

Language Arts: Images, Words, and Stories
Anne Gary Pannell Art Gallery Sweet Briar College
August 27-December 11, 2009

The College's permanent collection is the focus of two principal exhibitions in the Pannell Gallery this year. Too often, it may seem, this wonderful teaching resource—nurtured over many years by the generosity of alumnae, professors, friends, and the support group The Friends of Art—can be overlooked in the excitement of presenting intriguing selections from sister museums. Focusing on Sweet Briar's own paintings, photographs, prints, and drawings offers the opportunity for faculty, students, and staff—those long familiar with the collection and those new to campus—to explore the collection's variety and excellence.

In the spirit of exploration and with the aim of encouraging interdisciplinary dialogue, *Language Arts: Images, Words, and Stories* has been pulled entirely from the permanent collection. The exhibition comprises paintings, prints, photographs, assemblages, and artist-made books and portfolios that are inspired by poems or narratives, incorporate words and letters as a part of their design, illustrate tales, and picture readers. Sources are wide ranging: Homer and Plato; the Bible's Old and New Testaments; Emily Dickinson's poetry; Henry James' ghost stories; the Brothers Grimm by way of Walt Disney; the ancient poetry of Persia and the classic Japanese novel *The Tale of Genji*. At least one character—the sorceress Circe—makes more than one appearance. Artists as disparate as Albrecht Dürer and Judy Chicago meet in this room. The selections, from a wide variety of cultures and dates, are organized generally into several intertwined groups: works that illustrate stories in some fashion; works inspired by poetry; works marking life passages; works that broadly address sexual identity; reading and readers; artist-made books and portfolios; works that incorporate litanies of names; and, finally, works that deal with the idea of a book or the ideas in a book in abstract terms. Some works here are filled with humor. Some with pathos. In the exhibition viewers will find pain, grief, courage, joy, mystery, romance, and adventure—in short, the human condition. In all these works the rich interconnectedness of the literary and visual arts is on vivid display.

The exhibition grew from a concept developed in an Arts Management practicum undertaken in the fall of 2008 by Annie Colpitts '11. Ms. Colpitts' project was to develop an outline for a fresh installation selected from the permanent collection. Interested first in the use of geometric abstraction, she came across Louise Bourgeois' unique creation *the puritan*, a story conceived by the artist in 1947 but not brought to fruition as an illustrated book for several decades. Inspired by her discovery, Ms. Colpitts developed a concept based on works incorporating or relating to words. This exhibition is the result.

Any exhibition requires the work of many people. Nancy McDearmon provided guidance and helpful suggestions throughout the course of this project and, as always, it is her hard work that results in beautifully designed galleries. Ginger Ellis and John Spanich provided much needed help behind the scenes.

Karol A. Lawson
Director, Art Collection and Galleries

BARBARA BENISH born 1958

The Book of Revelations 1994

linocut on paper

15 ¾ x 11 ¼ inches

Purchase made possible by William and Catherine Caldwell Cabaniss '61 and The Community Foundation of Greater Birmingham through the Friends of Art, 2005

2005.004

A native of California, Benish has lived and worked in the Czech Republic since 1993, when a Fulbright Fellowship took her to Prague. She holds a BA in art and ethnology from the University of Hawaii and an MFA from Claremont Graduate University. She has taught at Pasadena City College and resides in Prague. In its fierce yet beautiful illustrations of the apocalyptic text this limited edition accordion book recalls Medieval and Early Renaissance imagery and harkens back to an age when such dramatic visions would have taken the place of written lessons for much of the population. Indeed, she has expressed admiration for Albrecht Dürer's exploration of "the duality of the sacred and the profane" and deliberately seeks to capture the look and impact of early printed books. Benish has remarked about this book: "I began this series in the summer of 1992. Riots had erupted in Los Angeles. A close friend was dying of AIDS. The war broke out in Sarajevo and anyone remembering a fraction of European history heard the shots....It seemed appropriate to put a knife to linoleum in the hot summer sun of an abandoned garden in Central Europe where the Golem still roams and McDonald's has arrived."

