

BRENAU

Window



Annual Report of Donors



Billy Howard

What is Brenau? You Run the Numbers

Not long ago I had the opportunity to “run the numbers” for the Brenau University Board of Trustees. An excellent report card from University auditors indicates we have managed ourselves through what is now officially known now as the Great Recession. In the past five years our annual revenues increased 62 percent, from \$26.7 million to \$43.1 million. According to our institutional research data experts, if we merely keep on doing what we are doing and maintain that trend, we will have grown by 2025 to 4,300 students with more than \$80 million in revenues. The Brenau 2025 strategic plan, however, envisions even more growth – to 5,000 students and more than \$80 million in revenue. So how do we close that gap?

Six years ago, 139 online students generated less than 10 percent of Brenau revenues. Graduate tuition that year represented 15 percent of revenues. This year, following a 259 percent increase, the 500 online students generate 24 percent of total university revenues. If we follow the business-as-usual trend line, by 2025 online tuition will generate about \$42 million annually and graduate tuition about the same amount.

Since some graduate program classes are online, there is overlap. But you see the point: Online and graduate-level programs will propel Brenau through its anticipated expansion.

Brenau's legacy is its Women's College, which for 132 years has provided a unique brand of single-gender education and graduated thousands of extraordinary female leaders. The Women's College 2010 fall enrollment of almost 900 is as high as it has ever been and is about as high as it is likely to get. The Women's College remains a vital part of Brenau and its long-term stability. It is not the engine driving the university's growth and continued success.

Businesses often fail when those who guide them lose sight of the revenue side of the accounting ledger. The reality is, however, that an enthusiastic dream, an awe-inspiring vision or an excellent performance record is not enough. Success means continuously delivering to the marketplace something it wants and at a price it is willing to pay.

Thus far we have met the need of the marketplace in spite of some aging technology, facilities that are not scal-

able to meet growth demands, and somewhat limited graduate programs and curricula. Continued success translates into our adding even more highly qualified and scholarly faculty. Likewise, in the past exactly zero percent of the Brenau student scholarship dollars has been allocated to support graduate students.

Things must change – and they are changing. If the university is to continue its innovative learning leadership, Brenau's ability to teach, listen and communicate across the campus, state and world must be enhanced to cutting-edge status. Thanks to a gift that is reported in this issue of Brenau Window, we are close to a fifth of the way home in raising enough money to build an Innovative Learning Center, a \$9.75 million, 40,000-square-foot facility that not only will provide state-of-the-art educational experience for students in multiple, high tech classrooms but also will be the nucleus for delivering online and hybrid courses to Brenau students around the globe.

Trustees created the Sidney O. Smith Jr. Graduate School and approved the university's move to become a doctoral degree-granting institution as early as next fall. We are now soliciting in earnest some \$10 million to “fund” the school through endowments for faculty capable of delivering the kinds of research and teaching required of a doctoral institution and to provide for research and teaching assistantships and other aid to attract the high-quality grad students Brenau will need to enhance its academic reputation.

“Business as usual” cannot be the mantra for Brenau 2025. We are already on course to change that mindset. Our window of opportunity is upon us and is open. The need is real. The plan is working. We have a more substantial positive impact on our society and world with each successive graduating class. The ways you can help are concrete and specific. But, the Brenau of the past needs your help to become the life- and society-changing Brenau of the future.

A handwritten signature in blue ink that reads "Ed L. Schrader".

Ed Schrader, Ph.D.
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When it came time for Brenau to name its pivotal graduate studies program, nobody had to really argue the point that it should commemorate the contributions to Brenau of Judge Sidney O. Smith Jr. Case closed.

