“Let whoever may have attained to so much as to have the power of drawing
know that he holds a great treasure.”
—Michelangelo

“Drawings is the artist’s most direct and spontaneous expression, a species of writing:
it reveals, better than does painting, his true personality.”
—Edgar Degas

The selection of 40 drawings by 38 artists shown in this exhibition, *Gesture, Mark, and the Artist’s Hand*, spans six centuries and ranges from elegant, airy plans for frescos to monumental finished works that grapple with the physical and metaphysical fundamentals of existence. Between these extremes are a host of sketches, views, and studies that will all reward a patient, careful viewer with glimpses into the creative process at an elemental level. It is in the classic media of drawing—the disarmingly simple tools of pencil, chalk, ink, pastel, and crayon, all married to humble paper—that one can seemingly witness the immediate and intimate action of an artist’s hand as an idea or concept, a plan or impression, is brought to light and explored. Drawing is the first thing an artist learns to master and it is a reliable companion and essential tool throughout her career.

*Gesture, Mark, and The Artist’s Hand* follows a similar medium-focused exhibition of intaglio and relief prints that was presented in this gallery last spring. All of these drawings have been selected from the permanent holdings of the Sweet Briar College Art Collection and Galleries. This is very much a teaching collection, used by students and professors today as it has been for decades, and truly belongs to the women who study on this campus. If one doubts the lasting impact that professors have on their students one need look no further than the three works in this show donated in honor of Eleanor Dodge Barton, professor of art history from 1953 to 1971, by her former students and the drawing of a woman reading shown here that was acquired in honor of her successor, Professor Aileen Laing, by grateful alumnae. Indeed, any selection such as this provides ample evidence that an academic art collection can provide a vibrant history not simply of art and artists but of the many students, professors, alumnae, and friends who together comprise the scholastic community.

A community of people come together to mount each exhibition in Pannell Gallery. The exhibition was framed and installed by Nancy McDearmon, worker of miracles and a true creative partner to all the artists displayed here. Student assistants Mariah Miller ’16, Lindsay Profenno ’15, and Ariel Taylor ’14 provided timely help in researching and hanging the exhibition. Finally, great thanks are always due to colleagues in the physical plant office, who supply crucial help in the installation and maintenance of all our exhibitions.

Karol Ann Lawson, Ph.D.
Director
Art Collection and Galleries
Sweet Briar Museum
Visiting Assistant Professor, Arts Management
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
ACG.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 expressed 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).

School of GIOVANNI FRANCESCO BARBIERI (Guercino) 1591-1666

Landscape with Figures ca. 1600-1650
ink on paper
15 1/8 x 20 1/8 inches
Gift of Bernice Lill
ACG.1962.002

Giovanni Francesco Barbieri, better known to art historians as Guercino, was a Baroque painter who enjoyed international fame in the 1600s. Born in the Emilia province of northern Italy, he trained at the Carracci Academy in Bologna. (It was there that he was dubbed “Guercino” or “squinter”.) Barbieri subsequently moved to Rome, where his personal style fusing Bolognese naturalism, Roman classicism, and Venetian bravura won him the patronage of Pope Gregory XV. Barbieri completed numerous papal commissions, including a well-known fresco for the Sala dell’Aurora at the Villa Ludovisi in Rome. After Gregory’s death in 1623, Barbieri returned to his home province of Emilia and in 1642 relocated to Bologna.

As can be seen in this ink drawing, which is attributed to Barbieri’s circle of followers, his many Bolognese students carried on his fluid, graceful style. This may be a sketch created for a painting to be done later or may be a simple planning exercise as an artist blocked out composition or practiced technique. In this classically composed landscape scene the eye is drawn from foreground tree to middle ground lake, to distant mountains by means of a curving pathway. The artist displays a wide
variety of techniques, as the drawing transitions from loose, energetic pen strokes in the foreground tree to the more carefully delineated hatch mark shading on the mountains.

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
ACG.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 indeed 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.