THOMAS HART BENTON 1889-1975

Old Man Reading 1941

lithograph on paper

9 15/16 x 12 1/8 inches

Gift of H. Christian Carr in memory of Mr. and Mrs. Albert VanDeventer Carr, 2005

2005.007

A native of Missouri and son of a U.S. Congressman, Benton is famous as one of a triumvirate of American Scene painters (the others being John Stewart Curry and Grant Wood) who were at their zenith in the 1930s and 1940s. During study in Europe as a young man, Benton was affected by the work of El Greco and echoes of the Baroque painter's influence—specifically his loose, elongated figures imbued with fluid grace—can be seen throughout Benton's paintings, murals, and prints. While it lacks the boisterous energy of many of his more complex works, this image typifies Benton's fundamental respect for the dignity of the ordinary American citizen.

NELL BLAINE 1922-1996

Reading after a Meal 1957

pastel on paper

25 x 19 inches

Purchase made possible by the Friends of Art in honor of Aileen H. Laing '57, professor of art history emerita, 2003
2003.027

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

LOUISE BOURGEOIS 1911-2010

the puritan 1996

etching, chine collé, hand painting on paper

26 ½ x 20 inches

Purchase made possible by the Friends of Art, 1997

1997.003

The Paris-born Bourgeois was educated as a teenager at the Sorbonne, where she studied math. She subsequently studied at the École du Louvre and the city's École des Beaux-Arts. She immigrated to New York in 1938 with her American husband. There, Bourgeois continued her studies at the Art Students League. Internationally known as a printmaker and sculptor—she represented the United States at the 1993 Venice Biennale—Bourgeois generally seeks inspiration in the emotions and conflicts of her childhood. Something of a departure from this trend, *the puritan* was conceived and the text written in 1947. It is a surreal tale of a man who lives in New York amid strong, sharp skyscrapers and under a bright sky. Bourgeois did not start to design and create the images until 1989. Sweet Briar's copy, number 32 in the limited edition, was finished in 1996. The hand-colored images are striking for their non-objective abstraction, a departure from her otherwise representative, albeit surreal, mature prints. In fact, this was not the only book Bourgeois wrote in 1947. That year saw her write, illustrate, and publish *He Disappeared into Complete Silence*.

WILLIAM BLAKE 1757-1827

There were not found Women fair as The Daughters of Job in all the Land (illustrating a verse from The Book of Job of The Old Testament) 1825/1874

engraving on paper

8 x 6 ¼ inches

Purchase made possible by the Friends of Art, 1999

1999.004

A poet himself—author of *Songs of Innocence* (1789) and *Songs of Experience* (1794)—Blake explored in both his literary and visual creations the nature of the soul and the meaning of the universe. In his unique, almost naïve visual style—expressed in paintings as well as prints—

Blake conjured up the stuff of dreams and nightmares alike. This image is part of a larger body of work illustrating The Book of Job that Blake produced for his principal patron, Thomas Butts. Blake first dealt with the subject of Job and his daughters in a tempera painting for Butts dated to ca. 1799-1800. This particular composition is from a series of prints finished in 1825 and published as a book, a commercial and critical success for Blake, the following year. The text from the Book of Job—a Biblical character with whom Blake felt a certain fellowship—is taken from the last chapter, verse 15, in which the Lord has restored Job’s happiness. Lines from Psalm 139 flank this text. This print is from a reprinting several decades later, authorized by the original publisher.

JUDY CHICAGO born 1939

Hypatia (sketch for a place setting for *The Dinner Party*) 1974-5

Prismacolor on paper

10 ¼ inches diameter

Gift of Louis Newman, 2007

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 Museion of Alexandria (an academy of learning, home of the great library, and ancestor of all modern museums) in 400 A.D. She was murdered by Christian monks in 415.

MINNA WRIGHT CITRON 1896-1991

Plato’s Cave 1959

etching and aquatint on paper

15 x 17 inches

Sweet Briar College Art Fund Purchase, 1962

1962.005

The concept of Plato’s cave is taken from *The Republic*—Book VII—in which Plato recounts his teacher Socrates’ explanation of human perception and comprehension. Socrates uses an allegory of flickering shadows cast indistinctly on the wall of a cave to explain to a student the dire limitations of mankind’s knowledge. The bright source of the light casting shadows into the cave is, he concludes, “the universal author of all things beautiful and right...and immediate source of reason and truth...this is the power upon which he who would act rationally either in public or private life must have his eye fixed.” Citron, a native of the New York area, studied at the Art Students League in the 1920s. In the mid-1930s she moved to the City’s Union Square neighborhood, where she became associated with the so-called Fourteenth Street School of urban realism and its best-remembered “members” Kenneth Hayes Miller, Moses and Raphael Soyer, and Isabel Bishop. Citron worked, too, for the Federal Art Project as an art teacher and muralist. Later in life, following travel to Europe, her work became far more abstract and Citron began to experiment with non-traditional printmaking techniques.