Back Cover: At Brenau "terminal" means "the beginning"

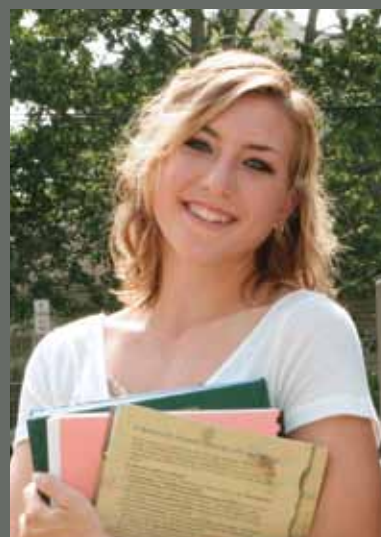
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On the cover: Edmund Charles Tarbell, *Mary Tarbell*, 1925, graphite on paper, 16 x 24 1/4. Brenau University Permanent Collection.



Please keep, share or recycle.





Left to right: Rachel Siegfried, Megan Pinter, Jessica Anderson, Lauren Cain and Ashley Long

Photos: Rudi Kiefer

Five Brenau scholars have different career goals, common traits

By Rudi Kiefer

One collects shot glasses but does not do shots. One spent the summer giving shots to cows, but really wants to dance before giving more shots to cows. Another spent the summer working as a wedding planner, but really wants to give shots. It is an eclectic mix, to be sure, but the group has some things in common: they're all top first-year students at Brenau University who could have gone just about anywhere for their four-year undergraduate experience and they are all members of the Brenau Scholars class of 2010-11.

Dr. Jay Gaspar, director of the honors program at Brenau, gets almost giddy talking about the current crop. "The Brenau scholars of 2010 and the ones that follow in their footsteps are the people who will help make the Brenau 2025 vision become reality," says Gaspar.

The Brenau Scholar as it is now structured is the brain-child of Scott Briell, senior vice president for enrollment and student services. Charged in part with getting more bang for the buck in parceling out some \$8 million a year that Brenau spends on scholarships, considerable portions of which are funded by annual non-endowment contributions to the university, Briell's office last year combined two previous scholarship programs to provide better inducements to attract top undergraduate prospects. The new program also has another interesting wrinkle: It is not just a reward for students who

excelled in high school. To keep their scholarships as sophomores, juniors and seniors Brenau Scholars must keep their grades up and participate in campus organizations, leadership development and directed community service programs, and serve as mentors and contact points for younger students and older adults.

Let's meet this year's scholars:

RACHEL SIEGFRIED, from Gainesville, was "head over heels for another college" when she received her invitation to the scholarship competition. One weekend on campus changed her mind. "Growing up so close to Brenau, I never gave it a second thought until then," she says. "In the young women I met that weekend I found the reflection of who I wanted to be four years down the road – confident, bright and kind. I knew then that Brenau was 'the girl next door' who had been right for me all along," says Siegfried. She now majors in studio art and applies the experience she brings to the table from her previous work with wedding and event designs.

MEGAN PINTER from Buford, Ga., does not drink but still has an impressive collection of shot glasses to commemorate her travels to places like England, Peru, the Georgia Aquarium in Atlanta and, her personal favorite because of a picture

of a bear on it, Gatlinburg, Tenn. At Brenau she studies early childhood education. "Working with children is my passion," she says. She was hooked after internships in public schools and Brenau's Child Development Center after one kid wrote "I love Megan" on the board for everybody to see.

JESSICA ANDERSON from Dahlonega, Ga., also grew up nearby and says: "Since the first time I stepped on campus, it has felt like home at Brenau. Everyone is just so welcoming and excited about being here. I just love everything about Brenau from the beautiful campus to the excellent education we get." She is enrolled in the pre-physician assistant program, she says, "because it's my dream to become a medical professional."

LAUREN CAIN is a dance major at Brenau but she plans to become a veterinarian specializing in large animals. Having grown up on a Great Plains dairy farm in Beaver Crossing, Neb., the outside midfielder on the Golden Tigers soccer team already knows what she is getting into. "You let them know who's boss," she says, speaking of cows and not choreographers or opposing players. She has spent summers tagging, feeding and giving shots to cows and says her athleticism is pretty good training for pushing around a 1,000-pound bovine. But she concedes to a soft spot – bottle-feeding the cute calves.