GIOVANNI ANTONIO BOLTRAFFIO  1467-1516
Head of a Youth  ca. 1490-1513
chalk on paper
3 ½ x 3 ¼ inches
Purchase made possible by the Alumnae Club of Pittsburgh in memory of Margaret Malone McClements ’26
ACG.1952.002

A native of Milan, Giovanni Antonio Boltraffio was influenced by Vincenzo Foppa and Bernardo Zenale and was one of the first and most ardent pupils of Leonardo da Vinci. Little is known about the artist, other than the fact that he established his own independent studio in 1498. He is known to have worked in Bologna in 1500-1502, under the patronage of the Casio family. Boltraffio is especially well regarded for his portraits.

Boltraffio’s graphic technique, which closely resembles Leonardo’s, is characterized by a delicate, graceful touch that creates a sense of vitality and individuality even in a small, informal sketch such as this example.
JOAN BROWN     1938-1990
Mary Julia #7   1976
acrylic, pencil, crayon on paper
36 x 23 ¾ inches
Purchase made possible by the Friends of Art
ACG.2005.012

Active in San Francisco, Brown is considered a member of the second generation of the Bay Area Figural Movement. She was educated at the California School of Fine Arts (now the San Francisco Art Institute). Brown, the mother of artist Noel Neri, died in an accident in India while installing a sculpture.

Brown’s vivid painting of her alter ego, Mary Julia, a character who indulges in travel and romance, is characteristic of works by other figurative painters located in the Bay area, including Elmer Bischoff (Brown’s teacher), David Park, and Richard Diebenkorn. This image of Mary Julia belongs to a series that Brown initiated in the late 1960s to explore the various aspects of her feminine persona. Here Mary Julia appears in a costume that is unfinished and ambiguous, sending contradictory messages about gender and ethnicity. The mannish cut of her shirt subverts the femininity of the fishnet stockings, dancing shoes, and dainty evening bag. The figure stands before an open window that recalls the compositions of Henri Matisse, whose work was an acknowledged influence on Brown. However, unlike Matisse’s seductive odalisques who lounge permanently in the decorative environments he created for them, Mary Julia shows signs of departure as she gestures with the goblet, refusing to remain immobilized as a subject for the male gaze.∗

AGOSTINO CARRACCI     1557-1602
Madonna and Child   ca. 1580
ink on paper
9 ½ x 7 inches
Purchase made possible by the Alumnae Club of Pittsburgh in memory of Margaret Malone McClements ’26
ACG.1953.003

A native of Bologna, Agostino Carracci was born into an artistic dynasty whose achievements are closely tied to the fame of the so-called School of Bologna. In the 1580s he and his brother, Annibale, and cousin, Lodovico, founded the Accademia degli Incamminati (Academy of the Progressives) in Bologna, which rapidly became quite popular and influential. Initially trained as a goldsmith, Agostino matured into an accomplished engraver and painter of frescos and worked for major aristocratic patrons in Venice, Rome, and Parma.

Like his brother and cousin, Agostino was a facile draftsman, drawing constantly. As teachers all the Carracci emphasized the crucial importance of drawing from life.

∗ Adapted from an article by Molly Sutherland Gwinn ’65, published in the 2006 issue of Visions, the newsletter of the Friends of Art.
JUDY CHICAGO born 1939

_Hypatia_ (sketch for a place setting for _The Dinner Party_) 1974-1975
Prismacolor on paper
10 ¼ inches diameter
Gift of Louis Newman
ACG.2007.011

This drawing represents one of 39 place settings that Chicago devised for her landmark _Dinner Party_, acknowledged as an icon of feminist art. First envisioned by Chicago as plates on a wall—_Twenty Five Women Who Were Eaten Alive_—the work came to fruition as an installation of a ceremonial banquet featuring artistic place settings for notable women throughout history.

This particular setting honors Hypatia, a resident of Alexandria, Egypt. A mathematician and philosopher, daughter of the inventor of the astrolabe, Hypatia became head of the Mouseion of Alexandria—an academy of learning, home of the great library, and ancestor of all modern museums and universities—in 400 A.D. She was murdered by Christian monks in 415.

