



VISIONS



**NEWS FROM
THE FRIENDS OF ART
SWEET BRIAR COLLEGE**
2018



2018-2019

SWEET BRIAR COLLEGE

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MISSION 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.



As I sit to write this letter, the West Coast is struggling with devastating fires, and the Mid-Atlantic states are suffering through an unbelievably wet summer and more and more flooding. There are floods of water, floods of information, floods of support, and floods of joy. At Sweet Briar College, we have the good fortune to be flooded with wonderful faculty and students and amazing new leadership. Under the stalwart presidency of Philip Stone, we survived the disaster of 2015. Under the innovative presidency of Meredith Woo, we are blazing trails for the future of liberal arts education.

In my opinion, what we went through in 2015 — as difficult as it was — also presented the College with an opportunity to start again, stronger than ever. This is the case for the Friends of Art, as well. Our history is rich; we were established in the 1930s before an art major even existed. In spite of the financial circumstances created by World War II, the Friends of Art continued to provide students access to original works of art and artists and has done so for almost 90 years.

The FOA recognizes the importance of having original art accessible to our students. President Woo's Living with Art Initiative has brought pieces in the collection to dorm rooms and throughout the campus. In fact, the art in Sweet Briar House was personally selected by President Woo and is featured in this edition of *Visions*. In addition, we share the amazing students who won prizes and stipends for their work in the arts this past year.

Finally, please join me in welcoming Annie Labatt to the Sweet Briar family. Profiled briefly in this edition, she will serve as director of Museums and Galleries, curator for the Friends of Art, and as associate professor of visual studies.

If you are already a member of the Friends of Art, thank you. If not, please look at the back of *Visions* for membership information. When you join the Friends of Art, you are keeping the visual arts strong at Sweet Briar and helping us support those students who love the arts as much as we do. Thank you and enjoy the magazine.

MARY PAGE STEWART '78
President, Friends of Art

OUR HISTORY IS RICH; WE WERE ESTABLISHED IN THE 1930S BEFORE AN ART MAJOR EVEN EXISTED. IN SPITE OF THE FINANCIAL CIRCUMSTANCES CREATED BY WORLD WAR II, THE FOA CONTINUED TO PROVIDE STUDENTS ACCESS TO ORIGINAL WORKS OF ART.



FOA AWARDS 5 STUDENT PRIZES!

Once a year, the Friends of Art offers Sweet Briar students the opportunity to win cash prizes and recognition by creating art that is inspired by a piece in the school's collection of more than 4,000. There are awards for writing, studio art and a multidisciplinary prize. This year, a fourth category was added to recognize the new "Living with Art" initiative for students wishing to write about the experience of choosing a work of art for the collection for their dorm room and coming to know it over the academic year. Each prize comes with a \$500 award.

"IT WAS A PLEASURE TO SEE THE RANGE OF STUDENT SUBMISSIONS FOR ALL THE PRIZES THIS YEAR AND TO KNOW THAT EVERY YEAR THESE PRIZES HELP DEEPEN THE STUDENTS' RELATIONSHIP WITH ART AND WITH THE COLLEGE'S COLLECTION SPECIFICALLY." — CARRIE BROWN



"Catherine," detail, by Courtney Nelson '20

THE STUDIO ART PRIZE

The Studio Art Prize was awarded to Richmond native **COURTNEY NELSON '20** for her photograph "Catherine," which is based on the photograph "Domestic: Miggie and Ilene" by Catherine Opie. That image, she says, stuck with her for a long time. "The photo was provocative yet simultaneously innocent and peaceful. When working on my own photography project, Opie's piece stayed in my mind and I would constantly have images pop into my head of what I wanted to capture. The idea of a woman in a white dress floating in the water came to me; I couldn't let it go."

Nelson took the picture at Sweet Briar's Lower Lake in early April of last year. "Despite the cold water, she portrayed the innocence and serenity I envisioned," Nelson said. "In addition, the sheerness of the dress reminded me of the vulnerability of being exposed."

MULTIDISCIPLINARY PRIZE

Music major **ELLIS CARROLL '20**, from Crofton, Md., won the Multidisciplinary Prize for her composition "Misty Morning." Carroll was inspired by the photograph "Morning Jewels" by Sweet Briar professor and renowned photojournalist Medford Taylor.