LESLEY DILL born 1950

I Envy Nests of Sparrows 2002

mixed media, fabric, glue, thread, ink

20 x 10 x 3 inches

Purchase made possible by the Friends of Art, 2002

2002.005

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

ALBRECHT DÜRER 1471-1528

The Prodigal Son Amid the Swine (illustrating a parable from The Gospel of St. Luke) 1496

engraving on paper

9 5/8 x 7 1/2 inches

Purchase made possible by the Friends of Art, 1991

1991.004

The leading printmaker of the Northern Renaissance, Dürer explored a wide variety of Biblical subjects throughout his career. Here, in an image remarkable for its contemporary detail and timeless emotional depth, he drew on a parable told by Jesus and related in Luke 15: 11-32. The wayward son is pictured in the depths of despair as he grovels for sustenance in the barnyard, realizing at last what he has forsaken by leaving home to live in debauchery.

LALLA ESSAYDI born 1956
Les Femmes du Maroc #17 2005
chromogenic print on paper mounted on aluminum
30 x 40 inches
Purchase made possible by the Friends of Art, 2007
2007.012

A native of Morocco, Essaydi spent several years in Saudi Arabia and now lives in Boston. She has studied in Paris and holds BFA and MFA degrees from Tufts University. This photograph is one of a series of women pictured in an enclosed space suggestive of the domestic boundaries of the traditional Muslim home. In fact, this is a particular house, owned by her extended family, to which disobedient girls and women were sent to spend a month in solitary confinement. She writes of the series, "In this silence, women can only be confined visions of femininity. In photographing women inscribed with henna, I emphasize their decorative role, but subvert the silence of their confinement." The text is written in a calligraphic script traditionally forbidden to women. The fact that it is written on women's bodies and in henna—a specifically feminine adornment—further subverts the traditional power structure in which Essaydi grew up. The text is, in part, autobiographical, as Essaydi endeavors to present herself "through multiple lenses—as artist, as Moroccan, as Saudi, as traditionalist, as liberal, as Muslim...I invite viewers to resist stereotypes."

KEISAI EISEN 1790-1848
Woman with Iris (from the series *Wandering about without Posturing*) ca. 1810-1847
woodblock on paper
13 x 8 ¾ inches
Gift of Miss Ruth W. Smith, 1970
1970.036

The poem at the upper right comments on the appropriate way for women to dress, with covered arms and legs. In contrast, the young woman pictured bares her arms and feet. Her clothing, too, suggests she is of questionable character: the rabbits on her kimono are to be "read" as symbols of promiscuity and the hair ornaments identify her as an inhabitant of the "floating world" of pleasure houses.

HELEN FRANKENTHALER born 1928
Untitled (A Page from a Book III from the portfolio *This is not a Book*) 1997
etching, aquatint, mezzotint, pochoir on paper
6 ½ x 22 inches
Purchase made possible by William and Elizabeth Forsyth Harris '60, in celebration of their 40th wedding anniversary, through the Friends of Art, 2001
2001.004

Inspired by the work of Jackson Pollock, whose work she first encountered in 1950, Frankenthaler would become one of the few women to be recognized as a major figure in American abstraction and as a founder of the Color Field movement. A native of New York and

daughter of a New York State Supreme Court justice, Frankenthaler attended Bennington College. She studied with painter Hans Hofmann, a key influence on an entire generation of American abstract artists, as well as with Rufino Tamayo, who was particularly noted for his saturated color palette. Toying with the concept of a book but deliberately identifying this as something other than a book, Frankenthaler had long wanted to create images for a bound volume but was frustrated in her attempts to settle on a text since she did not want to illustrate a story in a literal way. The result was a portfolio—suggestive of a book but not in fact a book—of nine abstract compositions featuring Frankenthaler’s signature rich, bright colors and liquid, gestural line. The work was printed by the artist and a team of master printmakers at Tyler Graphics in Mt. Kisco, New York.