ASHLEY LONG from Cumming, Ga., like Pinter, aspires to work with much smaller creatures, – those of the human variety – as she pursues a degree in occupational therapy. Although her informal training included both bedside care for a severely ill grandparent as well as working in the nursery during services at Freedom Tabernacle Church, she thinks working with children will be the more rewarding challenge for her.

Competition for the Brenau Scholar awards is intense – every bit as intense as the competition for the students among colleges and universities. Gaspar concedes that picking those who are likely to blossom as campus and community leaders is a bit like stabbing butterflies with an ice pick. "These students are so open-minded and enthusiastic that I'm confident about the leadership roles they're sure to take after graduation – or even before that time," he says.

Another "competitive" factor, says Briell, is keeping the students after their first year at Brenau. So what happened to Brienne Russ, an occupational therapy major from Martinez, Ga., Christina Jundt, a theater major from Norcross, Ga., Chloe Golden a dance major from Eurharlee, Ga., Amanda Corll, a biology major from Cartersville, and Ashley Campbell, a theater major from Woodbine, Ga., the 2009-10 class of Brenau Scholars? They're all Brenau sophomores. Five for five.

Leo Castelli's Famous 'Circle' Included Brenau University

By Catherine Fox

Leo Castelli, whose name emblazons the gallery in Brenau University's John S. Burd Center for the Performing Arts, was one of the greatest art dealers of the 20th century. And, for close to a decade he served here on the Brenau University Board of Trustees.

Possessed of an eye for spotting emerging talent, a heart for nurturing those artists and nose for promoting them, this dapper Trieste-born immigrant jump-started the careers of artists who command hallowed space in museums around the world, among them Jasper Johns, Robert Rauschenberg and Andy Warhol.

As Annie Cohen-Solal writes in her recently published biography, *Leo & His Circle: The Life of Leo Castelli* (Alfred A. Knopf), "No one [has] done more than Castelli himself to

introduce major new currents in the flow of art history, or to win for the American artist a new stature at home and abroad."

Castelli, who died in 1999, played an important role in shifting the art world's center of gravity from Europe to the United States – and in making America more receptive to contemporary art. A lesser-known footnote to the story is that Castelli also helped a small university in Georgia build an impressive permanent art collection and enhance its reputation in the art universe he inhabited.

"Leo persuaded [future collectors] that it was OK to watch football on Sunday night and enjoy Jasper Johns on Monday morning," Cohen-Solal said in an interview.

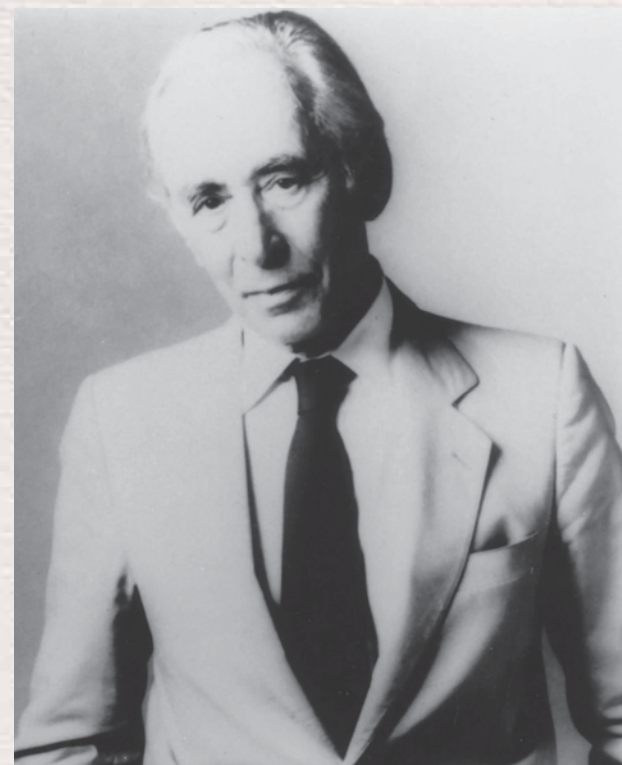
So how did this international art figure find his way to Gainesville, Ga.?

