

THE
FRIENDS
OF ART

Visions

Vol. XIII, Fall 2013

News from the Friends of Art **Sweet Briar College**

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On the Cover:

Yasuo Kuniyoshi (1889-1953), *Octopus*, 1922, ink on paper, 17 ½ x 12 inches.

Gift of Barbara Prentiss Jones Hale '43, 1999. For more about this artwork, see page 14.



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FRIENDS OF ART VISION STATEMENT

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

ART COLLECTION AND GALLERIES VISION STATEMENT

The regular study of original works of visual art is an invaluable component of a liberal arts education. The Sweet Briar College Art Collection and Galleries enrich the curriculum by providing an ongoing opportunity for students and professors to examine and research significant paintings, prints, drawings, photographs, sculptures, and other works of fine art.

President's Letter

In June 2013 the American Academy of Arts and Sciences Commission on the Humanities and Social Sciences published a call to action titled *The Heart of the Matter: The Humanities and Social Sciences for a Vibrant, Competitive and Secure Nation*, which is both a response to the new emphasis on the STEM disciplines (science, technology, engineering, and mathematics) and a corrective to our cultural preoccupation with technology. The report argued for the importance of the humanities in education curricula from kindergarten through adult and lifelong learning programs, emphasizing that the benefits included not just knowledge accumulated and languages learned, but also the “qualities of mind” necessary for individuals and societies to thrive in the 21st century.

Throughout the report were recommendations for education in the broadest sense, including experiences that teach the qualities of “inquisitiveness and perceptiveness” and the ability to adapt to changing work environments, to put a received idea to a new purpose, and to share and build ideas with others.

As you read the following profiles of four remarkable alumnae who have forged unique careers in the visual arts and museums, you will find a testimony to the qualities of adaptability and flexibility—hallmarks of a liberal arts education—that the Academy’s commission presented as essential tools for success today. Each woman credits her Sweet Briar education with developing her proficiency in the arts and, equally important, teaching her the value of making connections between disciplines, cultures, the present and the past. In short, Sweet Briar College programs have long been dedicated to instilling the intellectual framework and habits of mind that the Commission emphasized as vital to the nation’s future vigor.

For more than 75, years the Friends of Art have supported the visual arts at Sweet Briar and in doing so have been advocates for the College’s mission and, in a larger sense, the humanities agenda.

We have helped to build the art collection and have encouraged fresh ways for students, faculty, and alumnae to interact with the artworks. In recent years, annual writing and studio prizes have been awarded to students who have responded with insight and clarity to an original work of art in the collection. Just this past year a stipend was established to assist a student during her summer museum internship. And in the course of the 2013-2014 academic year students and faculty will collaborate with a visiting sculptor on the conception of an

outdoor sculpture in the vicinity of the newly renovated Mary Helen Cochran Library.

None of this would have been possible without a variety of contributions from many Friends of Art over the years. Thank you for your generosity and your continued interest in Friends of Art initiatives. With the support of all Friends of Art members, we will continue our efforts to keep the visual arts at Sweet Briar focused on *The Heart of the Matter*.

Molly Sutherland Gwinn '65



Molly Gwinn, at the Art Institute of Chicago's Roy Lichtenstein exhibition, 2013.

As the new year begins, we welcome to the board four new members who will bring expertise in the fields of art and design, civic planning, and financial management to the work of Friends of Art:

May Carter Barger '81
Elinor Plowden Boyd '74
Barbara Behrens Peck '78
Frances Anne Root '80

Sweet Briar Women in the Visual Arts and Museums

FOUR GRADUATES
FOUR DECADES
FOUR CAREERS

For this 2013 issue of *VISIONS*, we are proud to showcase four graduates, from four decades, pursuing four different careers. Through engaging interviews for this article, these women enthusiastically endorsed the strong foundation of their Sweet Briar educations and they each provided interesting details about the jobs they enjoy. Recalling favorite professors, offering advice to current students, or sharing stories of their personal collections and artistic pursuits, they portray admirable examples of Sweet Briar women in the world of the visual arts. We are pleased to introduce our readers to this impressive group of women.

Visions co-editors
Margaret Hayes Brunstad '72
Melissa McGee Keshishian '71

Ann Percy Stroud says her greatest career achievement is serving 40 years “and counting” as a curator in one of our nation’s most distinguished museums. Ann graduated from Sweet Briar in 1962 with a degree in

ANN PERCY STROUD '62
CURATOR OF DRAWINGS, PHILADELPHIA MUSEUM OF ART,
PHILADELPHIA, PENNSYLVANIA

art history. At a time when the purposeful pursuit of a career was not necessarily on the minds of many female college graduates, Ann was certain that she would

work doing something involving the arts. Though women undergraduates in 1962 did not typically aspire to attend graduate school, Ann continued her education for seven more years. She earned her M.A. degree in art history from Pennsylvania State University and received her Ph.D. from the Courtauld Institute at the University of London.

While completing her education Ann worked for a time as the art history editor for the Penn State University Press. In the fall of 1971, while fulfilling requirements for her Ph.D. dissertation, she curated an



Installation image from “*Great and Mighty Things*”: *Outsider Art from the Jill and Sheldon Bonovitz Collection*. Image courtesy of the Philadelphia Museum of Art. Photo by Constance Mensh.

exhibit at the Philadelphia Museum of Art, *Giovanni Benedetto Castiglione: Master Draughtsman of the Italian Baroque*. Following what must have been a most successful exhibit, she was offered a job by the museum and has been the curator of drawings at the PMA ever since. When asked what she would be doing if not in her present position, Ann replies, "I honestly have no wish to be doing anything else!" Ann's most recent exhibition was "*Great and Mighty Things*": *Outsider Art from the Jill and Sheldon Bonovitz Collection*. It took place in the spring of 2013. Ann does not single out any one exhibition or publication of which she is most proud. Instead she honestly replies, "Basically, the whole enchilada is the most satisfying thing."