SUZUKI HARUNOBU 1724-1770

Woman Crossing a Bridge (episode from Chapter 3 of *The Tale of Genji*) ca. 1775-1790
woodblock on paper

10 ¾ x 7 ½ inches

Gift of Miss Ruth W. Smith, 1970

1970.021

The Tale of Genji (*Genji monogatari*), a classic Japanese novel written in the late 10th century (early Heian Period), is generally attributed to a noblewoman, Murasaki Shikibu. It tells of the romantic adventures of the son of an emperor. The handsome and cultured Genji is presented as an ideal Heian-period nobleman and the story offers readers a glimpse of the inner workings of court life. In chapter three, Genji seeks out Lady Utsusemi. Her name means “cicada” and the shell of such an insect is seen hanging in the tree here. At the end of the chapter Genji writes her a note comparing her discarded scarf to a cicada’s empty husk. She responds by writing a poem likening her sleeve, wet with tears, to “a cicada’s dew-drenched wing” (translation by Arthur Waley, 1935). The poem at the upper right corner of this print reiterates this metaphor. Hanurobu is particularly noted in the history of Japanese printmaking as the artist who introduced color to these intricately detailed images.

PETER HURD 1904-1984

Sermon from Revelations 1938

lithograph on paper

10 x 13 ½ inches

Sweet Briar College Art Fund Purchase, 1941

1941.005

Born and raised in Roswell, New Mexico, Hurd would spend much of his adult life on a ranch in San Patricio, New Mexico. He attended West Point for two years but left to study art with famed illustrator W. C. Wyeth in 1924. He married the artist’s daughter Henriette, herself an accomplished painter, in 1929. It is said that he introduced his brother-in-law Andrew Wyeth to the medium of egg tempera. Hurd served as a correspondent for *Life* magazine during World War II. This image, typical of robust portrayals of American life the 1930s, records a revival meeting in a dramatic, energetic fashion that hints of near violence or hysteria. Note that the preacher, to the right, seems to hurl words from the holy book at his listeners, one of whom has stood up as if to better catch them as they fly past.

LESLIE GILLETTE JACKSON born ca. 1925

Our Country is Closed in... (from the series *Drawings for the Poetry of George Seferis*) 1978

collage on paper

8 ¼ x 6 inches

Gift of Magda Salvesen '65, 1996

1996.005

Jackson, a long-time resident of New England, earned an MFA at the University of California, Berkeley, and subsequently studied in Mexico, France, and the Soviet Union. She has lectured widely across the United States, at schools such as Amherst College, Yale, and Columbia. This collage is from a series of works inspired by the poetry of Greek writer and diplomat George Seferis, who was awarded the Nobel Prize for Literature in 1963. Jackson has written about the series of over 30 pieces that the works are meant to “respond to the tone of the verse... Each originated not only from the context of the whole poem but with reference to a particular line or lines with the sound and evocation of the actual words themselves.”

PETER MILTON born 1930

Illustrations for Henry James' The Jolly Corner 1971

etching on paper

19 x 15 inches

Gift of Fay Chandler '47, 1975

1975.006

One of Henry James' notable ghost stories, considered second only to *The Turn of the Screw*, *The Jolly Corner* was first published in 1908. The story follows Spencer Brydon as he prowls his old family house—nicknamed The Jolly Corner—one last time before selling it so it can be torn down to make way for new apartment buildings in New York. While in the house, he is haunted by visions of what his life might have been had he not gone abroad. Milton, a noted printmaker who briefly attended the Virginia Military Institute before earning BFA and MFA degrees at Yale, has taught at Yale, the Rhode Island School of Design, and Dartmouth. He began his interpretation of *The Jolly Corner* at his New Hampshire studio in 1969. The portfolio's combination of realistic details and surreal compositions is typical of his mature work. In 2002, Milton was invited to join the commission tasked with redesigning U.S. currency.

LAURA PHARIS born 1948

The Four Queens 1982

wood engraving on paper

4 x 3 inches (each)

Gift of the artist, 2005

2005.008 a-d

Pharis, a professor of art at Sweet Briar College, holds a BFA from Virginia Commonwealth University and an MFA from the University of Wisconsin, Madison. In these “playing cards” the two sides of each queen's character, alter egos for all women, are revealed—as in the archetypal vamp versus mother on the Queen of Diamonds. Words play a key role in framing

each image, for example in the ancient litany to be read on the Queen of Clubs: Lilith, Medea, Hecate, Circe, Kaji, Mary, Birgid, Isis, Hera, Demeter.

