Vision Statement
The Friends of Art of Sweet Briar College actively supports the acquisition, preservation and presentation of the visual arts in service to education at the College and in the broader community. The Friends of Art recognizes both the benefits and joys that knowledge of the arts can bring to one's life. It advocates study of the arts to develop understanding of the present and historical world and to foster a disposition to think critically and creatively.

Art Collection and Galleries Vision Statement
The regular study of original works of visual art is an invaluable component of a liberal arts education. The Sweet Briar College Art Collection and Galleries enrich the curriculum by providing an on-going opportunity for students and professors to examine and research significant paintings, prints, drawings, photographs, sculptures, and other works of fine art.
Calendar of Exhibitions and Programs 2012–2013

Pannell Gallery

**ASIA: Selections from the Permanent Collection**
September 14–December 14, 2012
Opening reception, September 14, 5 p.m.
**Conversation in the Gallery**
October 9, 12 noon
Professor Debbie Durham on the anthropology of globalization. Attendees are welcome to bring lunch.

**ASIA: An Evening of Performance**
November 30, 7:00 p.m., featuring music, dance, and dramatic readings presented by students from the Division of Performing Arts

**Material, Method, Medium: Relief and Intaglio Prints from the Permanent Collection**
January 24–April 7, 2013
Opening reception, January 24, 5 p.m.

**Studio Art Majors’ Senior Exhibition 2013**
Opening reception, April 19, 5 p.m.

Babcock Gallery

**Kevin Crowe: Feeding the Fire**
September 20–December 9, 2012
Opening reception and Artist’s Gallery Talk, September 20, 5 p.m.

**Craig Pleasants: New Work**
February 14–May 5, 2013
Opening reception and Artist’s Gallery Talk, February 14, 5 p.m.

Benedict Gallery

**Sweet Briar Creates I: Early Professors and Friends**
August 30–November 18, 2012

**Sweet Briar Creates II: Faculty and Staff Invitational Art Exhibition**
February 7–March 24, 2013

**Sweet Briar Creates III: Student Print Exchanges from the Studio Art Department**
March 28–April 28, 2013

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Kevin Crowe, *Vase*, 2012, wood-fired stoneware. Courtesy of the artist; photograph by Tim Carlson, Studio C.

Helen M. Turner (1858-1958), *The Old House*, 1919, oil on canvas, 30 1/4 x 24 inches. Gift of the artist in honor of Dr. Mary Harley, 1933.

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**Regular Hours**
during the academic year:

**PANNELL GALLERY:**
Monday–Thursday 10 a.m.–5 p.m.
Friday 10 a.m.–2 p.m.
Sunday 1–4 p.m.

**BABCOCK AND BENEDICT GALLERIES:**
Monday–Friday 9 a.m.–5 p.m.
The galleries are open for programs and special events as announced; closed for all College holidays and breaks.
President’s Letter

This year the Friends of Art celebrates its 75th anniversary with a sense of accomplishment, as well as a feeling of gratitude for the dedication and financial support of generations of Friends. We have many more of you to thank this year, as membership grew in 2012 to 121, a 44 percent increase over last year. Because of your contributions, we have been able to build and conserve the Sweet Briar College Art Collection, which has grown to include more than 1,600 objects and is always available to the students, faculty, and members of the wider community for purposes of education and pleasure.

The Friends of Art has also continued to encourage students in the art program by funding a writing prize. Since 2010, we have awarded prizes for responses to original works in the collection in two categories, academic writing and creative writing. This year two prize winners were named in the creative category, one for Kailey Krystyniak’s response to Jon Schueler’s Night Offering and a second for Morgan Franke’s poem “Freedom,” based on Kara Walker’s Emancipation Approximation. Beginning next spring, a prize for excellence in studio art will be added, thanks to the generous gifts made in memory of Lydia Daniel, who with her husband Peter was a longstanding supporter of the arts and the Pannell Gallery. Even after his retirement as vice president of the College, Peter Daniel has remained a wise advisor to the Friends board and we thank him both for his counsel and his endorsement of this new prize. Finally, the Friends of Art board is moving towards approval of a third prize to fund a stipend to help support student summer internships at art museums.