Though she currently resides in Avondale, Pennsylvania, Ann's hometown is Sweet Briar's neighbor, Lynchburg. She is

unable to get back to Sweet Briar very often, and regretfully missed her 50th reunion, but she was able to serve for a while on the Friends of Art board years ago. She expresses an interest in meeting today's undergraduates to hear how their experience compares to hers of 50 years ago. Meanwhile she is happy to share advice for students who wish to pursue a career in the arts. "Be very, very clear on what it takes, and recognize that it is not easy," says Ann. "Realize that graduate school is pretty much essential, and having a Ph.D. is key to securing a position in the competitive world of curatorial positions. Internships are valuable for gaining early experience, and important fellowships are often needed to transition into the working world." Valuable advice from a Sweet Briar woman still active in such a long and successful career.

"Art has always been a part of my life. I love collecting art, and surrounding myself with art. I bought my first piece of original art at age 15 while on a trip to Jamaica, and I have continued to buy since then," exclaims Linda Lipscomb. Once an art history major herself, Linda

and the growing area of corporate art departments. I would encourage our students to be flexible and not think of just one path. You can be around the arts, no matter what responsibilities you have."

Flexibility has been key to Linda's professional life, and she credits her liberal arts education with teaching her

LINDA LIPSCOMB '73 CONSULTANT, DINI PARTNERS, HOUSTON, TEXAS to build on the experiences she has had. With this grounding in the

is enthusiastic when asked to share the advice she would give current art history, studio art, or other students who might pursue careers in the visual arts. "The options for careers in the arts have grown tremendously in the years since I graduated from Sweet Briar," says Linda. "The choices in a museum setting may include areas such as curatorial, education, exhibition management, facilities management, development, conservation, and even marketing and finance. Then beyond the museums there are arts-related opportunities in areas such as teaching, gallery management, consulting, journalism



Linda Lipscomb '73

liberal arts, coupled with an MBA degree from Southern Methodist University, she started her career in marketing and sales with American Airlines. After 12 years in the corporate arena, she found her way back into the art world when she became the director of development for the Dallas Museum of Art (working with a sister alumna, Bonnie Pitman '68, who served as the DMA's associate director and then director from 2000 to 2011).

In 2011 Linda was recruited by the Virginia Museum of Fine Arts in Richmond as the director of institutional advancement. Saying it was an easy transition due to her many Sweet Briar friends in Richmond, she immersed herself in helping the museum strengthen its position in the community during a period of dramatic changes at the state's flagship art museum. When asked to describe her most notable

achievement at the VMFA, Linda quickly answers that she is most proud of building an outstanding team. "In the 2013 fiscal year, which ended on June 30, our overall fundraising increased by well over fifty percent. The team is very strong—and committed to excellence in every aspect of the operation."

In August of 2013, Linda returned home to Texas, accepting a position with Dini Partners, a fundraising consulting group based in Houston. While the clients of Dini Partners are varied, Linda will bring a degree of expertise in arts and culture to the firm. It is no coincidence that her first assignments will be projects for the Dallas Holocaust Museum and Dallas Symphony Orchestra. So it is clear that she will still be surrounded by the arts and will continue to ensure that they are a part of vibrant communities.

In March of this year Kate Haw, a native of Kansas City, Kansas, was named the director of the

Smithsonian's Archives of American Art. In this leadership role she will oversee a staff of approximately 45 people in Washington

KATHRYN L. HAW '92
DIRECTOR OF THE ARCHIVES OF AMERICAN ART,
SMITHSONIAN INSTITUTION, WASHINGTON, DC

and New York. Broadly defined, her responsibilities include defining the direction of the Archives, what they will collect, how they will preserve it, and how they will make it increasingly accessible. As Kate explains, "The Archives of American Art is the world's largest and most widely used resource dedicated to collecting and preserving the papers and primary records of the visual arts in America. It is a prestigious institution whose vast wealth of material is essential to understanding the full story of the visual arts in the United States. I am excited to work with the staff to preserve and build the collection, and to share its treasures with people worldwide." What an amazing opportunity this will be!

As a member of Phi Beta Kappa and a magna cum laude graduate with a bachelor's degree in art history and religion, plus a master's degree in art history from the University of North Carolina at



Kathryn L. Haw '92



Paige Critcher, *Magnolia #7*, 2001, gelatin silver print, 20 x 16 inches.
Courtesy of the artist.

Chapel Hill, Kate is well prepared for her new responsibilities. Prior to her appointment at the Smithsonian, she served as vice president for development at the National Building Museum (also located in Washington). Earlier in her career she worked as the executive director for development and administration at the Skowhegan School of Painting and Sculpture and held an assortment of curator

and development positions at the American Federation of Arts in New York. Looking back on her years at Sweet Briar, Kate recalls, “No doors were closed to me there. We were all encouraged to pursue what interested us the most. The best result of my liberal arts education was to be open to new ideas and pursuits. Liberal arts learning breathes that into you! Each thing you learn helps you better understand the next.” Kate’s advice to current students is to be open and willing to learn from every experience, and never stop!