HOVSEP PUSHMAN 1877-1966

The Book of Life (Une Page de Khayyam) 1924

oil on canvas

28 1/6 x 24 3/16 inches

Gift of Mr. and Mrs. Victor W. Henningsen, Jr. (Mayde Luddington '48), 1987

1987.006

Armenian by birth, Pushman immigrated to the United States as a teenager and subsequently became a naturalized citizen. An early education in Constantinople (Istanbul) was followed by art studies in Paris. Pushman specialized in still-life paintings and in all his work focused on exotic objects with an Oriental flavor, rendered in a rich, dark palette. His paintings, appealing to a decided taste for all things Oriental in the late 19th and early 20th centuries in Europe and America, were extremely popular and Pushman enjoyed commercial success. The title of this painting refers to *The Rubaiyat of Omar Khayyam*, a book of poetry by an Iranian scholar of the late 10th and early 11th centuries. Khayyam's poetry was translated into English by Edward Fitzgerald in 1859. While scholars in the 150 years since have questioned the accuracy of Fitzgerald's interpretation, the book has inspired countless artists in all media throughout Western Europe and the U.S. In Pushman's painting no particular text can be read, but the opulent golden pages suggest a well of mysterious, timeless knowledge. Certain of Khayyam's quatrains will be familiar to Western readers even today, for example (XII): "A Book of Verses underneath the Bough,/A Jug of Wine, A Loaf of Bread—and Thou/Beside me singing in the wilderness—/Oh, Wilderness were Paradise enow!"

REMBRANDT VAN RIJN 1606-1669

Return of the Prodigal Son (illustrating a parable from The Gospel of St. Luke) 1636

etching on paper

6 1/8 x 5 3/16 inches

Purchase made possible by the Friends of Art, 1979

1979.002

Known for his powerful, evocative paintings as well as for etchings of immense delicacy, Rembrandt included many Biblical stories in his repertoire of images. Shown here is the climax of the parable of the Prodigal Son, told by Jesus and related in Luke 15: 11-32, as father enfolds son in a forgiving embrace: "...his father saw him and had compassion, and ran, and fell on his neck, and kissed him. ...this my son was dead, and is alive again; he was lost, and is found." Rembrandt's 1662 oil painting of the same subject is in the collection of The Hermitage, St. Petersburg, Russia.

FAITH RINGGOLD born 1930

The Sunflower Quilting Bee at Arles (from the series *The French Collection Part I*) 1996

lithograph on paper

22 3/8 x 30 inches

Purchase made possible by the Friends of Art and Wendy C. Weiler '71, 1998

1998.001

Best known for large paintings that suggest traditional “story quilts,” Ringgold was taught quilting by her great-grandmother. In this image, a version of a monumental 1991 painting of the same title, Vincent Van Gogh looks on as female icons of the Civil Rights Movement and African American history display their handiwork. Adopting the child-like manner of folk art and referencing a craft derided for decades as mere “women’s work,” Ringgold labels the figures for her viewers and deliberately contrasts sunny colors with the grim tale of struggle their names conjure up. A native of New York, Ringgold was educated at City College, from which she earned BA and MA degrees in fine arts. She taught in the New York City public schools for a number of years before turning full time to her own art in the 1960s. Ringgold gathered inspiration from the Civil Rights and Feminist movements, eventually juxtaposing her imagery with totemic symbols of the history of Western European and American art—such as the rather benevolent-looking Van Gogh seen here. Ringgold, the author of 17 children’s books (among them *Tar Beach*, a Caldecott Honor Book), is a professor of art emerita at the University of California, San Diego.

HOLLIS SIGLER 1948-2001

To Have Power Is to Realize Our Lack of Control (from *The Breast Cancer Journal: Walking with the Ghosts of My Grandmothers*) 1994

lithograph on paper

Purchase made possible by the Friends of Art, 1994

1994.003

Diagnosed with breast cancer in the mid 1980s, Sigler created a pictorial journal inspired by her physical, intellectual, and emotional struggle with the disease, which had also affected her mother and grandmother. In these incongruously bright images, the artist used items associated with women—a shredded dress clinging to a blasted tree, for example—as her alter ego. A graduate of Moore College of Art in Philadelphia and the school of the Art Institute of Chicago, Sigler taught at Columbia College, Chicago.