FREDERICK STUART CHURCH 1842-1923

_Woman’s Head and Tiger’s Head_ ca. 1875-1920
ink and pencil on paper
8 ¾ x 4 ½ inches
undetermined provenance
ACG.1985.001

A native of Michigan, Church studied in Chicago with Walter Shirlaw and then moved to New York in 1870. There he studied at the National Academy of Design and the Art Students League. Church became a successful illustrator, working for publications such as _Harper’s Bazaar_, the _Century Magazine_, and the _Ladies’ Home Journal_. Church counted among his wealthy patrons collectors such as Charles Lang Freer, John Gellatly, and William T. Evans. The latter two men were instrumental in establishing a national collection of fine arts in Washington, DC—the precursor of both the National Gallery of Art and the Smithsonian’s American Art Museum—while Freer’s own collection would form the basis of the Smithsonian Institution’s Freer Gallery of Art.

As a painter, Church was notably uninterested in progressive trends or the great historic art of Europe. His romantic quasi-allegorical fantasies depict beautiful damsels in pseudo-classical drapery lounging in the company of wild beasts, such as lions and tigers, all smoothly posed in staid compositions. This drawing is typical of his favorite imagery.

MAX COLE born 1937

_Untitled_ 1999
ink and gouache on paper
15 ¾ x 22 7/8 inches
Purchase made possible by the Friends of Art
ACG.2000.015

A native of Kansas, Cole attended Ft. Hays State University (1961) and then earned an MFA in painting at the University of Arizona (1964). She has been recognized with fellowships from the National Endowment for the Arts (1983) and the Pollock-Krasner Foundation. She lives and works in
up-state New York.

In a recent interview for the artists’ open forum personalspace.org with curator Karlyn De Jongh, Cole observed about her hyper-minimal, non-objective paintings and drawings, in which each minute mark is excruciatingly significant to the maker:

“My work is an internal endeavor and as such it must remain free of...external influences.... [It is] my belief that art is a solitary pursuit....Content is that elusive quality of transcendence which is the essence of art and is apprehended intuitively. Simply stated it is the quality by which a work lives or doesn’t live. I have no interest in art that doesn’t live....As to the question of time and existence, my work exists through a process of being lived, it being comprised of innumerable individual handmade marks which require total emersion and concentration, time, existence and the work becoming fused. There is no other way to produce the work except for a depth of engagement requiring the abandonment of self and this process opens the door to infinity enabling reach outside the physical. For me art must transcend the material.”

PAT DOUTHWAITE 1939-2002

Skeleton Figure
pastel on paper
32 9/16 x 26 5/16 inches
Purchase made possible by Magda Salvesen ’65
ACG.1999.008

A Scottish artist—born in Glasgow—Douthwaite first found a creative outlet studying movement, mime, and modern dance with Margaret Morris. She performed on the stage before turning to visual art, in which she was largely self-taught. Living a peripatetic existence in Europe and Great Britain and suffering a complicated emotional life, Douthwaite nevertheless enjoyed critical success in Scotland and was featured in at least 30 solo exhibitions there and abroad. Her work, sometimes described by critics as “outsider art”, combined an idiosyncratic point of view with the simplified forms of abstraction.

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 Stroud ’62
ACG.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 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.

RENATE GEISBERG  1898-1972  
*Vernichtung II (Annihilation II)*  1946  
ink and graphite on paper  
27 ¾ x 19 ¾ inches  
Gift of Jennifer Leigh Crispen and Whitney Crispen Hagins in memory of their friend Agnes Anne Abbot  
ACG.2009.012.003

Born in Berlin, Geisberg studied in Paris in the late 1920s to about 1932. She returned to Berlin in the 1930s with her husband Julius Wichmann, a painter in the manner of the French avant-garde artists known as the Fauves.