Ellis Carroll '20

"My composition was originally a graphic score, which means it was just lines and shapes on a page," Carroll explained. "I took those graphics and played them on the piano until I was satisfied with how it sounded, then input it into a Musical Instrument Digital Interface in Sweet Briar's Sound Art Production and Analysis (SARPA) studio. From this program, I was able to use a piano, cello and viola to create the original melody, more texture and add layers into

the piece. Medford Taylor's piece helped inspire me because I saw the relationship between my own compositional process and the spider's process of creating the web.

THE WRITING PRIZE

This year the Writing Prize was shared by two students. Senior **EMMA THOM** an English and creative writing major from Lynchburg, Va., impressed the judges with her short story "Try to Remember," which was inspired by Felix Bracquemond's print "Geese in a Storm" — and by her own family history.

My story is about a woman in her late 20s named Virginia," Thom said. "She is a wife and a mother and is from a rural neighborhood in North Carolina. At the heart of this story is Virginia's journey with her



Emma Thom '18

mother's Alzheimer's, a disease which took control of my own grandmother's life. A few of the hallucinations mentioned in the piece are ones my grandmother experienced and, though comical, were sort of terrifying in their strangeness. My mother was told that my grandmother had mentally left this world and she wasn't coming back. I wanted to attempt to capture the ways in which my mother entered that other world and continued to love and care for my grandmother as if caring for a newborn or a toddler."

Faculty judges for the FOA awards this year included Professor of Art History Chris Witcombe; Julia Jackson Nichols Professor of English John Gregory Brown; Visiting Assistant Professor of Theatre Melora Kordos; Professor of Studio Art Laura Pharis; and Professor of English and Creative Writing Carrie Brown, who also serves as director of the Center for Creativity, Design and the Arts. Several members of the Friends of Art board also served as judges. They included Susan Stephens Geyer '74, Elinor Plowden Boyd '74, May Carter Barger '81 and Mary Page Stewart '78.

"The Living with Art initiative inspired by President Woo, and the renewed presence of artworks in common rooms and public spaces on campus, represented an enormous undertaking for faculty and staff," Carrie Brown said. "Both efforts suggest the value the community places on art in general and on the value of art in humanizing — and beautifying — the physical spaces in which we live and work. It was a pleasure to see the range of student submissions for all the prizes this year and to know that every year, these prizes help deepen the students' relationship with art and with the College's collection specifically."



Raven Minyard '20 in the library

LIVING WITH ART PRIZE

The Living with Art prize was awarded to Stafford, Va. native and music major **KATHERINE LEAVER '18** for her essay "Living with Salvador Dali's 'Velasquez'."

"I wrote the essay over spring break when I had some distance from campus," she said. "I had been talking about the Dali piece pretty much from the day I got it, but being more reflective took a few weeks." A photo post of the College's Facebook page — part of a series to illustrate President Woo's initiative — featured Leaver in her room with piece. The comments it sparked from alumnae, parents and students also served as inspiration for the candid essay.

"It's funny, but my hair is wild in the picture, just like Velasquez's in the etching," Leaver writes. "The work was hung in my room over Thanksgiving break, and when I returned Velasquez was staring at the library. At first I was concerned; I'm a colorful and bright person, and the etching is in black and white. But after a few days, I started warming up to the actual piece, not just the artist. This piece itself is small, with Velasquez seemingly made from scribbles. I stared at it a lot at first, trying to memorize all the squiggles. I've even started trying to doodle in the same style. I learned that I should have taken a drawing class during my time here at Sweet Briar!" she laughed.

Katie Leaver '18 in her room with Dali's work above her desk



CASSIE FOSTER, OFFICE OF COMMUNICATIONS

CASSIE FOSTER, OFFICE OF COMMUNICATIONS

Sophomore **RAVEN MINYARD**, of Hohenwald, Tenn., won for her critical essay about the photograph "Edith and Grandmother, Christmas 1969" by Emmet Gowin.

"There was this overall defiant mood to the photo and I knew there was a lot to be said about it and how it related to feminism. I really liked how Edith had no shame about exposing herself to the camera... I thought her character was worth further exploration."