As a former board member and president of the Friends of Art, Kate is optimistic that the College will move forward to enhance the visual arts on campus. She is hopeful that FOA will continue to embrace the opportunity to build the collection, and she will follow with great interest the future renovations at Pannell. As for her own personal collections, Kate says that she treasures most the works of artists she has gotten to know. Works on paper

and photography are of special interest to her. *Magnolia*, a photograph by Sweet Briar professor Paige Critcher, is particularly meaningful—she received it as a gift from the board following her term as president of FOA.

Be sure to look for a special feature about Kate in the most recent (summer 2013) issue of the *Sweet Briar Magazine*.

CONTINUED ON NEXT PAGE

When asked what inspired her to pursue a career in museums and the arts, Sarah Strapp answers, “It just felt right to me. I grew up going to museums, which I continue to enjoy, and I also consider myself somewhat artistic.” With a major in art history, a minor in studio art, and an Arts Management Certificate, Sarah certainly prepared herself with the educational background she would need to follow a career that “just felt right.”

Sarah supplemented her course work at Sweet Briar by working with Karol Lawson, director of the Art Collection and Galleries, and serving as the student liaison to the Friends of Art. She praises the collection at Sweet Briar, particularly its emphasis on women artists, and remembers the opportunities she had to “hold and touch beautiful works of art.” She valued the balance between protecting the collection while letting students access the works of art and experience them. She observes now, “Sweet Briar straddles that line, and does it well.”

Following graduation, Sarah jumped right into the cultural field when she accepted an unpaid internship at the Speed Art Museum in Louisville, Kentucky. Juggling a retail position “to pay the bills,” she persevered and eventually became a paid intern. Soon thereafter she was hired full time as a development associate at the Speed. At the end of 2012, she accepted her current position with The Filson Historical Society.

Sarah energetically describes the work of Kentucky’s oldest independent historical society, its schedule of more than 100 major events per year, its dedicated membership and staff, and its collection, which dates from frontier days to modern history. While her position may be in development,



Sarah Strapp '10

she feels very connected to all aspects of this cultural institution. The duties of her job include sending and processing membership renewals, maintaining the membership data base, soliciting gifts to the annual fund, planning membership events, and assisting members on a daily basis. Saying “I assume other duties as required and every day is a new challenge,” Sarah credits her liberal arts degree from Sweet Briar with helping her to adapt. “With a liberal arts education,” she continues, “you may have one area of focus, but you also

SARAH STRAPP '10
MEMBERSHIP AND ANNUAL FUND COORDINATOR,
THE FILSON HISTORICAL SOCIETY, LOUISVILLE, KENTUCKY

gain the ability to adapt and learn from different areas of study—like “being an art history major but having to take a science class!”

In 10 years, Sarah hopes to be working still in a cultural institution, interacting with members and helping them to access, study, and enjoy the collection. “Most of all,” she says, “whatever I am doing I hope to be doing it well!”

The Acquisitions Plan

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

Abstract Expressionism/Later Surrealism

Elaine DeKooning
Jane Frank
Jane Freilicher
Lee Krasner
Sally Michel
Judith Rothschild
Ann Ryan

Pop/Op/Color Field

Mary Beth Edelson
Beverly Fishman
Marisol

Photorealism

Janet Fish
Sylvia Sleigh

Geometric

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

Feminist

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

Appropriated Imagery/Text

Jenny Holzer
Mary Kelly
Barbara Kruger
Sherrie Levine

Native American

Emmi Whitehorse

African American

Diane Edison
Ellen Gallagher
Adrian Piper
Betye Saar
Renée Stout

Asian American

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

Photographers

Berenice Abbott
Tina Barney
Valérie Belin
Margaret Bourke-White
Deborah Fleming Caffery
Julia Margaret Cameron
Imogen Cunningham
Judy Dater
Lynn Davis
Renike Dijkstra
Nathalie Djurberg
Annabel Elgar
Anne Gaskell
Roni Horn
Frances Benjamin Johnston
Justine Kurland
Laura Letinsky
Nikki S. Lee
Susan Meiselas
Tina Modotti
Cindy Sherman

Printmakers

Dotty Attie
Lorraine Bodger
Suzanne Caporeal
Amy Cutler
Susan Hall
Freya Hansell
Mary Heilman
Margo Humphrey
Mary Jovath
Elaine Kozack
Blanche Lazell
Julie Mehretu
Cynthia Nartonus
Elizabeth Peak
Amy Sillman
Eve Sonneman
Anna Heyward Taylor

Sculptors

Diana Al-Hadid
Alice Aycock
Nancy Graves
Barbara Hepworth
Louise Nevelson

Eccentric Abstraction

Tauba Auerbach
Gego
Rachel Whiteread
Yayoi Kusama

Latina

Judith Baca
Ester Hernandez
Teresita Hernandez
Yolanda Lopez

Established by the Friends of Art board in 2012, the summer museum internship stipend is intended to encourage student awareness of career opportunities in nonprofit art museums at home and abroad. The stipend helps support a student during a summer internship and can be used for any associated costs, such as travel or lodgings.

Judges for the competition were: Nancy Dabbs Loftin '81, board member, Friends of Art; Tandilyn Phillips, assistant director, Office of Career Services; Karol A. Lawson, director, Art Collection and Galleries.