She and her husband were both associated with Berlin gallery owner Ferdinand Möller, an early supporter of the group of Expressionist artists known as Die Brücke. After she exhibited a portfolio of prints with Möller in the late 1930s that offered a highly critical view of life in contemporary Germany, the Nazi government expelled Geisberg from the officially sanctioned artist’s association and prohibited her from further exhibitions. She spent the years 1941-1952 in the small city of Borgloh in west-central Germany.

This drawing, in heavy, seemingly industrial-strength, ink on coarse paper, was done in Borgloh just as World War II came to a close. It may be that Geisberg intended this as a design for a print that did not come to fruition. An abstracted view of the ruins of a church or cathedral, with a fractured crucifix in the foreground, it captures the despair of ordinary German citizens. The artist penciled in at the top left corner, “Gott, mein Gott, hast Du mich ganz verlassen!” (God, my God, have you forsaken me!). In the bottom left she wrote a few garbled lines from Mozart’s *Requiem*, “Rex tremendae majestatis,/qui salvandos salvas gratis,/salve me, fons pietatis.” (King of tremendous majesty,/you who freely save those worthy ones,/save me, source of pity.”)*

GIOVANNI FRANCESCO GRIMALDI  1606-1680  
*Design for a Frieze* ca. 1630-1680  
in ink and gouache on paper  
7 ½ x 9 ¾ inches  
Anonymous gift in honor of Eleanor Dodge Barton, Professor of Art History 1953-1971  
ACG.1963.002

A native of Bologna, Giovanni Francesco Grimaldi began his studies there in the Carracci circle and then moved on to Rome where he was accepted into the Accademia di San Luca. A protégé of Pope Innocent X, Grimaldi spent most of his career in Rome as a painter, printmaker, draftsman, and architect.

Grimaldi’s decorative landscapes were much appreciated by the leading art patrons of Rome and his frescos in the Palazzo Quirinale and Palazzo Borghese are particularly well known. During a period in Paris, 1648-1649, under the patronage of Cardinal Mazarin and Louis XIV Grimaldi also worked on

* Translation courtesy of Associate Professor Eric Casey.
the decorative scheme of the Palais Mazarin (now home of the Bibliothèque Nationale) and Palais du Louvre.

FERDINAND HODLER  1853-1918

*Nude Woman in Landscape*
pencil on paper
13 3/8 x 7 ¾ inches
Unknown provenance
ACG.1992.002

Born in Bern, Switzerland, Hodler was one of that nation’s best-known modern painters. The stepson of a decorative painter, Gottfried Shüpbach, he apprenticed to a landscape painter as a teenager and in the early 1870s settled in Geneva and began supporting himself as a professional artist before age 20. Hodler began to attract the attention of fellow artists, critics, and the public by the late 1880s—his first significant exhibition was held in Bern in 1887 and by 1891 he showed his work to critical acclaim in Paris. A lull in his career in the 1890s was followed by a second wave of professional success in the early 1900s, when his signature interpretation of Symbolism, Art Nouveau, and Expressionism found an audience.

Though haunted throughout his life by thoughts of illness and death—his father and nearly all his siblings died of tuberculosis, he lost his mother at age 13, and his second wife died of cancer—Hodler’s mature work is known for its focus on sinuous, idealized female nudes placed in a beautiful, garden-like landscape. This drawing appears to be a study for an oil painting featuring a procession of women, *Emotion II* (ca. 1901-1902) now in a private collection.

LESTER JOHNSON 1919-2010

*Man’s Head*  1960
Conté crayon on paper
16 7/8 x 13 7/8 inches
Gift of Cordelia Penn Cannon ’34
ACG.1976.027

Born in Minnesota, Johnson first studied in Minneapolis, then at the Art Institute of Chicago. He moved to New York in 1947. He taught at Yale University 1964-1989, where he headed the graduate painting program from 1969 to 1974. In 2003, Johnson was awarded a lifetime achievement award by the American Academy of Arts and Letters.