FOA HONORS VCCA *with a \$5000 paid internship*

To celebrate the renewed partnership between Sweet Briar College and the VCCA, the Friends of Art established a \$5,000 paid internship to a graduating senior with a record of achievement in art history, arts management, creative writing, music or studio art. The intern will spend the summer after graduation working on a project determined by the VCCA that will allow her to gain general knowledge in arts administration and have specific experience in the operation of this renown residency program.



CASSIE FOSTER, OFFICE OF COMMUNICATIONS

Alexa Dahlin is the first recipient of the VCCA internship. “I graduated in May with a degree in Business and a certificate in Arts Management,” she said. “It was great to have this summer internship to further prepare me for my future in nonprofits. I’ve been busy marketing and strategizing, helping with communications, planning special events like the upcoming VCCA 50th anniversary celebration, and helping build the VCCA’s relationship with the college.”

“This is my third internship at the VCCA and I love it,” Alexa continued. “While a student at Sweet Briar, we visited the VCCA often, so I had lots of exposure to the artists. It’s crazy that people from all over the world come to little old Amherst to work on art!

It’s been really cool to get to know so many professional artists.”

“The small work teams at the VCCA remind me of Sweet Briar, and the opportunity to work in the arts is a big priority for me. I’m super thankful to the Friends of Art for the opportunity to do this — it’s been great!” she said.

Last summer, Alexa received FOA funding for a fundraising and development program internship at The Bridge Progressive Arts Initiative in Charlottesville. The Friends of Art is glad to be able to award opportunities like this to top students who share a love of art. Your membership helps make this possible.

SWEET BRIAR AND THE VCCA *celebrating the arts together*

A Q&A WITH JOY HEYRMAN, VCCA EXECUTIVE DIRECTOR

For 47 years the Virginia Center for the Creative Arts (VCCA) has attracted world-renowned artists and talented emerging artists to live and work at either their Mt. San Angelo location across the highway from Sweet Briar or at the Moulin à Nef in Auvillar, France. Admission is highly competitive and the roughly 400 artists selected annually are professionals chosen by a peer review jury. A residency at VCCA allows them to escape their daily routine and to focus solely on their craft for anywhere from two to eight weeks.

In the past, VCCA has hosted Pulitzer Prize winners, Guggenheim Fellows, recipients of NEA and MacArthur Fellowships, Grammy Award winners and National Book Award winners. Once artists come to VCCA, the fellows, as they are known, become part of a strong community of artists bonded by that experience, and they become part of the Sweet Briar community as well.

VCCA is the only artist community in the nation directly associated with an institution of higher learning. Fellows use many of the college's facilities and services, including the libraries, computer labs, pool, exercise rooms and walking trails, and they are invited to attend campus events such as lectures, plays and concerts. VCCA fellows often present their work at monthly evening salon events in the library on campus, teach master classes, and open their studios for visits from students and professors.

Beginning this spring during the three-week short session, a cross-genre team of two to three VCCA fellows will be selected to teach an interdisciplinary section of "Expression and the Arts," one of ten core leadership courses designed to help prepare them to be effective leaders, lifelong learners, and innovative thinkers.



A VCCA fellow shares his art process with Sweet Briar students.

Q: The College and VCCA have always had a strong partnership, with fellows frequently in the classroom and students working at VCCA as interns. How is the partnership between the institutions evolving now?

A. President Woo and I both come to the partnership with fresh eyes and a clear sense of its long history and its future potential. Each organization is focused on retaining the best from its past, while building on the features that make it distinctive. We are bringing VCCA fellows into extended interaction with students through the “Expression in the Arts” course, formalizing a monthly program of salons, and working together to bring important creative voices to the Sweet Briar campus. Being in strategic conversation about how best to leverage our unique relationship with the art world, the local community, and with funders, is an exciting and evolving prospect.

Q: Tell me a little about the VCCA/SBC Salons.

A. The new salon series is scheduled for the first Thursday of every month during the academic year and will draw on fellows in residence at the time. Any form of public engagement we ask fellows to do is completely voluntary — we even have a “no knock” policy for the studio door — so it says a lot that nearly 20 percent of our Fellows express interest in participating in these and other programs we organize further afield.