The First Summer Museum Internship

The judges selected Elizabeth Newhart '15—an art history major, medieval and renaissance studies minor, and German language minor—for the first Friends of Art stipend. In her application, Ms. Newhart wrote:

Every young person wonders what she will do with her life and tries to imagine the details of her dream job. In high school she gets minimum wage jobs to earn some money, but when she gets to college she must adapt and try to find a way into the work world where she can establish a long-term career that will support her. Participating in an internship is a great way to make this leap. This summer I will be participating in an internship, at a museum/gallery in London, England, through the Hollins Study Abroad Program, that I hope will confirm the career path I wish to follow. I have known since high school that I wanted to work in an art museum and help preserve these artifacts for future generations so that they could experience the same excitement and wonder when looking at art that I did when I was a little girl while traveling with my family in Europe.

Ms. Newhart took part in the Hollins Abroad-London program this summer. She was placed at the National Army Museum, where she assisted in transcribing soldiers' letters and diaries. She writes of her experience:

This summer I spent six weeks interning at the National Army Museum located in London, England. During my short



View of the National Army Museum, London. Courtesy of Elizabeth Newhart.

time there I helped catalog hundreds of items, from personal letters home to photographs. The documents I handled were from a variety of time periods

ranging from the Revolutionary War to the Malayan Emergency; all the

way up until the second world war. I also helped organize and run an academic conference related to the Crimean War as well as a lecture on the Battle of Flodden Field, fought in 1513. During my internship I learned many skills that will help me in the future, as well as gaining a better grasp on the military history of Great Britain. I could not have done this without the support of the Friends of Art.



Walter Biggs (1886-1968), *Lady with V-Mail Letter*, ca. 1942, watercolor on paper, 29 1/2 x 26 inches. Gift of Augusta Saul Farrier '39 in honor of her daughter Elizabeth Edwards Anderson '70.

THE FIRST ANNUAL Studio Art Prize

Inaugurated by the Friends of Art board in 2012 in loving memory of Lydia C. Daniel, the studio art prize recognizes student achievement in the visual arts inspired or precipitated in some fashion by original works in the College art collection. In this inaugural year, a winner and a runner-up were selected.

Judges for the competition were: John Morgan, visiting assistant professor, studio art department; Nancy Blackwell Marion '74, board member, Friends of Art; Karol A. Lawson, director, Art Collection and Galleries. The judges benefited from the advice and enthusiastic support of Laura Pharis, professor of studio art.

Maryam Rasoulia '14 created an ink drawing titled *Law of the Free Womb* inspired by Kara Walker's powerful screenprint *Emancipation Approximation (Scene 25)* (1999-2000). In her application Ms. Rasoulia wrote:

As I was doing research on Candomblé for my senior honors thesis, I came across a law passed in Brazil in 1871 that guaranteed the freedom of children born into slavery. I was inspired by the work of

Kara Walker, whose silhouettes also depict issues that were sprung from slavery and racism. The pregnant woman wears a slave muzzle, much like the celebrated African slave Anastacia, and her child is born with an iron collar and chain instead of an umbilical cord; although he has technically been "born free," he may still be retained by his master until twenty-one years of age, and he will always be shackled by the repercussions of slavery and racism throughout his life.

Mary Hamlin Sherrod '14 submitted a monoprint that melds several artistic influences gathered from recent exhibitions in Pannell Gallery. Ms. Sherrod explained:

This art work was inspired by two works in Sweet Briar's collection. The first was the geisha collection that was on display last semester. I was entranced by the wonderful robes of the geisha, and wanted to portray a more modern approach to the dress and style of the geisha. I was also very influenced by the woodcut, *Blonde Girl* by Clara Mahl. This displays a woman in a dress that was indicative of fashion during the time that it was created, in the 1930s. I also was inspired by the black and white contrast, as well as the idea of a nonrealistic portrait.



Above: Maryam Rasoulia, *Law of the Free Womb*, 2012-2013, pen and ink on Bristol paper, 14 x 17 inches. Courtesy of the artist.



Right: Mary Hamlin Sherrod, untitled, 2012-2013, monoprint on paper, 23 x 15 inches. Courtesy of the artist.

THE FOURTH ANNUAL Writing Prize

The Friends of Art sponsors prizes for currently enrolled Sweet Briar students to recognize excellence in writing about art, specifically original works in the College art collection. The prize is awarded in two categories, academic writing and creative writing.

Judges for the competition were: Christopher Witcombe, Barton-Laing Professor in Art History; John Casteen, visiting assistant professor, Creative Writing Program; Margaret Hayes Brunstad '72, board member, Friends of Art; Karol A. Lawson, director, Art Collection and Galleries.

This year's awards went to Khirsten Cook '15 for her short story, "Where Fire Splits the Sky," inspired by the prints of Ana Maria Pacheco, and to Shannon McCarthy '16 for her paper "Artistic Abandonment: A Formal Analysis of Robert Cooke's Bobby's Kite." The judges were pleased to see participation in the competition by younger students (the winners are, respectively, a rising junior and rising sophomore). Both students were very pleased to be recognized. Ms. Cook, from Abingdon, Virginia, responded, "I am so honored that my story was chosen, thank you so much!!!"

Ms. McCarthy chose a work of outdoor sculpture which is on long-term loan to the College for her paper, an assignment for the introduction to art history course taught by visiting assistant professor Kimberly Morse-Jones. She speculated insightfully:

Is "proper art" destined for merely a life of acclaim on a museum wall or in the



Robert T. Cooke (born 1943), *Bobby's Kite*, ca. 1970-1980, Cor Ten steel, 103 inches high. Long-term loan from Mr. and Mrs. Hilbert H. De Lawter.