At the spring 2012 meeting, the Friends of Art board determined that our 75th anniversary project will be commissioning a significant piece of sculpture to be placed in the landscape near the Helen Cochran Library. A contemporary addition to the historic Ralph Adams Cram building will be completed in 2014 and much of the Cram facility will be renovated as part of the project. A site-specific artwork will celebrate the new structure and will enhance the surrounding landscape. We look forward to engaging the wider Sweet Briar art community on this initiative, including students, faculty members, and Friends of Art past and present. We hope that you will share names of sculptors or landscape architects whose work might be suitable for the library site, and if they are women, alumnae, past fellows of the Virginia Center for the Creative Arts, or otherwise connected to the extended Sweet Briar family, so much the better. As plans develop, we will certainly share details with all Friends of Art and the alumnae community.

Finally, as the incoming president of Friends of Art, I want to pay tribute to our outgoing leader, Wendy C. Weiler ’71, who was Molly Sutherland Gwinn ’65 at Millennium Park in Chicago in front of Anish Kapoor’s Cloud Gate.
responsible for putting our organization’s house in order by challenging us to think about such issues as renovating Pannell, rebranding our marketing materials, and realigning our initiatives with the College’s Plan for Sustainable Excellence. We also thank board members Mary Scales Lawson ’70, Jackie Mabie Humphrey ’60, Patsy Carney Reed ’62, Lynn Kahler Rogerson ’76, Lynn Pearson Russell ’69, and Alice Allen Smyth ’62 for their service and devotion to the organization and the collection. Lastly, we welcome aboard new members Margaret Hayes Brunstad ’72, Kathy Jackson Howe ’78, Melissa McGee Keshishian ’71, Graham Maxwell Russell ’79, and Jane Hemenway Sullivan ’78, with great anticipation of working together on behalf of the arts at Sweet Briar.

Please remember to renew your membership in the Friends and encourage a classmate or acquaintance to join you. You are the Friends of Art and because of you, we are able to celebrate 75 years of advocacy for the arts on campus. Thank you!

Molly Sutherland Gwinn ’65
The Sweet Briar College art collection grows continuously, and sometimes in unexpected, serendipitous ways. This past autumn, Karol Lawson, director of the Art Collection and Galleries, was happily surprised by a phone call from artist Mamie Holst, who has been featured on the Friends’ of Art Acquisitions Plan “wish list” for some time. Holst had been surfing the web and found her name on the FOA list in a Visions issue posted online.

She lives in Fort Myers, Florida, and had been experiencing complications getting a painting shipped back to her from Roanoke, Virginia, where it had been included in an exhibition. She graciously offered the painting to Sweet Briar’s art collection as a gift. After reviewing the offer with professors in the Studio Art and Art History Department, and Dean of the Faculty Amy Jessen-Marshall, Lawson drove to Vinton, Virginia, to collect the work.

The donated work, a gift of the artist and her New York representative, Feature Inc., is an acrylic on canvas painting dating from 2000, *Landscape Before Dying (New York Destruct/Construct #2)*. The painter, born in 1961 and a native of Florida, holds an MFA from the School of Visual Arts, New York, and a BFA from the University of West Florida in Pensacola.

Essayist Johanna Burton has written extensively about Holst’s work for a 2003 exhibition catalogue, taking note of the *Landscape Before Dying* series:

“For some years, Holst has continued slowly working on a series of paintings cumulatively titled *Landscape Before Dying*....Composed entirely of Holst’s signature palette of black, white, and gray, the works describe the intricacies of a topography that is at once adamantly physiological and yet naggingly otherworldly. It’s tempting to read *Landscape before Dying* in a temporal fashion, as though Holst is mapping her unusual journeys in preparation for mortality....Unmoored within one of Holst’s landscapes, one...no longer knows right away whether one is running toward the center or escaping.”

