PEGGY BACON  1895-1987
Djuna Barnes  ca. 1930
charcoal on paper
20 ½ x 13 ¾ inches
Purchase made possible by the Friends of Art, 2005
2005.014

Born in Connecticut to devoted parents who were themselves artists, Margaret Frances Bacon was privately tutored for much of her childhood. She studied at the Art Students League 1915-1920 with noted Realists Kenneth Hayes Miller, John Sloan, and George Bellows.

Bacon is best known for her probing satirical viewpoint, which she explored in a wide variety and generous number of prints and drawings throughout her career. Lampooning friends and professional colleagues as well as ordinary people she observed on the streets of New York, Bacon combined an eye for individual detail with a keen observation of social habits and body language. A writer as well as a visual artist, she published Off With Their Heads, a book of caricatures, in 1934. Bacon observed about such work, “The aim of caricature is to heighten and intensify to the point of absurdity all the subject’s most striking attributes; a caricature should not necessarily stop at ridiculing the features but should include in its extravagant appraisal whatever of the figure may be needed to explain the personality, the whole drawing imparting a spicy and clairvoyant comment upon the subject’s peculiarities.”

Off With Their Heads included the subject of this drawing, Djuna Barnes (1892-1982), a well-known writer and an eccentric, reclusive denizen of Greenwich Village. Barnes’s notable body of work includes The Book of Repulsive Women (1915), Nightwood (1936), and The Antiphon (1958).

NELL BLAINE  1922-1996
Reading after a Meal  1957
pastel on paper
25 x 19 inches
Purchase made possible by the Friends of Art in honor of Aileen H. Laing ’57, professor of art history emerita, 2003
2003.027

Born in Richmond, Virginia, and educated at the Richmond School of Art (now part of Virginia Commonwealth University), Blaine spent most of her professional life in New York and Gloucester, Massachusetts. As a young woman she studied in New York with famed abstract painter Hans Hofmann, was attracted to the inspiration of improvisational jazz, and was the youngest member of American Abstract Artists, a group founded in
1936 (and still extant) to promote non-objective art. Though this image of a woman reading is recognizable, its disembodied pools of color bear witness to Blaine’s interest in abstraction. Blaine’s promising career was compromised to some extent when she was partially paralyzed after contracting polio in 1959.

ESTHER BUBLEY 1921-1998
Miss America, Atlantic City, NJ, Sept. 4, 1957 1957
gelatin silver print
8 ¾ x 13 ¼
Purchase made possible by the Friends of Art, 2010
2010.007

The daughter of Russian Jewish immigrants, Bubley was raised in Wisconsin. She studied at Superior State Teachers College and the Minneapolis School of Design before moving to New York in 1941. She moved to Washington, DC, in 1942 in search of more plentiful employment opportunities. There, the famous documentary photographer Roy Stryker hired her as a darkroom assistant at the Office of War Information. When Stryker went to work for Standard Oil after World War II he took Bubley with him. Throughout the next two decades, she would travel extensively to document the work of Standard Oil and similar global corporations. Bubley also established a name for herself as a free-lance photojournalist, working on projects for major publications such as Life. She was particularly recognized for a landmark photo essay for The Ladies Home Journal called How America Lives (1948-1960).

This particular image is from a photo essay Bubley produced for Life on the 1957 Miss America Pageant. While fundamentally documentary in her approach, Bubley sought to preserve in her images—through composition, detail, and lighting—telling and provocative details. Here, a line of Miss America contestants, scantily clad in contrast to the spectators peering down on them from the sidewalk and hemmed in by the parade of massed Cadillacs, seem to be herded like livestock into a chute.

LESLEY DILL born 1950
I Envy Nests of Sparrows 2002
mixed media, fabric, glue, thread, ink
20 x 10 x 3 inches
Purchase made possible by the Friends of Art, 2002
2002.005

This work’s title refers to a poem of unrequited love by Emily Dickinson, “Longing.” An English major at Skidmore College and Trinity College long before she became an artist, Dill frequently uses poetry as inspiration and has a particular affinity for Dickinson’s writings, which she discovered as a girl. She has remarked, “language is the touchstone, the pivot point of all my work……” This mixed media composition of humble, almost ethereal, materials is typical of Dill’s oeuvre, which blends sculpture, assemblage, and printmaking. Dill holds an MA in art education from Smith College and an MFA from
the Maryland Institute of Art. She has been recognized with grants from the National Endowment for the Arts and the Joan Mitchell Foundation.