LORNA SIMPSON born 1960

Untitled (What should fit here is an oblique story about absence, but I can’t remember the short version.) 1993

photographic etching, silkscreen, watercolor on paper

35 ½ x 45 inches

Purchase made possible by the Friends of Art, 1996

1996.003

A native and still resident of Brooklyn, Simpson attended the University of California, San Diego. Noted for her documentary-like early work, inspired by the streets of New York and her own life, Simpson has always explored racial and gender issues. She has also always used language within her works to explore the nuances of cultural perception and expectations and to prompt her viewer to question the true meaning of both image and word. Simpson is known for working with sets or sequences of photographs and pairing them with text, a technique obvious in this particular work. In her photography Simpson has also experimented with scale and

process, challenging the viewer's traditional expectations of the medium. Though a photograph, this work, for example, is printed like a traditional etching and even incorporates hand-coloring.

JOHN SLOAN 1871-1951

The Pink Note 1935

oil on board

Gift of Mr. and Mrs. Arthur D. Horowitz, 1993

1993.009

Sloan began his professional career as a newspaper illustrator, working in Philadelphia. He also regularly illustrated Socialist publications such as *The Masses*. He was heavily influenced by the painter Robert Henri, a portraitist, art teacher, and art theorist. Through Henri, Sloan met other newspapermen-turned-artists, George Luks and Everett Shinn, who shared his interest in depicting the commonplace aspects of contemporary urban life and exploring the social dynamics observed on city streets. All reestablished themselves in New York and in 1908 exhibited together, along with fellow Realists such as George Bellows, at Macbeth Galleries in a landmark show that, through its gritty subject matter, inadvertently introduced the term "Ashcan School" to the history of American art. This stylized nude, incongruously reading correspondence, is something of a departure from Sloan's usual focus, though the obvious use of hatch marks to convey shadows hints at his former life as an illustrator. This traditional academic subject was painted a few years after Sloan was appointed director of the Art Students League in New York (where he had taught since 1916) and so perhaps had a place in his teaching.

CHAMPE SMITH born 1951

Untitled (Under the Green Hills: Thinking About Slavery on the Sweet Briar Landscape) 1998

digital print, letterpress, monotype on paper

Gift of the artist, 2003

2003.002

An artist, curator, and maker of unique books, Smith holds an MFA in book arts from the State University of New York at Purchase. This work was created for an exhibition marking a 1998 residency by writer Neill Bogan at the Virginia Center for the Creative Arts. Bogan, a writer and producer of site-specific theater and public art projects, explored the history of slavery at Sweet Briar Plantation and at Mt. St. Angelo, the sister property now occupied by the VCCA. Smith's unbound, wall-mounted "book" juxtaposes words, names, and dictionary definitions and appropriates book and map design motifs in order to expose this legacy associated with the campus' history.

JOAN SNYDER born 1940

"...and acquainted with grief" 1998

etching and woodcut on paper

40 x 58 inches

Purchase made possible by the Friends of Art, 1999

1999.010

Snyder holds a BA from Douglas College (now part of Rutgers University) and an MFA from Rutgers. She was selected as a MacArthur Foundation fellow in 2007. Snyder has incorporated words into her compositions for many years, where they serve as emotional touchstones adding depth to her typically vivid colors and vigorous gestures. Death and dying are universal themes to which she returns.

TOYOKUNI III (Kunisada I) 1789-1865
Domestic Interior (scene illustrating *The Tale of Genji*) ca. 1844-1865
woodblock print on paper
9 13/16 x 7 5/16 inches
Gift of Dr. Carol Rice, 1979
1979.006

unknown workshop (Northern France, possibly Paris)
Illuminated leaf from a portable Bible ca. 1275
ink, pigment on vellum
11 x 7 inches
Sweet Briar College Art Fund Purchase, 1972
1995.018

UTAGAWA (Ichiyusai) KUNIOSHI 1798-1861
The Teaching of Grass Script to Children (from the series *Among the Arts*) ca. 1840
woodblock on paper
14 3/4 x 9 5/8 inches
Gift of Miss Ruth W. Smith, 1970
1970.002

Grass script—so called because of its organic, flowing lines—is a style of cursive Chinese calligraphy and was first developed in the Han Dynasty. A boy is shown here practicing (note the sample calligraphy to his left) while his mother prepares ink. Humorously, the child appears to have produced more blotted work than clear characters. Above them an open text offers instruction on the art of writing.

