing “the complexity of Arab female identity,” is one of several acquisitions made by the Friends of Art this year. Essaydi, who was married at 15 to a Saudi Arabian, brought her two daughters to the U.S. in the mid-1980s and stayed, locating in New York City. Now cut off from the rest of her family, she photographs, usually with a subversive subtext, other Moroccan women living in New York.

Using henna—a fragile plant dye normally reserved for feminine adornment—Essaydi in labor-intensive fashion inscribes yards and yards of fabric, as well as faces, hands and feet, with light brown calligraphic line, a medium traditionally reserved for Islamic males. The Sweet Briar piece, a 40” x 30” white composition edged in black in the format of an enlarged contact print, lending it immediacy, suggests the harem or purdah setting, and for Essaydi recalls the houses of or purdah setting, and for Essaydi recalls the houses of *The Juive d’Alger* (1830) by Eugene Delacroix, the Essaydi becomes an even more appropriate acquisition.

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**Friends of Art Acquisitions**

**Jacqueline Mabie Humphrey**

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*The Femme de Maroc #17* sits on plump floor cushions wearing a flowing djellaba and turban. Strikingly reminiscent of the Sweet Briar collection’s curtained walls even voluminous even more appropriate acquisition.

**Friends of Art Donors’ List**

*Friends of Art Collector’s Circle*

- Aline Cary Farmer Brown ’59
- Laura Lee Brown ’63
- Katherine Caldwell Cabaniss ’61
- Mary Jane Schroder Oliver Hubbard ’62
- Mary Sutherland Gwinn ’65
- Mary S. White ’41
- Elizabeth Smith White ’59
- Patricia Calkins Wilder ’63
- Mary C. Loftin ’07
- Elizabeth Johnston Lipscomb ’59
- Nancy Palermo Lietz ’86
- Mrs. Gavin G. K. Letts ’55
- Phyllis A. Joyner ’55
- (Judith Cowen ’60)
- Bruce Watts Kreudel ’54
- Maria Luisa Kuntz ’01
- Annette M. McElroy ’37
- Helen Scribner ’22
- Helen St. Clair Thorp ’58
- Eleanor St. Clair Thorp ’58
- Ms. and Mrs. Bradley R. Thayer ’38
- Elizabeth W. Matheson ’64
- Margaret Sheffield Martin ’48
- Margaret Kyle ’29
- Elizabeth G. Lee ’20
- Celia Williams Dunn ’61
- Mary Inge Cox ’65
- Penelope Lagakos Constantinidi ’74
- Jean Inge Cox ’65
- Mr. and Mrs. Peter V. Daniel ’51
- Julian Halliburton Davis ’35
- Mary Ann Robb Freer ’54
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A Farewell to Sweet Briar

Rebecca Massie Lane

After nearly 19 years in service to Sweet Briar College, I leave the position of Director of Museums and Art Galleries, Associate Professor and Director, Arts Management Program to assume the position of Director, Washington County Museum of Fine Arts, Hagerstown, Maryland. This position will offer new challenges and opportunities. I will fondly remember Sweet Briar College director. Rebecca Massie Lane, with Fay Chandler’s diptych, Panic and Relief, photograph by Jacqueline Mabie Humphrey

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The annual FOA newsletter, now Visions, was updated in 2000, under the leadership of Kate Haw ’92, FOA president, Sara Finnegan Lyceett ’61, editor, and Nancy Blackwell Marion ’74, graphic designer, giving it a whole new dimension.

• The college art collection has nearly doubled in size.

• We have developed a collection of works by women artists numbering over one hundred works and, with support from the Friends of Art and the Virginia Commission for the Arts, we have published a “Part One” catalogue of the collection.

• Among the artists given by the Friends of Art are many who have been recognized with national and international awards. In our collection are five MacArthur Fellowship winners: Vija Celmins, Elizabeth Murray, Judy Pfaff, Joan Snyder, and Kara E. Walker. The MacArthur Fellowship is awarded to people, not projects, and provides a grant of $500,000. The Joan Mitchell Foundation has awarded grants to the following artists whose work is in the SBC collection: Leslie Dill, Alison Saar, Jaune Quick-to-See Smith, Kara E. Walker, and Kay Walkingstick.

• The Friends of Art have helped sponsor two traveling exhibitions, one a selection of Japanese prints from the SBC collection and one of the work of mid-century abstract painter, Jon Schueler, whose widow, Magda Salvesen (SBC ’65) serves as curator of the Schueler Estate.

• The Friends of Art have traveled to Paris (1999), Berlin and Prague, and London, and plan another trip in September 2008 to the South of France. Annual acquisitions trips to New York, and also Boston, Washington, D.C., and Chicago have fostered a vital interest in collecting.