This drawing dates from a period when Johnson was fascinated by the population of homeless men in New York’s Bowery neighborhood, near his studio. His vigorous portrayals of these anonymous individuals manage to capture both a sense of dignity and of suppressed danger. Art critic Harold Rosenberg likened them to the “golem”, a mythic being from Jewish folklore, man-shaped but mute and menacing, formed of inanimate matter. The swirling gestures of this drawings call to mind the work of the Abstract Expressionists, Johnson’s contemporaries who were taking New York by storm just as he arrived there as a young man.
RICHARD KEVORKIAN  born 1937
Still Life
ink on paper
19 ½ x 22 ¼
Bequest of Mary Leigh Seaton Marston ’31
ACG.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.

YASUO KUNIYOSHI  1883-1953
Octopus  1922
ink on paper
Gift of Barbara Prentiss Jones Hale ’43
ACG.1999.006

Born in Okayama, Japan, Kunioshi immigrated to the United States in 1906. He studied art for several years at the Los Angeles School of Art and Design, and then moved to New York. There he studied at the Art Students League and was influenced by teachers such as the realist Kenneth Hayes Miller. Like his fellow modernists, and friends, Stuart Davis and Walt Kuhn, Kunioshi blended elements of abstraction with naturalistic figures. He also sought to bring Japanese aesthetic sensibilities to Western imagery. He was awarded a Guggenheim Foundation fellowship in 1935. Though he publicly denounced the military aggression of Japan, Kunioshi, like many American citizens of Japanese descent, suffered suspicion and humiliation during World War II. Following this difficult time, his career rebounded. In 1947 he was elected the first president of the Artist’s Equity Association, a group dedicated to promoting the welfare and recognition of professional painters, sculptors, and printmakers and in 1948 his work was honored by the Whitney Museum of American Art with a retrospective exhibition (the museum’s first ever dedicated to a living artist).

This particular drawing dates from a period during which Kuniyoshi devoted considerable energy to ink drawings. They are considered his prime medium of expression in the early 1920s, just at the outset of his mature career when he was establishing himself as a professional in New York. His delicate touch is readily apparent here, as is a subtle sense of humor as a thick spill of his own ink stands in for the hunting octopus’s sinister cloud.

FERNAND LÉGER  1881-1955
Les Plongeurs (The Divers)  1941
Ink wash on paper
18 x 12 inches
Gift of the artist
ACG.1941.004

Léger’s early training was in architecture and as a young man he supported himself in Paris, to which he had moved from the countryside in 1900, as an architectural draftsman. Early work influenced by
Impressionism gave way in the 1910s to the influence of Paul Cezanne, Pablo Picasso, Georges Braque, and the Italian Futurists. Léger called his unique form of abstraction “Tubism” rather than Cubism since his signature motif was the cylinder rather than the more angular flat shapes of Picasso and Braque.

Escaping from the Nazis, Léger spent World War II in the United States. This drawing was donated to Sweet Briar College by the artist on the occasion of lecture series he gave on campus in early 1942.

Scholars have observed that Léger liked to work in series—exploring a single composition or form through a wide variety of sketches and paintings. Thus, Les Plongeurs is related to a number of similar drawings and paintings from the early 1940s, all reputedly inspired by his observation of boys diving in the sea at Marseilles as he waiting for evacuation in the summer of 1941. The major expression of this theme is his monumental Divers on a Yellow Background (Art Institute of Chicago). Of his studies of divers Léger observed, “I tried to translate the character of the human body [by] revolving it in space without any point of contact with the ground.”

DON MANFREDI 1930-2000
Tree Movement 1947
Conté crayon on paper
22 x 16 1/8 inches
Purchase made possible by the Friends of Art
ACG.1948.001

PHYLLIS McGIBBON born 1961
Remembering Roundness 1994
charcoal on paper
33 ¼ x 29 ¼ inches
Purchase made possible by the Friends of Art
ACG.1999.003

Educated at the University of Wisconsin, Madison, where she earned BFA (1983) and MFA (1988) degrees, McGibbon has taught printmaking and drawing at Wellesley College since 1994. A specialist in graphic media, she makes prints, books, photomontages, and installations.