Ana Maria Pacheco (born 1943), *Tales of Transformation 2*, 1997, drypoint on paper, 6 5/8 x 7 1/2 inches. Purchase made possible by the Friends of Art.

courtyard of some esteemed establishment? Perhaps a popularity boost from inclusion in a prominent textbook? The sculpture *Bobby's Kite*, by Robert Cooke, forces viewers to consider these questions and their beliefs about the destiny of art. Cooke utilizes an odd location, large-scale proportions, linear elements, and a specific material to create a piece that forces the viewer to consider the role of art after its creation, whether it be celebrated or abandoned, and whether the lack of an audience makes the piece less artistically significant.

Ms. Cook wove a fantastical tale about a girl and her sea-captain father, beginning:

A siren stares back at me through midnight water. Her sun darkened complexion is slashed with a bright blend of tangerine and crimson from the last slowly sinking rays of daylight. It filters through her pale blue eyes,

giving them a bewitching glow, beckoning me to lean further over the flooded, wooden deck of the Danu. I lie flat on my stomach and stare at her rippling hair as it dances all around her like carnelian seaweed. We only have a few more minutes before she disappears and I am left with the spray of salt water. Sometimes I am tempted to follow her into the wine-dark water of the Channel; down into the murky underworld swaying beneath me. Sometimes I wonder what it would be like to sink beneath the surface; the waves burying me deeper and deeper until the sun is no more than a single, bright dot in the darkness surrounding me. What would it be like to have all my memories crushed out of me by millions of gallons of water? How quickly would I forget the sound of my own heartbeat? If I slipped into the water now, as quick as a shadow, would I rise with the dawn as a siren, or a lost girl with blue lips?

Building a Life in the Arts:

An Interview with **Joe Monk,** **Professor of Studio Art**

Margaret Hayes Brunstad '72

Joe Monk, B.S. West Virginia Institute of Technology, M.F.A. Ohio University, will retire in 2014, after 33 remarkable years of teaching studio art at Sweet Briar. Friends of Art would like to recognize Professor Monk as he begins his final year on campus. In a recent conversation, Joe shared thoughts about his journey since first arriving at the College in 1975, his perspective on the arts at Sweet Briar, and the plans he has for a busy and art-filled retirement.

Immediately following graduation from Ohio University, Joe was named the resident artist at the Virginia Museum of Fine Arts in Richmond, a post he held for seven years. In 1975, the late Julia Sadler deColigny '34, a member of the College development office, invited Joe to teach a raku pottery workshop on campus at a time when no sculpture or ceramics classes were offered in the curriculum. After this introductory Sweet Briar teaching experience, Joe returned in 1979 to join the faculty, teaching ceramics and sculpture one semester each year.

In 1992 Joe began teaching ceramics and sculpture full time, and he has been instrumental in shaping the studio art department into the asset it is today. He enjoys telling the story of the nine attempts he made to convince the administration to relocate the



Joe Monk shown with a selection of his recent work, contemporary interpretations of the folk art form known as memory jars.

department to the buildings once occupied by the Sweet Briar dairy. The move finally occurred in 2005, and a visit to the big red barn location of the studio art department makes one appreciate his persistence!

Joe has been involved in the establishment of additional milestones in his many years on campus, perhaps most notably the College's

relationship with the Virginia Center for the Creative Arts. In 1974, he was hired as a consultant when the College was exploring the use of the Mount St. Angelo property across U.S. Rt. 29. Says Joe, "Weeds were waist high and buildings were decrepit when I first saw the old estate and out buildings." With an artist's eye, a contractor's license, and an interest in restoring old buildings, he joined others who saw the potential of the property and became actively involved in the exploration of its future use.

The eventual relocation of the Virginia Center for Creative Arts from Charlottesville to Mount St. Angelo was a turning point for Joe's family. His talented wife, Suny, who is herself extremely active in art and education, became the VCCA's executive director in 1997, a role she held for 15 years. During her tenure the VCCA became an award-winning center for residencies in the visual arts, literature, and music. Joe describes Suny as a very civic-

from Joe. He mentions the creation of the Pannell Gallery and the increase in strong exhibits there and in other venues on campus. He compliments the efforts of Friends of Art in making very good investments in the acquisition of important works of art through the years, and he applauds the fact that Sweet Briar students have a great opportunity to handle the collection as part of their studies. Most important, Joe says he has taught some exceptionally talented students at Sweet Briar.

Joe has tackled many roles on campus, perhaps most importantly serving two terms as chair of the faculty senate. His most recent term was in 2012-2013, when the College began a major curriculum review that will be implemented in the near future. "[It was a] challenging process, many meetings, but important work," says Joe. "I was honored to be a part [of it]."

What will retirement hold for Joe Monk? "I'll be doing everything I do now, except teaching: helping family members manage Oxide



Joe Monk with Ashley Winters '11 in the sculpture studio, housed in the old Sweet Briar dairy milking parlor.



A view of the Art Barn.

mindful, warm individual who works well with many types of people. He does not hide his pride in her accomplishments in education and in advancing the role of the arts throughout Virginia. Despite her retirement from the VCCA, Suny continues to lead organizations such as Virginians for the Arts.

Other changes on campus receive high praise

Pottery, our retail/wholesale pottery business in Lynchburg, renovating old buildings, making art in my home studio. Life is full if you love what you do. And I love what I do!"

Friends of Art joins his many students and colleagues in wishing Professor Monk a most successful transition into retirement!