Of her work, Holst—who suffers from a chronic debilitating illness—remarked in 2003, “For me the *Landscape Before Dying* series alludes to questions concerning the mysteries of life.”

When a new work enters a museum collection it often brings more than the sum of its parts, enlarging the meaning of other artworks within the collection’s boundaries. The undercurrent of mortality inherent in *Landscape Before Dying*, in large part informed by the artist’s own health concerns, resonates with the elegiac mood of a photograph donated to the collection in 2010 by Elizabeth Matheson ’64, Emmet Gowin’s *Edith and Rennie Booher, Danville, Virginia, 1970*.

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.” In this particular image Gowin’s juxtaposition of his young wife’s smooth skin and vigorous gesture with her grandmother’s blurred stillness and collapsed posture suggest the inevitable cycle of human life.

Holst’s painting also prompted unexpected connections with urban images in the collection, specifically Yvonne Jacquette’s 1998 woodcut *Nightscape*, a 2001 gift of Catherine Caldwell Cabaniss ’61 and Louise Bourgeois’ hand-illustrated book *the puritan*, an acquisition made possible by the Friends of Art in 1997. In these works, as in Holst’s, the hard-edged, impersonal geometry of modern cities creates dynamic abstract compositions. Indeed, these three works were installed as group in spring 2012 exhibition in the Anne Gary Pannell Center Gallery, *This Green Earth: Landscapes from the Permanent Collection*.

It is through gifts such as these that Sweet Briar’s art collection grows steadily in size and significance from year to year and they are incorporated into exhibitions, class viewings and student research almost as soon as they arrive on campus.

Among the many interests that have bound Emily Pleasants Smith ’65 and her husband Zach together during their 47 years of marriage has been a love of the arts. To be more specific, a passion for brilliantly colored abstract paintings by modernists such as Willem de Kooning, Helen Frankenthaler, and Kenneth Noland. This mutual interest was discovered even before they married, when they purchased their first painting together, a colorful landscape titled *Headlands* by North Carolina artist Claude Howell. This summer a selection of works from their collection was exhibited at the Mint Museum in Charlotte, North Carolina, in an installation titled *Colorbind: The Emily and Zach Smith Collection*. The title, says curator Brad Thomas, expresses not only the couple’s attraction to all things colorful, but also their lifelong “devotion to family, community, and the arts.”¹

Like any museum exhibition of permanent holdings, *Colorbind* includes only a fraction of the Smith’s collection, which has lived since 2009 in a contemporary home designed by their daughter, architect Lindsay Smith. The show was installed to reflect the intimate arrangement of art in their private spaces and, in fact, the color of the galleries is exactly the deep blue of Zach’s study where the walls are a tapestry of books, prints, and drawings. At the Mint, one wall shimmers with cool blue landscapes by Milton Avery and Richard Diebenkorn; another explodes with energy in the witty paper relief by Red Grooms of De Kooning and his *Woman* alongside Robert Rauschenberg’s Pop celebration of Carnegie Hall.

When Emily talks about the process of building their collection, she admits that she and Zach often begin at odds with each other. She may be drawn to one piece, while Zach has fastened on its opposite, but in the end they don’t stray far from their shared vision of acquiring classic pieces by well-known Americans. Any favorites? Emily confesses that she has a soft spot for the Avery *Tender Landscape* (1935) and remembers vividly making the

purchase at a Newberry Street gallery in Boston. Zach’s might be Georges Braque’s lithograph *Vol de Nuit* (1957), an image of a bird crossing a night sky surrounded by the artist’s penciled notations to the printer.