Walt Disney Studios
The Ostrich Ballet, Dance of the Hours (story sketch for *Fantasia*) ca. 1940
pencil on paper
7 3/4 x 10 1/2 inches
Gift of Susan Van Cleve Riehl '47, 2000
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.

Walt Disney Studios

Grumpy (story sketch for *Snow White and the Seven Dwarves*) ca. 1934-7

pencil on paper

7 6/8 x 5 1/4 inches

Sweet Briar College Art Fund Purchase, 1944

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. *Snow White* was based in part on a fairy tale published by Jacob and Wilhelm Grimm, linguists at the University of Göttingen, in a collection of popular Germanic folk tales that debuted in the 1810s. The good-hearted but sour-tempered dwarf Grumpy was visualized by Disney's artists from the first as stubborn and pessimistic—a personality made clear in this sketch. He was voiced by "Pinto" Colvig, a vaudeville and radio actor.

CARRIE MAE WEEMS born 1953

Some Said You Were the Spitting Image of Evil (from the series *From Here I Saw What Happened and I Cried*) 1995

C-print and etched glass

26 3/4 x 22 3/4 inches

Purchase made possible by the Friends of Art, 1998

1998.002

A native of Oregon, Weems earned a BFA from the California Institute of the Arts, Valencia, and an MFA from the University of California, San Diego. Weems is best known for her appropriations of historical photography, which she enlarges, manipulates, and pairs with language to create poignant, sharp commentary on the state of race relations in the United States. This photograph is from a larger work comprising 32 red-tinted images adapted chiefly from 19th-century daguerreotypes, conceived to be installed as a group and each with an overlay of etched text written by Weems. As a group they read as a prose poem telling, in unsentimental terms, the history of African Americans from slavery to emancipation.

workshop of MICHAEL WOLGEMUT 1434-1519

Circe and Ulysses (illustrating an episode in Homer's *Odyssey*, from *The Nuremberg Chronicle*) ca. 1490

woodcut on paper

4 7/8 x 6 3/4 inches

Transfer from Cochran Library, 1973

1973.021

This image, cut from a larger page of *The Nuremberg Chronicle*, purports to show Ulysses' encounter with the sorceress Circe. As recounted in Homer's *Odyssey*, the hero Ulysses (or Odysseus; ruler of the kingdom of Ithaca) and his men, while sailing home from the Trojan War, stopped at the island of Aea to get food and fresh water. The island was enchanted, home to Circe and a host of beautiful women. Circe, a goddess of magic, cast a spell and turned Ulysses' men into pigs. He was forced to stay on the island to outwit her in order to save his men. Circe and Ulysses are portrayed here in contemporary 15th-century garb and he sails in a "modern" ship. His hapless men are seen in the ship as animals. *The Nuremberg Chronicle*, also called *Historia mundi*, *Liber chronicarum*, or *Schedelsche Weltchronik* was written by Hartmann Schedel and published in Nuremberg, Germany, by Anton Koberger. The ambitious book, which sought to tell the history of the entire world, was comprehensively, if eclectically, illustrated. This image, for example, appeared on a page with a history of ancient Jewish kings. Recognized world-wide as a premier example of early printing, *The Nuremberg Chronicle* contained over 1,000 illustrations. Approximately 2,500 copies were printed, in both Latin and German.

workshop of MICHAEL WOLGEMUT 1434-1519
Solomon and the Queen of Sheba (illustrating a page from the Koberger Bible, The Book of Kings) ca. 1483
woodcut on paper
16 x 11 inches
Sweet Briar College Art Collection, 1976
1976.022b

Anton Koberger, publisher of a landmark Bible that still bears his name as well as *The Nuremberg Chronicle*, ran the largest printing enterprise in 15th-century Germany. He is perhaps best remembered to the history of art, though, as the godfather of Albrecht Dürer. Koberger's Bible and *The Nuremberg Chronicle* were both illustrated by woodcuts produced in the workshop of Michael Wolgemut and his stepson, Wilhelm Pleydenwurff. Wolgemut, too, is associated with Dürer, who as a youth learned printmaking in his workshop. The scene shown here illustrates the meeting of Solomon and the Queen of Sheba—I Kings 10:1-10—when, taken with stories of his wisdom, she traveled to meet and converse with Solomon and brought him gifts. The practice of showing Biblical figures in contemporary clothing, as seen here, was commonplace.