Featured Work

The artwork featured on this issue's cover is from the permanent collection and will be included in the fall 2013 exhibition in Pannell Gallery, *Gesture, Mark, and the Artist's Hand: Drawings from the Collection*. The staff has pulled exhibitions from the permanent collection in the past few years as a way to focus attention on research and records management, collections care and conservation, and in-depth service to students and professors. For example, until it was chosen for inclusion in last fall's *ASIA* exhibition and slated for use in *The Artist's Hand*, the drawing featured here had not been studied in depth or exhibited since its arrival on campus.

Born in Okayama, Japan, in 1889, Yasuo Kuniyoshi immigrated to the United States in 1906 as a teenager. 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, Kuniyoshi 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, Kuniyoshi, 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. In 1948, his work was honored by the Whitney Museum of American Art with a retrospective exhibition, the museum's first ever such show dedicated to a living artist. The Smithsonian Institution's Museum of American Art is currently planning a major exhibition of his work, scheduled for 2015.

This particular drawing dates from a period during which Kuniyoshi devoted a great deal of time and effort 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 the artist's own ink stands in for the hunting octopus's predatory cloud.

Like his fellow modernists and friends, Stuart Davis and Walt Kuhn, Kuniyoshi blended elements of abstraction with naturalistic figures. He also sought to bring Japanese aesthetic sensibilities to Western imagery.



Yasuo Kuniyoshi (1889-1953), *Octopus*, 1922, ink on paper, 17 ½ x 12 inches. Gift of Barbara Prentiss Jones Hale '43, 1999.

Works Traveling on Loan

From time to time works from Sweet Briar's art collection are loaned to other museums for special exhibitions. Cooperating with sister institutions in this way promotes general awareness of the College's wonderful collection, involves our artworks in current research in the broader museum community, and helps the staff and faculty make connections with other scholars.

Currently, an 1886-1887 oil painting by Anton Mauve (1838-1888), titled *Return to the Fold*, is on a two-year loan to the Washington County Museum of Fine Arts, Hagerstown, Maryland, as part of a Beaux-Arts salon-type installation that marks the museum's renovation of part of its historic building.

In the fall of 2013, two Soviet propaganda posters—from a collection of 21 posters transferred to the art collection from Cochran Library in the mid 1990s (just how they came to the Library, sometime before 1979, remains a mystery!)—will be featured in an exhibition at the University of Virginia's Fralin Museum of Art, titled *In the Shadow of Stalin: The Patterson Family in Painting and Film*, on view August 23-December 22, 2013.

The entire Soviet collection was cataloged and researched by student assistant Ashley Rust '13 in 2011-2012. The posters—all which suffer in varying degrees from tears, dirt, and contact with acidic cardboard mounts—were then examined by a professional paper conservator in October 2012. The two examples loaned to the University of Virginia, Viktor Ivanovich Govorkov's *All the World's Records Must Be*

Ours and Aleksandr Zavyalov's *The Whole World Will Be Ours* (both from 1935), were treated this summer by conservator Mary Studdt in Richmond. Working with our College colleagues in the office of faculty grants and in development, the staff has been researching funding opportunities that might underwrite the conservation of the remaining posters and anticipates a grant application this fall.



Viktor Ivanovich Govorkov (1906-1974), *All the World's Records Must Be Ours*, 1935, lithograph on paper, 36 1/2 x 23 5/8. Transfer from Cochran Library, 2011.

Behind the Scenes

In addition to their work planning and preparing exhibitions and programs, the staff must also monitor many aspects of the art collection's welfare. The staff of two, assisted by student workers and interns, looks after a collection of more than 4,000 objects that range from ancient Greek libation vessels to medieval manuscripts to contemporary prints. Sometimes routine housekeeping can be simply mundane record keeping or updating location inventories, moving art on campus or improving storage conditions. In other situations, though, this essential behind-the-scenes work can take the staff down complicated paths.

For example, in 2012 staff began the long-overdue process of reporting a collection of archeological materials, ceramics from a northwest Arkansas site known as Nodena, to the central office that administers the Native American Graves Protection and Repatriation Act of 1990 under the auspices of the U.S. Department of the Interior. The collection of ceramic vessels had been excavated from human burials at Nodena by the Alabama Museum of Natural History in 1932. As a favor to a Sweet Briar alumna's family member—Lena Garth of Huntsville, Alabama—the director there sent a sampling to President Meta Glass as a gift to the College the same year.

In the 1980s, responsibility for these fragile materials was transferred from the anthropology department to the art collection. At about the same time, American archaeologists and anthropologists working in tandem with Native American activists had started to advocate for the comprehensive return, or repatriation, of artifacts associated with burials (as well as human remains) from all types of American museums to the federally-recognized tribes with whose ancestors the burials were associated. The 1990 legislation, widely referred to by its acronym NAGPRA, mandates the return of such artifacts and human remains.

Following an inventory and thorough check on the provenance of these ceramics, the staff filed a report with the NAGPRA office in Washington, D.C., and with the historic preservation office of the Quapaw Tribe of Oklahoma (the modern representatives of the people of the Nodena site) in January 2013. This summer the official Quapaw representative, Carrie V. Wilson of Fayetteville, Arkansas, responded that the tribe will initiate a repatriation request through the NAGPRA office. The staff will continue to work with Quapaw representatives and NAGPRA officials this fall to register the intent to transfer. It is hoped that, eventually, the art gallery staff and anthropology department professors will be able to negotiate a long-term loan of the materials back to Sweet Briar so that students can continue to learn from them—not only about the people of Nodena and the history of archaeology in the United States, but in a larger context about the changing professional standards and ethical parameters of the museum world.