When Emily and Zach asked daughter Lindsay, who graduated from Harvard Graduate School of Design in 1999 and now has her own architectural practice in New York City, to design a new home for them in Charlotte, they had a few requirements. “Give us anything but a red brick box,” they told her, after living for 30 years in conventional Georgian homes. In response, Lindsay created a series of geometric forms that embrace the landscape and actually open to the outdoors with floor-to-ceiling glass windows and doors. The house is clad with zinc panels, a material that has been mined for thousands of years, but has only recently become available in larger sheets. Unlike the stolid brick homes that surround it, the “zinc house” changes hue and texture with the light, assuming every imaginable shade of gray. Inside, the house provides gracious gallery spaces for the paintings and the collection of glass from the Penland School of Crafts. Even Emily’s kitchen becomes a showcase for art; the expected clutter of cook books, copper pots, and spices has been banished behind sleek cupboard doors and, instead, the bold brushstrokes of Paul Jenkins’s acrylic painting *Phenomena, Troop the Colors* (1973), becomes a backsplash to the cooking surface and integral to the design. The painting fills a wall at the Mint for now, and Emily is eager to have it home again; as she says, “The kitchen misses it.”

But this home is intended for family life and other interests in addition to art. Everywhere there is evidence of Emily and Zach’s service to the community. Emily currently chairs the board of trustees for the Charlotte Symphony Orchestra; previously she was board chair at Opera Carolina and for the classical radio station at Davidson College (WDAV). Faithful to her Sweet Briar years with the Sweet Tones, Emily continues to sing in the Parish Choir at Christ Episcopal Church.

In addition to his position as chief general counsel at Snyder’s-Lance, Zach has led both the Mint Museum board and the building committee, which oversaw the completion of the museum’s new downtown facility in 2010. He has also chaired the Penland School of Crafts board.

Emily and Zach’s two daughters, Shelton and Lindsay, live in New York, where Lindsay’s husband, Jason Herrick, works for Sotheby’s and their two young children, Zach and Nina, are thriving on city life. But grandmother’s house in Charlotte is always ready to receive them, stocked with small trucks and junior furniture, and when they visit, Zach and Nina can be depended on to upstage the artworks.
In the spring of 2011, the Sweet Briar College board of directors approved the College’s new strategic plan, *A Plan for Sustainable Excellence*. A centerpiece of President Jo Ellen Parker’s administration, the College’s long-range plan is available at http://www.sbc.edu/strategic-plan/plan-sustainable-excellence. Throughout 2011 and into 2012, all offices and departments of the College, as well as support organizations such as the Alumnae Association and the Friends of Art, were instructed to develop their own plans keyed to the goals of *A Plan for Sustainable Excellence* (“The Plan”).

Under the leadership of then-president Wendy Weiler, the Friends of Art board devoted its November 2011 meeting, held on campus, to crafting a vision for the future in support of *A Plan for Sustainable Excellence*. The following goals were formulated at the November meeting and endorsed at the April 2012 Friends of Art board meeting.
Short Term (12 months)

Help Sweet Briar College with recruitment, retention, and student outcomes.

- Individuals commit to cultivate prospective students face-to-face (host events, go to college fairs, participate in panels).
- Individuals commit to serve as networking resource for seniors and those seeking internships.
- Support with FOA funds printed material on visual arts curriculum and resources.

Help Sweet Briar College with marketing regarding visual arts on campus.

- Individuals commit to create and maintain social media (Facebook etc.) presence for FOA, connecting back to Sweet Briar College development, marketing and recruitment.
- Implement e-blast newsletter to supplement annual printed issue of Visions) connecting back to Sweet Briar College development, marketing and recruitment.
- Support with FOA funds implementation of a web presence for access to art collection.
- Plan and help implement improved signage for Pannell to encourage awareness and attendance at exhibitions and programs.
- Encourage Sweet Briar College implementation of web broadcasts of speakers, classes.

Encourage student engagement with visual arts and art museums across the curriculum.

- Investigate potential to expand FOA writing prize concept and implement a pilot, support with FOA funds.
- Investigate potential to support with FOA funds a summer internship stipend of some kind at an art museum and implement a pilot.

Medium Term (24-36 months)

Participate in a substantial, proactive way in campus-wide facilities inventory, regarding the needs of the Anne Gary Pannell Center.

Brainstorm and plan pilot projects, specifically:

- Outdoor art to support The Plan’s emphasis on exploiting the educational and programmatic potential of the “landscape for learning.”
- Original art elements in the design and/or furnishing of the Cochran Library renovation to support The Plan’s emphasis on improving teaching and learning spaces.