In addition to residencies at artists’ retreat across the country, McGibbon has also been a fellow at the Virginia Center for the Creative Arts.

RICHARD McDERMOTT MILLER 1922-2005
Parvin: With Arms Akimbo 1978
ink on paper
17 7/8 x 11 13/16 inches
Gift of the artist
ACG.1980.005

A native of Ohio, Miller studied at the Cleveland Institute of Art. He worked in his family’s manufacturing business until his 40s, when he moved to New York to launch his life as an artist. A sculptor best known for his quite traditional and naturalistically detailed nudes in bronze, Miller

This very informal studio sketch depicts one of his favorite models. The Sweet Briar collection includes a small bronze by Miller, donated a few years before this drawing.

**GEORGE MORLAND** 1763-1804  
*Couple avec un Enfant (Couple with a Child)* ca. 1780-1804  
graphtie on paper  
10 ½ x 8 ½ inches  
Purchase made possible by the Friends of Art and Wendy C. Weiler '71  
ACG.2000.006

The son and grandson of artists, Morland was born in London and would spend much of his career there. A precocious child, he began exhibition as a teenager and studied very briefly at the Royal Academy in London. He then apprenticed with his father. Morland enjoyed remarkable, and rapid, success as an adult artist but his career was marred by serious financial woes he brought upon himself through a profligate lifestyle.

In his paintings and drawings, Morland captured the idealized charm of life in the English countryside. His soft and buoyant draftsmanship is well suited to his bucolic characters.

**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  
ACG.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.
ELIE NADELMAN  1882-1946

Figure  ca. 1900-1910
ink on paper
12 ¾ x 4 9/16 inches
Gift of Helena Rubinstein
ACG.1953.001

Nadelman was born in Warsaw while Poland was under Russian rule. He trained at the Warsaw Art Academy, in Kraków, and in Munich before moving to Paris. There, during the years 1904-1914, he was part of the avant-garde and exhibited with the Société des Artistes Indépendants and the Salon d’Automne. He immigrated to the Unites States at the outset of World War I.

Best known as a sculptor, Nadelman was inspired throughout his career by the graceful and voluptuous figure of his American wife, Viola Flannery. His elegantly simplified mature style, influenced by both folk art and avant-garde abstraction, is apparent in this drawing. He wrote in the journal Camera Work in 1910, “I employ no other line than the curve, which possesses freshness and force. I compose these curves so as to bring them in accord or in opposition to one another. In that way I obtain the life of form, i.e. harmony.”

The donor, Helena Rubinstein, was born Chaja Rubinstein in Kraków, Poland, in 1871. She began to build her cosmetics empire in Australia (to which she had immigrated in her early 20s) and by 1910 she had established salons in Paris and London. She moved to New York with her American first husband in 1915 and opened a “house of European beauty” on East 49th Street. Rubinstein’s salons became famous for their décor, which incorporated a wide range of artwork. She was an early, faithful, and generous collector of Nadelman’s work, which she featured extensively in her first New York salon.

PATRICK BRUCE OLIPHANT  born 1935

Charles de Gaulle  1993
felt tip marker on Mylar
9 ¼ x 7 inches
Gift of the artist
ACG.1993.015.e

Margaret Thatcher  1993
felt tip marker on Mylar
8 ¼ x 7 inches
Gift of the artist
ACG.1993.015.u

A renowned political cartoonist, Pat Oliphant has been honored with a Pulitzer Prize (1967) and has won the National Cartoonist Society Editorial Cartoon Award seven times. After beginning his career at The Adelaide News in his native Australia, he immigrated to the United States in 1964. He worked for The Denver Post (1964-1975) and The Washington Star (1975-1981). His syndicated cartoons are published nationwide.