Water bottle, Jar, and Bowl, ca. 1400-1650 CE, earthenware, from the Nodena Site, Mississippi County, Arkansas. Photograph by Keith Adams, Archaeological Materials Laboratory, Anthropology Department, Sweet Briar College.

Calendar of Exhibitions and Programs 2013-2014

Benedict Hall Gallery

NEW GIRLS:

THE FIRST YEAR EXPERIENCE 100 YEARS AGO

August 22-October 6, 2013

FAMILIAR FRIENDS:

**SELECTED ARCHITECTURAL SKETCHES AND PLANS
OF SWEET BRIAR LANDMARKS**

October 10-December 15, 2013

LIFE LESSONS: THE TEACHING ARTIST

February 13-April 20, 2014

Opening reception, February 13, 5 p.m.

Babcock Fine Arts Center Gallery

CARRY ME OHIO: PHOTOGRAPHS BY MATT EICH

September 26-December 8, 2013

Opening reception and artist's gallery talk,
September 26, 5 p.m.

JOSEF ALBERS: THE INTERACTION OF COLOR

January 23-March 2, 2014

**CABINET OF CURIOSITIES, THE SWEET BRIAR SUITE:
RECENT ENCAUSTIC PAINTINGS BY LESLIE VAN
STAVERN MILLAR**

March 27-May 4, 2014

Opening reception and artists gallery talk,
March 27, 5 p.m.



Fernand Léger (1881-1955), *Les Plongeurs (The Divers)*, 1941, ink wash on paper, 18 x 12 inches. Gift of the artist, 1941.

Anne Gary Pannell Center Gallery

**GESTURE, MARK, AND THE ARTIST'S HAND:
DRAWINGS FROM THE COLLECTION**

September 13-December 13, 2013

Opening reception, September 13, 5 p.m.

Conversation in the Gallery: The Creative Mark,
October 16, 7 p.m.

Roundtable discussion featuring visual and performing
artists from the Sweet Briar community.

**STUDENT, TEACHER, MENTOR, FRIEND:
THE IMPACT OF ARTISTS' RELATIONSHIPS**

January 31-April 6, 2014

Opening Reception, January 31, 5 p.m.

Conversation in the Gallery: The Impact of Artists'
Relationships, February 26, 7 p.m.

Roundtable discussion featuring visual and performing
artists from the Sweet Briar community.

SENIOR SHOW 2014:

STUDIO ART MAJORS' EXHIBITION

April 18-May 17, 2014

Opening reception, April 18, 5 p.m.



Matt Eich, *As the winter snows melt, Mineral, Ohio*, from the series *Carry Me Ohio*, archival pigment print, 2007. Courtesy of the artist.



Imari Charger, ca. 1850, porcelain, 18 ½ inches diameter. Gift of Harriett Stephenson Tavenner Owens '44, 2012.

New Acquisitions

The art collection grows not only through purchases made possible by the Friends of Art but through outright gifts and bequests. Often a donor will make gifts over a span of several years. In some cases a potential donor simply hears of a current exhibition on view at Sweet Briar and reaches out to offer a related gift. Acquisitions have come to campus via both routes this past year.

Alumna Harriett Stephenson Tavenner Owens '44, who lives in nearby Lynchburg, read in the local newspaper about *ASIA*, an exhibition presented in Pannell Gallery in the fall of 2012 that showcased a wide variety of artworks from the permanent collection and from the Sweet Briar Museum holdings, ranging from Chinese imperial court robes to Japanese woodblock

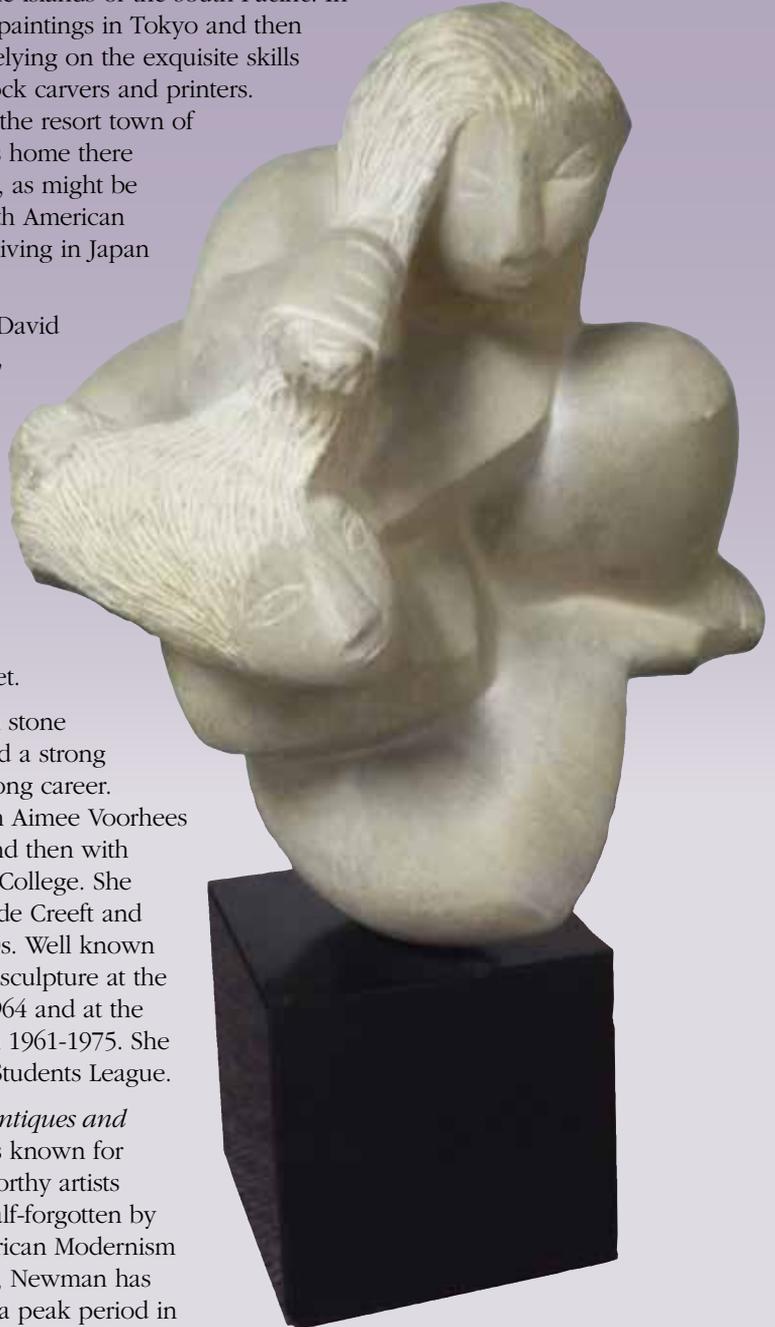
prints to lacquer ware, hand painted fans, and works by European and American artists inspired by Asian themes and techniques. She contacted the staff and explained that she had a few works that her father had acquired during his service in occupied Japan after World War II and that she thought would complement materials already in the College's keeping. After a very pleasant visit to Mrs. Owens's home, Karol Lawson, director of the Art Collection and Galleries, brought back to campus five woodblock prints from a series called *Manchurian Princesses* created in 1942 by Paul Jacoulet (1902-1960) and a richly colored ca. 1850 Imari porcelain charger. Jacoulet was born in France but grew up in Japan, where his father taught at the Imperial University in Tokyo and served as a counselor to the ministry of education. After spending a very short time as an interpreter for the