Plan recognition of FOA’s 75th anniversary as a way to educate prospective students, faculty, students, and potential donors about visual arts on campus.

Plan ways to support a proactive working relationship with the Virginia Center for the Creative Arts to encourage interaction between visual arts fellows and Sweet Briar College faculty and students.

Long Term (three to five years)

Assist proactively in planning and implementing the renovation of the Anne Gary Pannell Center, with particular attention to the gallery space and art storage areas. This is in keeping with The Plan’s emphasis on improving teaching and learning spaces.

Assist proactively in conceptualizing and planning a travelling exhibition featuring art works from the permanent collection. This is in keeping with The Plan’s emphasis on recruiting students, cultivating potential supporters, and contributing to the College’s national reputation.

Assist proactively in establishing endowment funds for the operation of the art galleries and the creation of scholarships for students interested in the visual arts. This is in keeping with The Plan’s emphasis on recruiting and retaining students and securing the College’s financial vitality.
As readers will note from Molly Gwinn’s President’s Letter in this issue, the board is already implementing many of these objectives, notably planning for a commission of artwork for the library renovation and the establishment of student prizes. The staff is steadily moving forward with work to prepare the collections database or web access. Both staff and FOA board members are poised to work proactively with the new head of the College’s media and marketing office on campus signage, social media issues and fresh “branding” concepts for Friends of Art. Finally, Friends of Art board members have agreed to serve as liaisons for the admissions office staff and mentors for the career services’ internship office.

The general membership of Friends of Art is encouraged to support the goals enumerated above. For example, members could:

- If you are comfortable meeting prospective students and their families, call or email the admissions office (434-381-6142 or pledbetter@sbc.edu) and sign up to be an alumnae admissions representative.

- If you are active with a non-profit museum, historic site, gallery or auction house or similar organization, contact the career services office (434-381-6151 or tphillips@sbc.edu) to offer help in placing and mentoring student interns.

- If you have experience researching, conceptualizing, planning, or implementing public art projects and feel comfortable sharing your experiences and opinions, contact FOA President Molly Gwinn or Karol Lawson (434-381-6248 or klawson@sbc.edu)

The Friends of Art board welcomes members’ input on this strategic plan and your help in implementing it.
The Acquisitions Plan

The permanent collection supports the College’s educational mission, providing teaching and learning opportunities across the liberal arts curriculum. Objects that enrich the teaching and research focus of art history and studio faculty are especially welcome. The Friends of Art acquisitions committee has focused for a number of years on collecting the work of modern and contemporary women. Please see the list below for individual artists in whom FOA has a particular interest. To discuss proposed gifts or bequests please contact Karol Lawson, director of the Art Collection and Galleries at (434) 381-6248 or klawson@sbc.edu or any current member of the FOA board.

ABSTRACT EXPRESSIONISM/
LATER SURREALISM
Elaine DeKooning
Jane Frank
Jane Freilicher
Lee Krasner
Sally Michel
Judith Rothschild
Ann Ryan

POP/OP/COLOR FIELD
Mary Beth Edelson
Beverly Fishman
Marisol

PHOTOREALISM
Janet Fish
Sylvia Sleigh

GEOMETRIC
Lee Bontecou
Chryssa
Mary Frank
Sylvia Mangold
Agnes Martin
Jill Olm
Barbara Chase Riboud
Dorothea Rockburne

FEMINIST
Ida Applebroog
Mary Beth Edelson
Ava Gerber
Eva Hesse
Sarah McEneaney
June Wayne

APPROPRIATED IMAGERY/
TEXT
Jenny Holzer
Mary Kelly
Barbara Kruger
Sherrie Levine

ECCENTRIC ABSTRACTION
Tauba Auerbach
Gego
Rachel Whiteread
Yayoi Kusama

LATINA
Judith Baca
Ester Hernande
Teresita Fernandez
Yolanda Lopez

NATIVE AMERICAN
Emmi Whitehorse

AFRICAN AMERICAN
Diane Edison
Ellen Gallagher
Adrian Piper
Betye Saar
Renée Stout