TARA DONOVAN  born 1969
Untitled (Bubbles) 2005
etching on paper
29 5/8 x 29 ¾ inches
Purchase made possible by the Friends of Art, 2010
2010.008

Born in New York, Donovan was educated at the School of Visual Arts, New York, the Corcoran College of Art and Design, and Virginia Commonwealth University. She had her first solo exhibition at the Corcoran in 1999, and came to national attention with her inclusion in the 2000 Whitney Museum of American Art biennial. Since then, she has exhibited widely across the nation. In 2001, Donovan was the Augustus Saint-Gaudens Memorial fellow and soon thereafter was awarded a residency by Atelier Calder in France. In 2008, the MacArthur Foundation awarded her a prestigious grant recognizing her outstanding professional achievements. The same year Donovan was given her first major museum retrospective at the Institute of Contemporary Art, Boston.

Seeking inspiration in everyday objects—toothpicks, paper plates, pencils, twist-ties, drinking straws, and Dixie cups—Donovan has built a reputation for creating site-specific or site-built sculptures that transform utterly mundane materials into mesmerizing, almost ethereal, visions. Interviewed in Art in America in 2003, the artist explained that, “What I want to do is fix the ephemeral and submit the inconsequential to the process of art making.” Branching out into printmaking in the past five years, she has used items such as rubber bands and steel pins to create the print matrix. As early as 2003 she began making drawings by placing bubbles of ink on Foamcore board. This print, one of series, is an outgrowth of those drawings. The artist places bubbles of ink and etching acid on the plate, essentially using the bubbles in place of an engraving burin to create the image. As in all Donovan’s work, serendipity and the inherent physical properties of her material play an important role in the creative process.

RUTH FINE  born 1941
Untitled (Landscape) 1992
oil pastel on paper
27 ½ x 19 ½
Gift of the artist in honor of Ann Percy ’62, 2007
2007.010.c

Fine holds a BA (1962) from the Philadelphia College of Art and an MFA from the University of Pennsylvania (1964). She has taught at the Philadelphia College of Art (now the University of the Arts), Beaver College (now Arcadia University), and the University of Vermont. Fine has exhibited widely across the United States as well as internationally.
Fine is well known, too, for her work at the National Gallery of Art, where she served as curator of modern prints and drawings 1988-2002. In that capacity, she has authored or co-authored catalogues raisonné of the works of Roy Lichtenstein, Georgia O’Keeffe, and Mark Rothko and has organized a wide variety of significant exhibitions on major 20th-century American painters and printmakers. From 1972 to 1980 she was curator of the Lessing J. Rosenwald collection, an important body of works on paper bequeathed to the National Gallery of Art in 1979.

This work is one of three that the artist donated to the College in honor of three Sweet Briar alumnae, friends of hers, who have pursued professional careers in art museums and art foundations.

MARK FOX  born 1963
*Teenywhip II*  2005
watercolor, ink, and gouache on paper
32 x 10 x 4
Purchase made possible by the Friends of Art, 2007
2007.001

A native of Cincinnati, Ohio, Fox earned a BFA degree from Washington University and an MFA from Stanford University. He was the co-founder and long-time creative director of Saw Theater Performance Space, an avant-garde puppet theater established in Cincinnati that was recognized for multi-media performances. Fox has since established a reputation for his intricate cut paper assemblages. His work has been recognized by grants and residencies from, among many others, The Jim Henson Foundation, Headlands Center for the Arts (Sausalito, California), and the Versailles Foundation Munn Artists Program at Giverny.

EMMET GOWIN  born 1941
*Edith and Grandmother, Christmas 1969*  1970
gelatin silver print
5 ½ x 7 ¼ inches
Gift of Elizabeth W. Matheson ’64 in memory of John Menapace (1928-2010), 2010
2010.006

Born and raised in Danville, Virginia, Gowin earned a BA in graphic design from Richmond Professional Institute (now Virginia Commonwealth University) and an MFA in photography from the Rhode Island School of Design, where he studied with Harry Callahan. Honored with fellowships from the National Endowment for the Arts, the Pew Trust, and the Guggenheim Foundation, Gowin has also been recognized with major retrospective exhibitions in 1990 (Philadelphia Museum of Art) and 2001 (Yale University Art Gallery). He taught at Princeton University 1973-1997.

Gowin’s wife Edith, like him a native of Danville, has always been an important subject in his work. Slightly surreal images of her with a variety of family members form a significant phase of his early career. Recalling these pivotal images, Gowin noted in
1976, “I wanted to pay attention to the body and personality that had agreed out of love to reveal itself.” His later photographs focus on grand but disturbing aerial landscape images of polluted and exploited places.