French embassy, he devoted himself to art from his early 20s onward and spent many years working in the islands of the south Pacific. In the 1930s he first exhibited his paintings in Tokyo and then embarked upon printmaking, relying on the exquisite skills of traditionally trained woodblock carvers and printers. Jacoulet spent the war years in the resort town of Karuizawa and would make his home there for the rest of his life. His work, as might be imagined, was very popular with American military officers and diplomats living in Japan in the 1940s and 1950s.

Louis Newman, director of the David Findlay Jr. Gallery in New York, has been a friend of the Sweet Briar collection for several years—faithful readers of this newsletter may recall that he donated a preparatory sketch for Judy Chicago's *Dinner Party* in 2007. In the fall of 2012 he generously offered a limestone sculpture, *Vida*, by Lorrie Goulet.

Known for her direct carving in stone and wood, Goulet has produced a strong body of work throughout her long career. As a youngster she studied with Aimee Voorhees at the Inwood Pottery Studio and then with Josef Albers at Black Mountain College. She apprenticed with sculptor José de Creeft and they married in in the mid 1940s. Well known for her teaching, Goulet taught sculpture at the Museum of Modern Art 1957-1964 and at the New School for Social Research 1961-1975. She subsequently taught at the Art Students League.

A 2006 profile of Newman in *Antiques and the Arts Weekly* notes that “he is known for upgrading the reputations of worthy artists who have been neglected or half-forgotten by the public. Specializing in American Modernism from the mid-twentieth century, Newman has rediscovered major talent from a peak period in American art.... [He says] ‘I took the time to slow down and examine the history of the post World War II period and found it to be much richer and more nuanced than I had previously thought.’”



Lorrie Goulet (born 1925), *Vida*, 1972, limestone, 18 inches high. Gift of Louis Newman, 2012.

FRIENDS OF ART MEMBERS JULY 1, 2012-JUNE 30, 2013

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(\$2,500 and above)

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

THINK ART JOIN FRIENDS

The Friends of Art is a volunteer membership organization at Sweet Briar College comprising alumnae, students, faculty, staff and community members, that promotes and supports the study of the visual arts on campus. Since 1937, its members have helped build the College’s art collection, which is an exciting and vital component of the curriculum.

If you are not already a member of the Friends of Art, please consider joining. If you are member, please consider giving memberships to honor your friends, classmates, and family. On behalf of Sweet Briar’s students and professors, thank you!

For more information, please contact the College’s development office at (888) 846-5722 or www.giving@sbcc.edu.

LEVELS OF SUPPORT*

General donor	up to \$25
Individual & Student/Young Alumna	\$25–\$50
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Contributing	\$100–\$250
Sponsor	\$250–\$500
Benefactor	\$500–\$1,000
Patron	\$1,000–\$2,500
Sustainer	\$2,500 and above

*All categories apply to an annual membership.

Contributions to Friends of Art are fully tax-deductible.

Please note that alumnae news from those active in the visual arts—for example your accomplishments in art history, art appreciation, studio art, design, architecture, arts management, museum administration and the like—is always welcome for inclusion in issues of this newsletter. Please contact Karol Lawson at (434) 381-6248 or klawson@sbcc.edu.



Josef Albers (1888-1976), *The Interaction of Color: XVII-3*, serigraph on paper, 20 x 12 7/8 inches. Purchase made possible by the Studio Art Department, 1977.



Leslie Van Straven Millar, *Rosa Carolina*, 2012, encaustic on panel, 18 x 12 inches. Courtesy of the artist.



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VISIONS

News from the Friends of Art of Sweet Briar College