ASIAN AMERICAN
Amy Cheng
Hung Liu
Jiha Moon
Yoko Ono
Shahzia Sikander
Mayumi Terada

PHOTOGRAPHERS
Berenice Abbott
Tina Barney
Valérie Belin
Margaret Bourke-White
Deborah Fleming Caffery
Julia Margaret Cameron
Imogen Cunningham
Judy Dater
Lynn Davis
Renike Dijkstra
Nathalie Djurberg
Justine Kurland
Lauray Letinsky
Nikki S. Lee
Susan Meiselas
Tina Modotti
Cindy Sherman

PRINTMAKERS
Dotty Attie
Lorraine Bodger
Suzanne Caporeal
Amy Cutler
Susan Hall
Freya Hansell
Mary Heilman
Margaret Bourke-White
Shahzia Sikander

AFRICAN AMERICAN
Diane Edison
Alice Aycock
Nancy Graves
Barbara Hepworth
Louise Nevelson

ADRIA AL-HADID
Alice Aycock
Nancy Graves
Barbara Hepworth
Louise Nevelson
In 2009, the Friends of Art board approved the establishment of a prize for currently enrolled Sweet Briar students to recognize excellence in writing about art, specifically original works in the College art collection. The prize is awarded in two categories, academic writing and creative writing.

Judges for the competition were: Carrie M. Brown, Margaret Banister Writer-in-Residence; Tracy Chapman Hamilton, associate professor of art history; Jacqueline Mabie Humphrey ’60, board member, Friends of Art; Karol A. Lawson, director, Art Collection and Galleries.

Both poems are reproduced here with the permission of the authors.

Response to Jon Schueler’s Night Offering

KAILEY KRYSYNIAK ’15

Tonight I give you
Not the dreaded weight of nightmares pressing down on your heart,
A throat thick with panic,
Or limbs contorted into monstrous shapes—
The rigor mortis of demons that sneak through gray shadow,
Frothing at the mouth and promising only the terror of unknown black
Where daytime dares not tread.
Instead, I give you strength,
Placid warmth to flood your bones
And lift you up through the haze of unconscious chaos
To a memory
Where twilight soaked the sky in plum
Where clouds carried in the evening stars on soft, swift feet
And sleep offered you nothing but tender whispers and a deep embrace of peace.

Jon Schueler was born in Milwaukee and educated at the University of Wisconsin, earning undergraduate and graduate degrees in economics and English literature. He served in the U.S. Army Air Corps during World War II and then settled in California in the mid 1940s. After several restless years he decided to pursue art full time and studied at the California School of Fine Arts (now the San Francisco Art Institute) with Clyfford Still and Richard Diebenkorn. He moved to New York in 1951 and then spent a peripatetic period living in a fishing village in Scotland, in Paris, and teaching at Yale University and the University of Illinois Urbana-Champaign. In 1975 he established a home in Mallaig, Scotland. The area’s misty, stormy, ever-changing atmosphere was a profound, continuing source of inspiration. The painter observed, “When I speak of nature, I speak of the sky, because the sky has become all of nature to me.”
Kara Walker was born in Stockton, California, and raised in Atlanta. She earned a BFA from the Atlanta College of Art in 1991 and an MFA from the Rhode Island School of Design in 1994. She has exhibited widely across the United States and abroad and was honored in 1997 with a prestigious MacArthur Foundation achievement award. Walker represented the U.S at the 2002 São Paulo Biennial. Walker is best, perhaps infamously, known for her monumental silhouettes. While her method superficially harkens back to 18th- and 19th-century fashionable portraiture, her subject matter is anything but genteel, for it powerfully tackles issues of oppression, exploitation, and violence. Using silhouettes that suggest the worst of racial stereotypes, Walker forces the viewer to confront painful issues from the nation’s past.

Freedom

based on Emancipation Approximation by Kara Walker

MORGAN FRANKE '13

The silver moon
illuminates frosted grass.
Old, twisted trees tire
of their struggle.