The works on view, two of a larger collection of his sketches, were created by the artist during a lecture at Sweet Briar in 1992-1993.
LORENZO PASINELLI 1629-1700
*Study for an Emperor* ca. 1640-1700
chalk and gouache on paper
8 1/8 x 5 1/16 inches
Gift of Caroline Sauls Shaw ’58 in memory of Eleanor Dodge Barton,
Professor of Art History 1953-1971
ACG.1989.003

A native of Bologna, Lorenzo Pasinelli was a painter of historical and decorative subjects and of portraits and a printmaker. He studied under Simone Cantarini. Later in life Pasinelli would become a leading teacher of the Bolognese School.

Pasinelli’s work is known for its heavily proportioned figures, as can be seen in the arms and upper body in *Study for an Emperor*. The bulk and gravitas of the figure hints at Pasinelli’s successful commissions for public places and churches, for example his well-known *History of Coriolanus* in the Palazzo Ranuzzi.

JAUNE QUICK-TO-SEE SMITH born 1940
*Racism: Bones of Color* 1989
charcoal and pastel on paper
29 x 41 inches
Purchase made possible by the Friends of Art
ACG.1992.003

A member of the Confederated Salish and Kootenai nation, Quick-to-See Smith was born in Montana and is of Salish, French-Cree, and Shoshone descent. She was educated at Framingham State College, Massachusetts, and earned an MFA from the University of New Mexico in 1976. The artist lives and works in New Mexico and in 2005 was honored as the recipient of the New Mexico Governor’s Award for Excellence in the Arts.

Here, as in all her mature work, Quick-to-See Smith evokes elements of Native American cultural traditions—in this case ancient petroglyphs—to address the modern political, economic, and social issues with which her people grapple.

WALDEMAR RAEMISCH 1888-1955
*Landscape* ca. 1937-1955
graphite on paper
16 x 22 inches
Gift of Mrs. Ruth Raemisch
ACG.1964.001.d

WALDEMAR RAEMISCH 1888-1955
*Nude* 1914
graphite on paper
18 x 10 inches
Gift of Miss Beth Muncy
ACG.1975.004
After training at the Museum of Decorative Arts in his native Berlin, Raemisch enjoyed a successful career as a sculptor and teacher there. Despite his professional reputation—he was awarded the Goethe Medal for Art and Science in 1932 and created a sculpture of eagles for the 1936 stadium complex designed for the Berlin Olympics—Raemisch was expelled from the state-sanctioned artists’ association by the Nazi government because his wife was Jewish. They immigrated to the United States in the late 1930s and Raemisch secured a teaching position at the Rhode Island School of Design. In the 1950s he was commissioned to create a number of public sculptures for the city of Philadelphia.

The classic life study of a nude model, a typical training exercise, was done when Raemisch was quite young and may even have been created while he served in the military during World War I. The landscape sketch probably dates from his time in the United States and shows the evolution of his technique.

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
ACG.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.

MAY STEVENS  born 1924

Big Brother (Big Daddy with White Face)  1968
acrylic and ink on paper
¼ x 34 inches
Purchase made possible by the Friends of Art
ACG.2002.007

Born in Boston, Stevens earned a BFA from the Massachusetts College of Art and subsequently studied at the Académie Julian in Paris and the Art Students League in New York. Her career has been marked by residencies at a number of artists’ retreats, including the MacDowell Colony and the Headlands Center for the Arts, and she has been recognized with a Guggenheim Foundation.
fellowship. Stevens was awarded the College Art Association’s distinguished artist award for lifetime achievement in 2001.

Stevens is well known for her combination of Pop Art-like colors and cartoonish figures with a strong personal stance on social issues such as racism, war, and gender inequality. Her “Big Daddy” series of images actually began with a portrait of her own father but over the span of her career his likeness has morphed into a grotesque caricature of oppressive complacency, a figure that seems to elicit from the artist both apprehension and ridicule.

ANDREA VICENTINO (Andrea dei Michielli) ca. 1542-ca. 1617
The Martyrdom of St. Sebastian ca. 1583-1605
pen and ink on paper
7 ¼ x 5 5/8 inches
Anonymous gift in honor of Eleanor Dodge Barton, Professor of Art History 1953-1971
ACG.1963.001

An Italian painter, Vicentino spent most of his professional life in Venice.