The story begins with Brenau's former president, John Burd. When Burd took the reins in 1985, he decided to make art a stronger presence on campus. He started a university art collection and set about to build an exhibition program.

Aware that Jasper Johns' two aunts, Eunice and Gladys, were Brenau graduates, Burd, innocent of art-world protocol and of the artist's notorious aloofness, wrote Johns a letter asking him to consider donating a piece of art to Brenau in their honor.

"I got a curt note back saying, 'I don't do that,'" Burd said. "Then I called Jasper. His secretary told me to talk to Jasper's agent, Leo Castelli."

Burd dutifully called Castelli and made what he thought was a perfunctory, routine appointment. "When I went to the art department and told the faculty what I had done, they swooned," he said. "I had no idea who Leo Castelli was other than Jasper's sales agent. They set me straight immediately and loaded me up with a ton of information, including an earlier book about Castelli." By the time he met with Castelli that first time, the art department had thoroughly schooled him on the dealer's



Leo Castelli (1907 - 1999) poses in his art gallery, New York, New York, 1960. The visible artwork is, left to right, *Arundel Castle* by Frank Stella, *American Flag* by Jasper Johns, untitled by Lee Bontecou, *Torso* by Eugene Higgins, and *The Bed* by Robert Rauschenberg. (Photo by Eliot Elisofon/Time & Life Pictures/Getty Images)

role, prominence and influence in the art world.

After two initial visits, Burd, accompanied by trustee M. Douglas Ivester, then Coca-Cola Company CEO, visited Castelli in his SoHo gallery. Bemused by Burd's

"When I went to the art department and told the faculty what I had done, they swooned."

– John S. Burd

moxie, the dealer agreed to organize a show for Brenau. A retrospective exhibition of Johns' prints from Castelli's private collection opened in March 1991 as the debut show in the newly renovated Simmons Visual Arts Center, the cornerstone of Brenau galleries.

During that visit, Burd also took another bold step.

He asked Castelli to come on the Brenau board. "He was delighted, but he made it very clear to me that he didn't have any money. He said, 'I have art connections, and I will help you.'"

A regular at board meetings, Castelli did not speak much, but he enjoyed convivial relationships with the other trustees. Most important, he made good – more than good – on his promise. Thanks to his help, Brenau's art gallery began hosting a stellar series of exhibitions of the artists he had brought to prominence. Castelli introduced Burd to his ex-wife, the late Ileana Sonnabend, an important dealer in her own right, who was also generous about mounting exhibits of artists from her stable. Castelli also introduced Brenau to other major galleries and allowed Brenau to drop the Castelli name to open influential doors around the United States. One relationship that started then was with famed Los Angeles gallery owner Margo Leavin, and she continues donating art to

the collection year after year. Brenau built an exhibition program that would be the envy of many a larger university, attracting gallery-goers from Atlanta and throughout North Georgia. In at least the Brenau corner of the geography, the city known mostly as “The Poultry Capital of



Castelli with Brenau alum and fellow trustee Mary Helen Roop Hosch, WC '35. The Castelli Gallery at Brenau is just outside the Hosch Theatre entrance in the John S. Burd Center for the Performing Arts.

the World” now stakes a valid claim in Castelli’s world.