In the silence, the sound of feet
trampling the frozen pasture.
No questions, no whispers.
His heartbeat rings in his ears.

Ravens, disrupted from their sleep,
spread their black masses across the sky,
blocking the light of the moon.
They do not stop their journey.

He wonders if their women know.
Do they know their husbands and fathers
are killing free men? A piece of paper
does not make you free.

A tree stump outside the house.
Rough hands shove him to his knees,
head on the stump.
A splinter sinks into his cheek.

He catches a glimmer of light, the ax, and waits
for the whistling of this reflection.
The College’s most potent resource, as always, is the faculty, and the art history and studio art professors are among the most active on campus. Space does not permit a review of all activities, but highlights offer proof of their stimulating work.

This summer Chris Witcombe announced the publication of a new type of art history textbook, an iBook titled *The Visual Experience of Art* and available on the Apple iPad through an iTunes link. Here Dr. Witcombe investigates how we look at art, both with our eyes and our brains, but applies a range of interactive features like tap-to-enlarge images, movie segments, and videos that help us examine our responses to well-known works of art. Professor Witcombe also has a new book in press presently, *Eye and Art in Ancient Greece: Studies in Archaeoaesthetics*. In February 2012, he presented a lecture, “Looking at Pictures: Art History and the Visual Experience,” in the Distinguished Professor Series at the Vero Beach Museum of Art, Vero Beach, Florida.

Visiting Assistant Professor Kimberly Morse-Jones has also been busy in the art history realm. She published “Elizabeth Robins Pennell as a New Art Critic,” in 2012 in *Women in Journalism at the Fin de Siècle* and will present a paper, “The Role of the New Art Criticism in the Production and Consumption of Late Nineteenth-Century British Art,” at the North American Victorian Studies Association Conference this September.

In the Studio Art Department, Professor Laura Pharis spent the spring and summer working closely with the artists and staff of The Virginia Arts of the Book Center in Charlottesville—work which has and will enrich her Sweet Briar printmaking classes. Much of the summer was spent working with Barbara Payne on “Imaginary Body Parts,” their jointly created chapter of The VABC’s current collaborative letterpress project, *The Atlas of Disappearing Knowledge*. Also this summer, Pharis has taught at Lynchburg’s Academy of Fine Arts and the Studio School of the Virginia Museum in Richmond. Her artworks also grace the covers of recent music releases—Elke Baker and Ken Kolodner’s *Out of the Wood* (2011) and Robbie Wells’s *Visions of a Hillbilly Fiddler* (forthcoming)—and a book of poetry, *To See the Queen* by Allison Seay (forthcoming). Pharis’s work was also featured in a retrospective solo show at her colleague John Morgan’s Lynchburg gallery, Rivermont Studio, in spring 2012.

Visiting Assistant Professor of Studio Art Paige Critcher, a photographer, had a one-person show at Bridgewater College in fall 2011 and exhibited a piece in a show at the Target Gallery at the Torpedo Factory in Alexandria, Virginia, in November. She also attended and presented her work at the Fotofest Biennial in Houston in April 2012.
Laura Pharis, *Birdcage Doll*, 2010, mixed media sculpture, to be used as the cover of *To See the Queen* by Allison Seay. Courtesy of the artist; photograph by Steve Coates.

Paige Critcher, *Sudek’s Head, Rothmeyer Villa, Prague*, 2011, platinum print, 14 x 11 inches, shown at the Target Gallery. Courtesy of the artist.
COLLECTORS’ CIRCLE**