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• In the fall of 2004, the FOA helped organize the 20th Anniversary Celebration of the Anne Gary Pannell Center Art Gallery, including the first comprehensive exhibition of the Women Artists Collection, and a visual arts lecture series with Anne Little Poulet ’74, distinguished curator and Director of the Frick Collection; Jane Alexander, actress and former Chair of the National Endowment for the Arts; artist and childrens’ book author, Faith Ringgold; feminist art historian Griselda Pollock, and medieval art historian Joan Holloway.

• In our path to attaining American Association of Museums accreditation, we have recently undertaken facilities studies of the historic Refectory/Anne Gary Pannell building. During the 2006-07 year, an environmental control assessment was sponsored by SBC Treasurer Emeritus, Peter and Lydia Daniel. In Fall 2007, an emergency assessment by works of art on paper conservator Mary Studt, followed by a micology study, resulted in reports and recommendations to remediate the mold problem in the building. Upcoming in Fall 2008, the Art Gallery will participate in the Conservation Assessment Program through a grant awarded by the Institute of Museum and Library Services and administered by Heritage Preservation.

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• Taking the reins of the art galleries during the coming year will be SBC alumna and immediate past Director of the Maier Museum of Art, Randolph College (formerly Randolph-Macon Woman’s College), Karol Ann Lawson. I hope you will give Karol your hearty support as she leads the art galleries through the 2008-09 academic year.

• Please keep in touch with me as I begin my new position as Director of the Washington County Museum of Fine Arts: my new email is rmlane@wcmfa.org. I look forward to continuing my affiliation with Sweet Briar as an ongoing member of the Friends of Art.
The College Art Museum as Laboratory

Molly Sutherland Gwinn

“The largest small room in the world” was the label given to Alfred Stieglitz’s art gallery at 291 Fifth Avenue in 1905, when he exhibited modern paintings and photographs, side by side, for the first time. He ran the gallery as a laboratory for New York art lovers, where he mixed cubist drawings with American photographs and waited for an explosion of ideas. This figure of an intimate gallery space that generates far-reaching and significant results exactly describes the dynamics of a college or university art collection and gallery. Though the gracious spaces of the Pannell Art Gallery at Sweet Briar bear little resemblance to Stieglitz’s small room, the collection can impact the educational experience of students and their professional and personal lives after graduation in similarly exciting and expansive ways.

When directors of college art galleries discuss their role within the institution and the larger community, they situate the gallery within a context of studying, learning, and teaching. The gallery should teach visual literacy to the largest number of students by reaching far into the curriculum, but in the broadest sense exhibitions should generate ideas and provoke radical critical thinking. Therefore, decisions relating to the collection and exhibition schedule should be informed by the curricular possibilities for a variety of academic departments. Gallery directors also emphasize the role of the gallery in community outreach; in a sense, the gallery is one of the public faces of an institution and students involved in the art programs are its ambassadors.

Sweet Briar’s collection of works by women artists of the 20th century provides just such a source of interdisciplinary study for students, faculty, and community, as it addresses issues of importance to women and society as a whole. For students in the art history, arts management, and studio art programs, works of art become primary sources for research and connoisseurship. By extension, women’s art works function as cultural documents and can stimulate discussion in other disciplines such as history, literature, theater, anthropology, and women’s studies.

The value of the Pannell Gallery for the Arts Management Program in particular is underscored by a recent article in Museum Near by Franklin Robinson, the director of the Johnson Museum of Art, Cornell University. To the question of how the next generation of museum directors will be trained, he suggests on-the-job-training at the college level: “one of the best ways to learn museum work is to put together a real exhibition: conceive the show, lay out the installation, wrestle with the shipping, and write the catalogue.” For Arts Management students, and their classmates, the “small university or college museum that students consider their own is a precious, irreplaceable resource.” Using the Pannell Gallery students create exhibitions that express a theme or investigate an artist as a representative of her exhibition project, period or style, as, for example Louisa Meeks’ (’05) Madness of Paradise: Photographs of Gregory Crewdson, Anabel Edgar, and Justin Kurland. They even reach beyond the college art collection to arrange loans from galleries to enrich their conception for the show as when Gwen McKinney (’03) curated Japonisme using Sweet Briar’s collection as a starting point and obtaining loans from the National Gallery of Art, the Philadelphia Museum of Art, and the Maier Museum of then Randolph-Macon Woman’s College. Laeun Sung (’07) assisted Art History Associate Professor Tracy Hamilton, to curate an encyclopedic exhibition, Connect the Dots: Worldwide Art, originating in Sweet Briar’s collection and supplemented by loans from the Arthur M. Sadder Foundation, New York, and the Kluge-Ruhe Museum of Aboriginal Art, University of Virginia. Any such student exhibition marks the important first step for a fledgling curator, and the beginning of a chain reaction that could yield spectacular results in the museum world.