Q. Why do artists from around the world come to VCCA?

A. It’s about productivity, focus, and community. Typically, our fellows find they accomplish far more at VCCA than they are able to at home. There is plenty of time for solitary work, but what is so valuable is the community of 24 other highly accomplished artists in residence at the same time. All of this happens far from the distractions and disruptions of everyday life in quiet, spacious, light-filled

studios. The commute is not bad, either: a short walk from the Fellows’ Residence through the beautiful grounds and up a gravel path to the Studio Barn.

Q: I was interested in your comments about creativity in an interview with the Lynchburg News and Advance. You said “Imagination is not only a thing that makes people uniquely human but it is also a 21st century skill. We need to be able to think creatively even if we aren’t creating art, we need to be able to connect with the world in a creative way in order to solve problems and to move things forward.” Can you elaborate?

A. The human capacity for creativity is at the core of our mission at VCCA. What writers, visual artists and composers do is to challenge us all to new thinking and different perspectives. But creativity is not unique to artists; it is an essential human characteristic that recognizes creativity as a crucial way for thoughtful, impactful people to engage with the world around them.

Q: You’ve been here for two years now. What discoveries have you made?

A. Contact with VCCA Fellows inspires me daily. It has also been a pleasure to get to know a community of patrons who are committed to creativity and excited about supporting “creative space” for artists.

Q. I understand that applications are now being accepted for the Forsyth Fellowship, a VCCA residency program for SBC alumnae funded by the Harry D. Forsyth Foundation. How can interested alumnae find more information about this?

A. The deadline to apply for this Fellowship is Sept. 15 and is open to writers, visual artists, and composers who are SBC alumnae. Go to vcca.com/main/apply.



VCCA’s Executive Director Joy Peterson Heyman began her tenure in September 2016. She previously served as Deputy Director for Museum Advancement at the Walters Art Museum in Baltimore where she worked for 23 years to build a culture of philanthropy and teamwork. She holds an M.A. and a Ph.D. in Art History and Archeology from the University of Maryland, as well as a B.A. in English from Amherst College.

FOA PIECES ADORN SWEET BRIAR HOUSE

PHOTOGRAPHY BY CASSIE FOSTER, OFFICE OF COMMUNICATIONS

Sweet Briar House has been home to the presidents of the College since 1906. The former estate residence has been on the Virginia Landmarks Register since the 1970s and is listed on the National Register of Historic Places. The house itself has always been a part of campus life, but maintaining such an important historic building is an expensive proposition. The last full renovation was almost 50 years ago! When President Woo was hired, she felt like it was important that the house reflect the beauty and promise of Sweet Briar's future and when the Class of 1957 asked about rehabilitating it, the idea was welcomed enthusiastically.

Alumnae from the 1950s and several foundation gifts raised more than \$200,000 and renovation was underway in 2016. Old wallpaper was removed, plaster was restored, and the floors, rugs and window coverings were refurbished. Other decor was selected for historical accuracy, but it was also given a contemporary flair with modern updates and features.

Much of the art used to adorn the walls is from the Friends of Art Collection and was personally selected by President Woo. Today she regularly entertains members of the community including faculty, staff, students, parents, donors and of course, alumnae. Enjoy this brief look at some of the FOA collection as it proudly hangs in Sweet Briar House.



This charcoal and pastel piece by Jaune Quick-to-See Smith (b.1940) is called Racism: Bones of Color. Raised on the Flathead Reservation in Montana, Smith is deeply connected to her heritage. She creates work that addresses the myths of her ancestors in the context of current issues facing Native Americans. Artists like Pablo Picasso, Paul Klee, and Robert Rauschenberg, as well as traditional Native American art, provide her inspiration.

ART ADORNING THE WALLS IS FROM THE FRIENDS OF ART COLLECTION AND WAS PERSONALLY SELECTED BY PRESIDENT WOO. SHE REGULARLY ENTERTAINS MEMBERS OF THE COMMUNITY INCLUDING FACULTY, STAFF, STUDENTS, PARENTS, DONORS AND OF COURSE, ALUMNAE.