RICHARD KEVORKIAN  born 1937

*Still Life*
ink on paper
19 ½ x 22 ¼
Bequest of Mary Leigh Seaton Marston ’31, 2006
2006.021

Born in Henrico, Virginia, Kevorkian spent his distinguished teaching career, 1969-1993, at Virginia Commonwealth University in Richmond. He earned a BFA in painting from Virginia Commonwealth University (1961) and an MFA in painting from the California College of Arts and Crafts (1962). Kevorkian has also served as a visiting artist at the National College of Art and Design, Dublin, and Ulster College, Belfast, Ireland, and has taught at Studio Art Centers International, Florence, Italy. His work, widely exhibited in the Southeast, has been recognized by grants from the National Endowment for the Arts and the Guggenheim Foundation.

FRANZ KUPKA  1871-1957

*Composition*  1913
etching on paper
6 x 13 ¾
Purchase made possible by the Friends of Art and Sandra Stingily Simpson ’57, 2000
2000.003

Born Frantisek Kupka in what is now the Czech Republic, the artist was educated in Prague and Vienna. He took up residence in Paris in 1894—where he would live and work for the rest of his life—and continued his studies there at the Académie Julian and the École des Beaux Arts. Supporting himself as an illustrator during his early days in Paris, Kupka was soon drawn into the orbit of avant-garde artists. He exhibited at the progressive Salon d’Automne in 1906 and was greatly influenced by the *Futurist Manifesto* published in 1909 by Italian poet Filippo Marinetti, who urged young writers and artists to embrace the violence and energy of the modern world. Kupka turned wholly to abstraction in the ’teens, exploring color, motion, and music in his paintings and prints, and exhibited in the company of Cubists at the Salon des Indépendants in 1912. International recognition came in 1936 with Kupka’s inclusion in the exhibition *Cubism and Abstract Art* at the Museum of Modern Art, New York.

This particular print, dating from very early in his exploration of abstraction, is thought to have been inspired by the swinging motion of circus acrobats.
CLARA MAHL 1910-1988
Blonde Girl 1936-1939
woodcut on paper
14 x 10 inches
Purchase made possible by Wendy C. Weiler ’71 in honor of her daughter Caroline Chappell ’09, 2007
2007.005

Also known as Claire Mahl, or Mahler, the artist trained at New York’s Grand Central School of Art, the Art Students League, and the National Academy of Design. She worked for the Works Progress Administration 1935-1942 and in the 1940s was also employed in the New York studio of exiled French artist Ferdinand Léger. Mahl taught at the Marian Hartwell School of Design, San Francisco, 1950-1956, Brooklyn College 1970-1974, and the College of Staten Island 1980-1988. She was also involved in the publishing world, founding Artists’ View magazine in the 1950s and the Children’s Underground Press in the 1960s.

ELIZABETH W. MATHESON born 1942
gelatin silver print
9 x 13
Gift of the artist, 2009
2009.014

A native of Hillsborough, North Carolina, Matheson earned a BA from Sweet Briar College and later studied at the Penland School of Crafts. She was honored in 2003 with the North Carolina Award for Excellence in the Arts.


JOAN MIRÓ 1893-1983
Untitled (Figure) 1956
lithograph on paper
15 x 10 ¾
Gift of Allen Huszti, professor of music emeritus, 2007
2007.003

Raised and educated in Barcelona, Spain, Miró was a prolific and multi-faceted artist. Making his initial impact as a painter in the 1920s, he subsequently produced hundreds of etchings and lithographs (earning the 1954 prize for printmaking at the Venice Biennale), illustrated a wide variety of limited edition books and portfolios (through his Paris representative, Gallerie/Editions Maeght), and designed sculpture, mosaics, tapestries,
and murals. Among his best-known public works are a monumental tapestry for the World Trade Center (1974, destroyed 2001) and ceramic murals (with Josep Llorens Artigas), *Wall of the Moon* and *Wall of the Sun*, made in 1957-1959 for the UNESCO headquarters in Paris.

In style and philosophy, Miró was most closely associated with the Surrealists, though he himself avoided any such definitive labels. Influenced by Cubism, Dadaism, and the leader of the Surrealists, André Breton, Miró was intrigued in varying degrees by automatic writing, magic realism, and the imagery of dreams. His work across all media—alternately whimsical and oddly disturbing—is typified by biomorphic abstraction, intense primary colors, and boldly animated lines.