Virtual Exhibition

Alyson Napier

Like a spider weaving its web, creating a website has similar complexities. Each strand of silk in a spider’s web is like a page on a website. The pages are connected through links that together form a website. The purpose of a website is to link people with people all over the world. With the click of a button, the Internet connects us. The Sweet Briar College Art Gallery website is an ongoing virtual exhibition.

For the past two years I have been working on the Art Gallery website. In 2006, I gave the website a complete face lift. I added more photographs and created more links on the website. My goals for this website are to continually improve it, to make it user friendly, and to connect Sweet Briar College’s Art Gallery to the world. Last year we had over 1,000,000 “hits” to the website. To create and maintain the current website, I use the software program Dreamweaver. This program allows me to lay out text and pictures the desired way and then upload the pages to the Internet. The program makes creating and maintaining a website a more simplified process than the original formatting process, that required a lot of computer jargon.

The home page of the website has a photograph of the Anne Gary Pannell Art Gallery cupola. This photograph provides a glimpse into the college’s alluring beauty and the facade of the main gallery. Once the viewer clicks on the photograph, he or she is taken to the main page that contains numerous links to help the viewer navigate the website.

Some of the links on the main page include the Permanent Collection, Exhibitions, and Friends of Art. The Permanent Collection page on the website currently has twenty-six artists with a brief biography and photograph of each artist’s art work that the gallery owns. The Friends of Art page contains a downloadable version of the membership form. It also contains downloadable versions of past Vision’s newsletters. The Exhibitions page contains photographs and information about current and past exhibitions.

The Art Gallery staff has many hopes and dreams for its website. The gallery has been working hard throughout the past few years to digitize its collection. Eventually the staff hopes to have a searchable database of the permanent collection on the website for all who wish to view it.

The website is a work in progress. With the efforts of all involved in creating and maintaining the website, it is sure to captivate its audience. I hope that the website will be found to be a useful tool to explore the gallery. Visit www.artgallery.sbc.edu to view the Sweet Briar College Art Gallery website and become part of the audience at this virtual exhibition.

artgallery.sbc.edu

Virtual Exhibition
Tips on Paper Examination

Mary Studt

C lose inspection of artwork can tell the curator, conservator and collector much about the authenticity and condition of an artwork. The materials used to create the media and paper should be consistent with the period technology. The methods of media application and paper fabrication should be appropriate for the time period and the artist. While identification of materials and methods is not always possible with visual examination, some basic characteristics are easy to see. Many condition concerns, too, can be easily observed. The following few paragraphs will detail some common traits and signs of damage, in the form of tideline stains, foxing (small brown spots), mold, and warping are commonly observed characteristics of handmade papers include knots, inclusions and hanging marks. Hanging marks are straight, slightly creased marks through the entire center of a page. They are caused by the application of gelatin sizing and subsequent drying of paper by hanging over a rope. Sometimes the textured impression of the rope can even be seen. Because this is such an ancient method of sizing paper, it is not typically seen even on contemporary handmade papers and would never be visible on a machine made paper. Knots and inclusions are the detritus of the papermaking rags' previous life. Some rags were clothing. Buttons or sometimes portions of the metallic rag beaters fell into the papermaking fibers, creating metallic inclusions in the paper sheet. Rags also came from rope or chain lines of an antique laid paper were present. The paper composition and wove formation indicated that this paper was definitely not a 16th century paper and rather suggested that the print was pulled in the 19th or 20th century. Final confirmation came from a reference noting that reproductions of van Leyden's prints were made in 1913. (Hind. A. 1963. A History of Engraving and Etching. New York: Dover Publications. 454.)

Other readily visible but possibly a bit more obscure characteristics of handmade papers include knots, inclusions and hanging marks. Hanging marks are straight, slightly creased marks through the entire center of a page. They are caused by the application of gelatin sizing and subsequent drying of paper by hanging over a rope. Sometimes the textured impression of the rope can even be seen. Because this is such an ancient method of sizing paper, it is not typically seen even on contemporary handmade papers and would never be visible on a machine made paper. Knots and inclusions are the detritus of the papermaking rags' previous life. Some rags were clothing. Buttons or sometimes portions of the metallic rag beaters fell into the papermaking fibers, creating metallic inclusions in the paper sheet. Rags also came from rope or chain lines of an antique laid paper were present. The paper composition and wove formation indicated that this paper was definitely not a 16th century paper and rather suggested that the print was pulled in the 19th or 20th century. Final confirmation came from a reference noting that reproductions of van Leyden's prints were made in 1913. (Hind. A. 1963. A History of Engraving and Etching. New York: Dover Publications. 454.)

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Creative Writing in the Art Gallery

During spring term 2008, creative writing professor and Bannister Writer in Residence Carrie Brown, assigned her students writing prompts on two visits to the Pannell Art Gallery. The poems by Yuko Nakagawa '08 and Jocelyn Stephens '11 were chosen by Professor Brown for submission to *Vision*.