The Book of Life is one of two oil paintings in Sweet Briar House that are by Howsep Pushman (b.1877–d.1966), an American artist of Armenian descent. His paintings, like the one at Sweet Briar, typically featured oriental idols, pottery and glassware, all glowing duskily as if illuminated by candlelight. His work is exquisitely beautiful and technically precise.

The beautiful view of Sweet Briar House’s West Parlor features art by two dominate artists of the 20th century and two pieces by our own Loren Oliver.

*The hexagonally shaped oils facing each other are called *Contraction and Expansion*, and were painted by Loren Oliver who served as professor of studio art from 1958 until his retirement in 1993.*

To the left of the window is an unnamed lithograph and woodcut by Roy Lichtenstein (1923–97). One of the most influential and innovative artists of the second half of the twentieth century, Lichtenstein helped start the Pop Art movement. Known for paintings that were based on comic book images and advertisements, his style mimicked newsprint.

Elapse, a silkscreen by British artist Bridget Riley (b.1931), hangs to the right of the window. Riley is known for her experiments with squares, ovals, stripes, and curves in various configurations and colors. Her compositions, which tend to invoke feelings of tension and repose, symmetry and asymmetry, dynamism and stasis and other psychic states, are less about optical illusions and more about stimulating the viewer’s imagination.

CORE 150

EXPRESSION *and the arts*

In December 2017, President Woo announced many changes to Sweet Briar's academic agenda, including a new required core curriculum and a change to the annual calendar that includes intensive three-week sessions at the beginning and end of each 12-week semester. These courses give students a chance to dive deeply into a specific topic and will allow them to enjoy a variety of guest lecturers, including Fellows from the Virginia Center for the Creative Arts.

Carrie Brown, Director of the Center for Creativity, Design, and the Arts, offers some insight into the history behind these changes and information about CORE 150.

THE ADVANTAGE SWEET BRIAR HAS IS THAT IT'S SMALL AND NIMBLE, ESPECIALLY COMPARED TO LARGER, PUBLIC INSTITUTIONS. THIS ABILITY ALLOWS THE SCHOOL TO MAKE CUTTING EDGE CHANGES QUICKLY, LIKE THE CHANGES HAPPENING IN OUR CORE CURRICULUM.



PHOTOS: CASSIE FOSTER, OFFICE OF COMMUNICATIONS



Carrie Brown is author of seven novels, mostly recently The Last First Day and The Stargazer's Sister, and a collection of short stories, The House on Belle Isle. She has won many awards for her work, including a fellowship from the National Endowment for the Arts, the Barnes & Noble Discover Award, the Library of Virginia fiction prize (twice), and the Janet Heidinger Kafka Prize for fiction by an American woman. Her work has been translated into many languages, and her short stories and essays have appeared in journals including The Southern Review, One Story, Glimmer Train, The Georgia Review, The Oxford American, and Tin House. She lives at Sweet Briar with her husband, the writer John Gregory Brown, where she is Professor of English and creative writing and Director of the Center for Creativity, Design, and the Arts at Sweet Briar College.

"General education requirements have been in place for many years as a way to ensure depth and breadth in a student's education," Professor Brown says. "But the world has changed, and so have the needs of educated young women. Our new leadership core curriculum, a distinctive and streamlined series of ten courses, replaces the traditional general requirement model you see at so many institutions. We're finding ways to teach that we feel respond to the changed and changing world, and so our requirements, the way we spend time in and out of the classroom, and educational experiences in general have evolved to prepare students for the challenges of the future," she says. "We want the academic experience to be active and project-driven, not always like the lecture format courses we were accustomed to when we were students. Broad-based, hands-on experience is critical in today's fast moving world, where traditional academic disciplines now overlap in new and dynamic ways."

The area of arts education is changing, as well. "The arts in general — including arts management, studio art, the use of the galleries, access to the Museum and to the College's art collection — have been cornerstones of a Sweet Briar education, and that remains unchanged," Brown says. "What has changed is that the lines that once separated different areas or tracks have blurred or merged in new ways."