**ELIZABETH MURRAY** 1940-2007  
*Cup* 1981  
pastel on paper  
44 1/8 x 41 3/8 inches  
Purchase made possible by the Friends of Art, 2006  
2006.019

Born in Chicago, Murray was educated at the Art Institute of Chicago (BFA, 1962) and earned her MFA at Mills College, Oakland, California, in 1964. Recognized as an innovator whose monumental shaped and lushly impastoed canvases redefined contemporary painting in the 1980s and 1990s, Murray has been honored by a MacArthur Foundation fellowship (1999) and a major retrospective at the Museum of Modern Art (2005).

Inspired by the bold draftsmanship and distortion of cartoons as an artistic child, Murray never relinquished an interest in recognizable forms, even as her giant paintings and drawings morphed into multi-faceted three-dimensional constructions. Interviewed for *The New York Times Magazine* in 1991, Murray commented, “I want my paintings to be like wild things that just burst out of the zoo.” In this drawing—comprising several pieces of heavy torn paper stitched together—a cup spilling liquid becomes a similarly exuberant study of motion and color.

**JUDY PFAFF** born 1946  
*Untitled* from the *Untitled Lily Series* 2000  
etching and encaustic on paper  
18 x 102 inches  
Purchase made possible by the Friends of Art, 2001  
2001.007

Born in London, Pfaff grew up in Detroit. She studied at Southern Illinois University and Washington University, where she received a BFA in 1971. Pfaff earned her MFA at Yale University in 1973, studying with Al Held. She began her career as an abstract painter and installation artist. In the decades since she has become an accomplished and
daring printmaker. This particular work, a *tour-de-force* of printing technique, began with collographs from actual lily pads.

Pfaff is the recipient of a prestigious MacArthur Foundation fellowship award and has been recognized by fellowships from the Guggenheim Foundation and the National Endowment for the Arts. She teaches at Bard College.

CATHERINE REDMOND  born 1943
*Manhattan Evening*  1993
acrylic on board
6 ½ x 9 ½
Gift of Louis Newman in honor of David Findlay, Jr., 2008
2008.005

A native of Jamestown, New York, Redmond was educated at Cornell University and Harpur College, SUNY Binghamton (BA, 1965) and at the Arts Students League (1969-1974). She has taught at the Cleveland Institute of Art and the Art Students League. She is currently an adjunct associate professor at the Pratt Institute, Brooklyn.

ETHEL SCHWABACHER  1903-1984
*Untitled (Flowers)*  ca. 1946
pastel on fabric
21 ½ x 27
Gift of Christopher C. Schwabacher and Brenda S. Webster in honor of Annabelle Forsch Praeger ’43, 2009
2009.013

Born and educated in New York, Schwabacher would spend her career there. As a very young woman, the artist studied at the Art Students League and the National Academy of Design. First planning to be a sculptor, she spent time apprenticing with stone carvers in the Bronx and studying with famed animal sculptor Anna Hyatt Huntington. A 1927 class with Max Weber at the Art Students League, however, convinced her to pursue painting. Shortly thereafter she met the Armenian émigré Arshile Gorky—whose whimsical Surrealism would influence a new generation of American painters—with whom she established an enduring professional relationship. Schwabacher had her first solo exhibition in 1935, the year she married. From 1953 onwards, she held a series of solo shows at the Betty Parson’s gallery in New York, one of the first venues to exhibit the emerging Abstract Expressionists.

Widowed in 1951, Schwabacher thereafter devoted her energies to her own painting as well as to documenting the career of her friend Gorky. She wrote the forward to the Whitney Museum of America Art’s 1951 memorial exhibition catalogue; curated an exhibition of his work at the Princeton University Art Museum (1952); published a monograph (1957); served on the organizing committee for the Gorky retrospective at the Venice Biennale (1962), and was interviewed for the 1982 Charlotte Zwerin film on Gorky.
JEAN SHIN  born 1971

*Pressed Jeans* 2005
3-plate collograph on paper
40 ½ x 25 ½ inches
Purchase made possible by the Friends of Art, 2006
2006.001

Born in South Korea and now living and working in New York, Shin is fascinated by the excesses of consumer culture and uses clothing and items such as discarded eyeglasses throughout her work, including large-scale mixed-media public installations. She was educated at the Pratt Institute, New York, from which she holds a master’s degree in theory, criticism, and art history. Shin was recognized with a major exhibition, *Common Threads*, at the Smithsonian American Art Museum in 2009.

Created as one of a suite of three collographs for the Lower East Side Printshop Special Editions fellowship program, this print serves as a self-portrait of the young artist. For this image she deconstructed a pair of her own corduroy jeans, cutting the garment apart and printing from the front and back panels and the seams and cuffs. She has commented of this series, “[I] literally put the clothes through the press. I wanted to reference the notion of pressing clothes in the laundry or dry cleaning process.”