JULY 1, 2011-JUNE 30, 2012

Caroline Casey Brandt ’49
Alice Cary Farmer Brown ’59
Laura Lee Brown ’63
Catherine Caldwell Cabaniss ’61
Jean Walker Campbell ’64
Fay Martin Chandler ’43
Donna Pearson Josepy Chapman ’64
Mr. and Mrs. F. Hudnall Christopher, Jr. (Claire Cannon ’58)
Mr. and Mrs. Thomas N. Connors
Penelope Lagakos Constantinidi ’74
Jean Inge Cox ’85
Peter V. Daniel
Barbara Bolling Downey ’64
Celia Williams Dunn ’61
Helen Scribner Euston ’65
Marianne Hutton Felch ’79
Mary Ann Robb Freer ’54
Lynn Crosby Garnmill ’58
Allison Roberts Greene ’81
Mr. and Mrs. Philip Greer
Mary Sutherland Gwinn ’65
Mr. and Mrs. William P. Harris (Elizabeth Forsyth ’60)
Elizabeth Wallace Hartman ’53
Mayde Ludington Henssingen ’48
H. Therese Robinson Hillyer ’83
Lesley Bissell Hoopes ’68
Mary Jane Schroder Oliver Hubbard ’62
Jacqueline Marie Humphrey ’60
Melissa McGee Keshishian ’71
Sara Finnegar Lycett ’61
Antonia Bredin Massie ’77
Mr. and Mrs. William H. Meadows III
Irene Mitchell Moore ’42
Ruth Myers Pleasant ’34
Anne Little Poulet ’64
Nancy Pesek Rosenberger ’51
Patsey Comey Reed ’62
Amanda Steel Rich ’79
Lynn Kahler Rogerson ’76
Jill Steenhuis Ruffato ’80
Lynn Pearson Russell ’69
Mary Lou Morton Salieheimer ’63
Sandra Stingly Simpson ’57
Elynor Neblett Stephens ’57
Ann Percy Stroud ’62
Langhorne Tuller Webster ’58
Wendy C. Weiler ’71
Nancy C. White ’79

**Please note that this designation is no longer a membership option for new members.

FRIENDS OF ART MEMBERS

JULY 1, 2011-JUNE 30, 2012

Mr. and Mrs. Lee S. Ainslie, Jr.
Eleanor Johnson Ashby ’53
Elizabeth Groves Aycock ’96
Eleanor Johnson Ashby ’53
Mr. and Mrs. Lee S. Ainslie, Jr.
Jeanne L. Jackson and V. Markham Jackson (Jocelyn Palmer ’62)
Jean Inge Cox ’65
Penelope Lagakos Constantinidi ’74
Jean Inge Cox ’65

Mr. and Mrs. F. Hudnall Christopher, Jr. (Claire Cannon ’58)
Mr. and Mrs. William H. Meadows III

Mr. and Mrs. Brian J. Bolton
Brian H. M. Bowen
Caroline Casey Brandt ’49
Carrie M. Brown and John Gregory Brown
Catherine Caldwell Cabaniss ’61
Susan Graham Campbell ’81
Barbara Hastings Cane ’69
James J. Carrington
Sigrid Zielle Carroll ’93
Claire Cannon Christopher ’58
Mr. and Mrs. F. Hudnall Christopher, Jr. (Claire Cannon ’58)

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James R. V. Daniel
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Friends of Art members, indeed any interested alumnae and College friends, can keep up with the Art Collection and Galleries on the Sweet Briar website. The address is www.sbc.edu/art-galleries. There, you can use the menu choices to view the exhibition schedule, find information about the permanent collection, and read our acquisitions statement, as well as revisit information about Friends of Art itself. The Art Collection and Galleries staff is also (since July 2011) responsible for the historical collection and exhibitions at the Sweet Briar Museum. Information can be found at www.sbc.edu/museum.

Also, please note that alumnae news from those active in the visual arts—for example art history, art appreciation, studio art, design, architecture, arts management, museum administration and the like—is always very welcome for inclusion in issues of this newsletter! Please contact Karol Lawson at klawson@sbc.edu.
Students of Professors Ella and Mark Magruder perform original choreography in the exhibition Gods and Monsters for An Evening of Monstrous Performance in Pannell Gallery, fall semester 2011.


View of mixed media sculpture and prints by Ellen Reid ’12 in Pannell Gallery in the senior show Two Ways. Courtesy of the artist; photograph by Paige Critcher.