Yuko Nakagawa

*Introduction to Creative Writing*
*Professor: Carrie Brown, Bannister Writer in Residence*

**Gallery**
Pushing the heavy door of solemnity and stepping foot into the space, there is a world lit up with dim lights in the dark. The orange dissolving lights are at even intervals, representing the path for me, so I won't be lost.

Taking steps, the distinctive order comes to me. I smell something clean but dirty, fresh but ancient. Silence spreads out. It is so quiet that I feel a pain in my ear. I can hear faintly the sounds of squeaking wooden floorboards.

No one runs. They walk slowly as if they are trying not to wake up a baby. Time's sensation disappears. I can't breathe; I can't help holding my breath, as though I am in a giant vacuum tube of the universe.

Seeing soaring pillars, lofting ceiling, white mighty walls, I feel scared. I stop in front of one large painting. Brown red purple black yellow, mingling, muddy colors. In white lines, human beings or aliens are drawn, thin and geometric, prints of hands, holding up the sky. White spattering paint, fine flakes, calling me from inside the frame, saying something under the thick glass: This is the universe.

Jocelyn Stephens

*Introduction to Creative Writing*
*Professor: Carrie Brown, Bannister Writer in Residence*

**Return to the Field**
*Anton Mauve*

Their backs are to us. The man and his sheep Headed into the gray And the wind no doubt.

He is hunched and determined. He knows this trek well, As well as his sheep do, shuffling Down the trip-worn path.

Where are they going? To the field where The long tired shepherd Will let his staff rest.

And as his sheep graze, He will not think of them. Not of what could have been, Of what could be still,
But of now. Of this. Of that life which He has always known And always trusted.

In the field he is alone. And sheep will not judge But graze and be grateful To the guard with the staff. And he will not judge As the world judged him, Unfit for all but herding Sheep to the fields. So to the fields he marches, Alone, but for the sheep. He can rest. And guard Until the world sleeps, And he returns to the dark home. Alone.
The current focus of Friends of Art collecting is women artists; however, gifts in other fields of interest are gratefully accepted. See page three for information about recent gifts of works of art. Please contact Carol A. Lawson, Interim Director, Museums and Galleries, at 434.381.6248 or clawson@sbc.edu.

Tips continued from page 9

materials can cause extensive damage, which is easily avoided. So-called “mat-burn” actually comes from the oxidative and hydrolyzing (acidic) gases that are emitted from the bevel cut on a window mat. These gases work to degrade and discolor the adjacent paper materials and thereby cause what we see as “mat burn”. Wooden backing boards cause similar damage (acidic mats are made of wood pulp as well). You may have seen vertical brown stripes through paper items with wooden backings. These stripes are typically caused by the opening of two wooden pieces placed along the back of the artwork. Like the beveled edge of the mat, the wood emits the same “paper-toxic” gases, especially along edges. Discoloration from adjacent wood or wood pulp matting material can usually be cosmetically improved by bleaching. However, it is important to note that the actual chemical damage cannot be reversed. The solution? High quality alkaline, rag matting materials. Finest quality matting materials and a dehumidifier for the summer months are perhaps the best investment you can make to promote the longevity of your collection.

Sweet Briar College Art Gallery

EXHIBITION SCHEDULE 2008–09

Pannell Art Gallery Hours
Sunday, Monday, and Friday, 1–5 p.m.
Tuesday, Wednesday, and Thursday 1–9:30 p.m.
Closed Saturdays except for special events at the College, including Homecoming, Girl Scout Saturdays, and other special College events.
Closed during College Recess.

ANNE GARY PANNELL ART GALLERY
September 1–December 5, 2008
Works of Art from the Sweet Briar College Art Collection
January 29–April 5, 2009
Telling Objects: African Art from the Permanent Collection of the Longwood Center for the Visual Arts
April 17–May 16, 2009
Senior Art Show
Featuring artwork by graduating Studio Art majors
Caroline Bonanno, Jadienne Brown, Meghan Kaminski, Reda Masincup, Alexis Parker, Blair Sutton, & Antoinette Williams.
May 22–24, 2009
Reunion 2009 Art Exhibition

BABCOCK FINE ARTS CENTER GALLERY
Through September 14, 2008
100 Views of High Peak: Works by Nancy DeArmond, Marion Freerks and Rosalie Day White
September 18–December 5, 2008
Regula Franz: Photographs
January 22–March 13, 2009
Pamela Wallace: Encaustics, Mixed Media and Prints
March 26–May 24, 2009
Megan Marlatt: Paintings and Works on Paper

BENEDICT HALL GALLERY
September 25, 2008–February 8, 2009
Ivar Strand: Paintings
February 12–May 24, 2009
“It’s Not Elementary XIX” Featuring artwork by the children of the Campus School