Brown gives this example: "The College's new Visual Studies Program includes tracks in Art History and Studio Art, as well as a certificate in Arts Management. Students in the Art History track will spend time engaging in the creative process, and students with a primary interest in Studio Art will have a broader experience in both Art History and the creative and practical purpose and mission of galleries and museums. Arts management skills help students understand how art makes its way into the culture, and why those cultural shifts are so important."

"I'M ESPECIALLY PLEASED THAT THE FELLOWSHIPS FOR THIS TEAM OF ARTISTS REPRESENT NOT ONLY AN INVESTMENT IN THE ARTISTS THEMSELVES BUT ALSO IN A VALUABLE NATIONAL ARTISTS' INSTITUTION," BROWN SAYS. "THE COLLEGE'S COMMITMENT TO THE ARTS AND TO ARTISTS IS A PROFOUND ONE, AND WE WANT TO SEE EVERY PARTY BENEFIT: THE STUDENTS, THE ARTISTS, THE COLLEGE, AND VCCA.

An exciting addition to the curriculum is one of the new core courses, "Expression and the Arts." Every student will be required to take this course during her time at the College, and one section of the course, offered for the first time in the spring short session 2019, will be taught by a cross-genre team of two to three Fellows from the Virginia Center for the Creative Arts. The course will encourage collaboration and creativity among the artists and the students, who will work together to address a contemporary theme or question.

In 2019, the theme is "Bridging Distances," Brown says. "Given the degree of polarization in our country and across the world on so many issues right now, the issue seems especially urgent, and addressing it through the lens of art will be fascinating."

The opportunity to work with VCCA fellows will expand the kind of experiences students will have in the classroom, she says. "Not only will students be exposed to new voices from throughout the world, thereby enlarging and enriching the academic community at Sweet Briar, but they'll also have the opportunity to participate in an experience of learning about and making art that will be unique. They'll collaborate with each other and

with a team of distinguished artists who themselves will be collaborating."

Creativity is more and more widely recognized as important to every field, from science and medicine to government and commerce, she said. However, artists and the organizations that support them need resources to do their work.

"I'm especially pleased that the Fellowships for this team of artists represent not only an investment in the artists themselves but also in a valuable national artists' institution," Brown says. "The College's commitment to the arts and to artists is a profound one, and we want to see every party benefit: the students, the artists, the College, and VCCA. I've had conversations with a wide variety of artists this summer as they prepare applications for the Fellowships, and I'm looking forward to seeing the proposals that come in."

In summary, Professor Brown says that "SBC has proven that it can innovate and innovate fast. The advantage Sweet Briar has is that it's small and nimble, especially compared to larger, public institutions. This ability allows the school to make cutting edge changes quickly, like the changes happening in our Core Curriculum. This will help drive Sweet Briar forward into the next century."



Students learn from a VCCA fellow.

CASSIE FOSTER, OFFICE OF COMMUNICATIONS

Annie Labatt named associate professor and gallery director



The Friends of Arts welcomes Annie Labatt, who was named associate professor of visual studies and director of galleries on August 1. She is an expert in Byzantine art history, with an emphasis on artistic and cultural exchanges between the East and the West during the early medieval period. Internationally renowned for her work on Byzantine Rome, her career has straddled the paths of both an art

historian and a curator. Professor Labatt comes to Sweet Briar from the University of Texas, San Antonio.

Educated in art history from Barnard College (B.A.) and Yale (Ph.D.), she is a recipient of the prestigious American Academy Rome Prize, Dumbarton Oak-Harvard fellowship, and the Chester Dale Fellowship at the Metropolitan Museum of Art in New York. These fellowships — especially the two years spent in American Academy, Rome — enabled her to conduct research or three important forthcoming books. The first two (“Emerging Iconographies of Medieval Europe” and “Byzantine Rome”) are significant monographs on Byzantine art. The third is a collection of essays based on public lectures given at San Antonio Museum of Art (“Art History 101: Without the Exams.”)

Museums have played a formative role in Professor Labatt’s training as a medievalist, starting with her work at the Metropolitan Museum. She was involved in the exhibition, *Byzantium: Faith and Power*, in 2003–2004; and for the 2011–2012 exhibition, *Byzantium and Islam: Age of Transition*, she wrote multiple catalogue entries and papers while delivering a series of talks. She is currently working with the Hispanic Society of America on an exhibition tentatively titled “Spanish Polyptychs,” on the development of late-medieval Spanish altarpieces.