This ink drawing depicts a Christian saint martyred in the third century. A Roman soldier, and then a member of the Praetorian Guard, Sebastian adopted Christianity and converted a number of others in the service of the Roman imperial service. Upon his discovery, the emperor Diocletian ordered Sebastian shot to death with arrows. Though gravely wounded, Sebastian survived the ordeal only to be beaten to death shortly thereafter on the emperor’s orders. Sebastian is still considered by Catholics to be the patron saint of soldiers. The subject of Sebastian’s martyrdom was popular throughout the Renaissance, as his athletic form gave artists a welcome opportunity to portray the male nude.

KAY WALKINGSTICK born 1953
Mountain Synergy I (Early Spring, Boulder, Colorado) 1992
charcoal on paper
30 x 59 ½ inches
Purchase made possible by the Friends of Art
ACG.1995.003

A member of the Cherokee Nation of Oklahoma, WalkingStick has noted that she seeks to emphasize the common ties we all share and that she has spent much of her career exploring the question “What does the earth convey to us metaphorically?”. This monumental drawing is typical of her diptych-like compositions in which, throughout her career, she has investigated “the idea of two parts working together in a dialogue”.

WalkingStick was educated at Beaver College (now Arcadia University) and holds an MFA from the Pratt Institute, Brooklyn. She was a professor of art at Cornell University 1988-2005. Among many prestigious fellowships and grants, in recent years she has been honored by a Lee Krasner Lifetime Achievement Award from the Pollock-Krasner Foundation.
WALT DISNEY STUDIOS

_Grunty_ (story sketch for _Snow White and the Seven Dwarves_)  ca. 1934-1937
pencil on paper
7 6/8 x 5 ¼ inches
Sweet Briar College Art Fund Purchase
ACG.1944.001

Brought to life by animators Fred Moore, James (Shamus) Culhane, and Les Clark, Disney’s landmark _Snow White_ was the studio’s first full-length animated film and the first for the U.S. film industry. It was released across the nation on February 4, 1938. Seventy years later the American Film Institute named _Snow White_ the greatest animated film of all time and it is included on the AFA’s list of 100 greatest American movies.

From the beginning, the good-hearted but sour-tempered character Grumpy was visualized by Disney’s artists as stubborn and pessimistic—a strong personality made clear in this sketch. He was voiced in the film by “Pinto” Colvig, a vaudeville and radio actor.

WALT DISNEY STUDIOS

_The Ostrich Ballet, Dance of the Hours_ (story sketch for _Fantasia_)  ca. 1940
pencil on paper
7 ¼ x 10 ½ inches
Gift of Susan Van Cleve Riehl ’47
ACG.2000.013

Though it was a commercial failure when it was released in 1941, Disney’s _Fantasia_ won two Academy Awards that year. Aside from a narrated introduction, the movie has no dialogue. All its animation is set to music instead. The ballet known as the “Dance of the Hours”—performed in _Fantasia_ by ostriches, hippopotami, elephants, and alligators—comes from a 19th-century Italian opera, _La Gioconda_, by Amilcare Ponchielli. One particular segment of the ballet’s music may be familiar to modern listeners as the tune for Allan Sherman’s entertaining “Hello Muddah, Hello Fadduh (A Letter from Camp)” of 1963.

UNKNOWN

_Page from a Travel Sketchbook_  1844
pencil and watercolor on paper
8 ¼ x 5 ½ inches (single page)
Gift of Susan Van Cleve Riehl ’47
ACG.2000.014

This sketchbook, filled with drawings and watercolors by an unknown British artist, typifies the sort of documentary record that a professional or even an accomplished amateur artist would keep while traveling to see the great sites of the ancient world or the wonders of exotic locales before the age of photography. This page records a panoramic view of the Temple of Hephaestus, in Athens, Greece.