FOA FALL SHOW

This fall the FOA is delighted to present the work of Barbara Miñarro at an exhibit curated by our own Céleste Wackenhut '08, vice-president of the FOA and Curator at French & Michigan Gallery in San Antonio, who worked tirelessly to coordinate the exhibit.

WELCOME, NEW BOARD MEMBERS

At its Spring 2018 meeting, the FOA Board welcomed three new members. We are excited to introduce these outstanding alumnae who bring a wealth of talent and commitment to serving Sweet Briar College and the Friends of Art.

Hopie Avery, '94
Studio Arts and Arts Management Certificate

“I try to go to every reunion that I can, and most importantly I encourage my daughter to foster a love of Sweet Briar and possibly become a future student...,” Hopie said. A resident of Durham, N.C., Hopie is editor of *The Scout Guide*, a city guide that features local businesses in the Raleigh, Durham, Chapel Hill area. Prior to that she worked in product design at Old Navy in San Francisco and New York, and at Tiffany & Co. in New York City. She is involved with the North Carolina Museum of Art and the Contemporary Art Museum in Raleigh and enjoys exploring art and design and traveling with her family.

Anne Doolittle, '78
English and Creative Writing

Anne is a resident of Nashville, Tenn., spends her summers in Truro, Mass. A teacher, she writes, reviews and edits poetry. Some of her hobbies include painting, sewing, and crisis counseling.

Chloe Forte, '62
English

A lifelong resident of Nashville, Tenn., Chloe is “thrilled to be back on the FOA board and is thrilled with the new focus” of the school! An avid volunteer with local environmental boards, garden clubs and Cheekwood Estate and Gardens, Chloe has been collecting pieces by Tennessee artists since she graduated from Sweet Briar.



Sweet Briar, VA 24595

why join THE FRIENDS OF ART?

Founded in 1937, the Friends of Art is a volunteer membership organization that promotes and supports the study of visual arts at Sweet Briar College. Throughout our history membership funding has helped build the teaching collections, making them an exciting and vital part of the curriculum. Our current focus is to reinforce the curriculum in innovative ways, including partnering with the College on exhibitions through a guest curator program, supporting the "Living with Art" initiative, and funding the following student prizes that recognize creative excellence:

- Four \$500 prizes are awarded to students each spring in the categories of writing, studio art, multidisciplinary work, and for a written piece about how the "Living with Art" initiative has impacted them.
- Two \$2,500 prizes are awarded to students each spring to help them with summer internships within museums or arts organizations.
- One \$5,000 grant is awarded to a graduating senior to spend her post-graduate summer working as an intern at the Virginia Center for Creative Arts (VCCA).

Additional use of funds may include, but not be limited to:

- The purchase of books to enhance the Sweet Briar Art History collection.

- The purchase of needed equipment for the Studio Art department.
- Gallery renovation.

The Friends of Art also works to strengthen the collaboration between Sweet Briar College and the VCCA and encourages the integration of visual arts education throughout the curriculum.

Help us in this new and exciting time at Sweet Briar as we work with Carrie Brown, Professor of English and Creative Writing and Director of the Center for Creativity, Design, and Arts, and Annie Labatt, Director of Galleries and Museums and Associate Professor of Art History. Help us to enhance the lives of our students through the visual arts. Thank you on behalf of the students and faculty of Sweet Briar College.

Join by completing the enclosed envelope, or online at sbc.edu/give, call 800-381-6131, or mail your check to: Friends of Art, c/o Alumnae Relations Development, P.O. Box 1057, Sweet Briar, Virginia 24595

Be sure to designate your gift to the "Friends of Art", let us know if you would like to volunteer to serve on our board, and thank you again!



JOIN THE CONVERSATION ON FACEBOOK *by simply logging on to Facebook and searching "Friends of Art Sweet Briar College." You will be able to connect with a growing number of alumnae active in the visual arts as well as friends of the College's art collection. We will also keep you updated on important collection related activities as well as fun up-dates on campus art happenings!*