Castelli’s influence is still felt. Last year Brenau hosted a retrospective exhibit of Robert Rauschenberg’s works that are in the permanent collection or on permanent loan to the university – many of which remain on full-time exhibit on walls in public non-gallery spaces around the university. In October the university opened a show of new works by Rauschenberg’s long-time collaborator and friend Darryl Pottorf. And, Brenau’s current president, Ed Schrader, has set aside a hallway in the well-trafficked executive suite of the university for a mini gallery displaying some of the works Castelli helped acquire – including an extremely rare piece by Johns who in his own tribute to Burd’s *chutzpah* actually diagramed on tracing paper an “explanation” of another piece that the former president confessed to not really understanding, the artist’s proof of his *American Center Paris, 1994* lithograph, which features a childhood photograph of Johns’ family, including his Brenau aunts. It was the kind of thing, Castelli told Burd, that Johns never did for anyone.

Castelli helped the university grow its collection, particularly of works on paper by the Pop artists, by steering would-be donors in Brenau’s direction. As a suave octogenarian trustee, Castelli also came to the art openings at Brenau, basking in the rock-star awe that students and visitors accorded him. Some of the artists came, too, and formed their own relationship with Brenau. When

Burd and Schrader travelled to New York recently to take possession of another donation, about \$1 million worth of paintings by a significant artist, they spent some time with Castelli’s widow, the Italian critic Barbara Bertozzi, who still maintains an interest in what her husband helped put in motion in Georgia.

Even now, 11 years after his death, his relationship with the school is a validation. Gallery director Vanessa Grubbs says the gallery’s track record convinced the Andy Warhol Foundation for the Visual Arts to give Brenau 155 Warhol photographs in 2008.

The collection is an integral part of campus life. Says Grubbs, “You can’t walk anywhere on campus without seeing art.” Works by Rauschenberg, Frank Stella, James Rosenquist, Roy Lichtenstein, Warhol and others can be found on walls in the library and offices all over the campus. A signed print of Warhol’s famous Mao portrait hangs in Walters House in the office of the university’s creative services director. According to Brenau President Schrader, the university is now considering placing select art pieces in dormitories and lounges. In addition, many departments have integrated the collection into their programs as research and teaching tools.

The art collection has enhanced Brenau’s mission to promote the arts beyond campus as well. The university serves the community through outreach programs such as gallery tours and workshops for children. Most recently, Brenau entered into a partnership with the High Museum of Atlanta, the first of its kind for both institutions, which gives the university community special access to the High’s exhibitions, collections and programs and the opportunity to integrate those shows meaningfully into the curriculum. Schrader in part attributes the museum’s willingness to engage a small university in such a unique arrangement to Brenau’s legacy in the art world that Castelli helped create.

While Schrader does not draw a direct line between Castelli to this new opportunity, he believes that the dealer’s contributions were pivotal in setting the stage. “He made possible the transition from minor leagues to the big leagues,” Schrader said. “He enabled our aspirations to mature into reality.”

Catherine Fox, long-time arts critic for *The Atlanta Journal-Constitution*, currently is chief visual arts critic for ArtsCriticATL.com.

Hizzoner

A 1928 Brenau *Bubbles* yearbook photograph depicts the senior class “mascot,” a 5-year-old lad sitting on a piano bench in his Sunday-best knee britches. The editors presciently mused whether he might go to Harvard or Yale, and then added a charge for the honorary member of the class: “You must accomplish great things for us all.”

If you examine that old photo carefully alongside the one above, you will discover the same always-present half smile and telling glint in the eye. And if you examine the life commemorated by the eponymous Sidney O. Smith Jr. Graduate School at Brenau University, you will discover that the mascot did not disappoint.

Sidney Oslin Smith Jr. did attend Harvard. He did accomplish great things, among them serving as a revered and respected federal judge. And, he is still accomplishing great things for all of us, particularly for Brenau.

Although Smith has continuously contributed significant sums to Brenau over the years, trustees on Oct. 22 voted to honor him not because he’d made donations substantial enough to secure “naming rights” for what will be the pivotal part of the university’s future. They did it because, according to Brenau President Ed Schrader, “it was the right thing to do.” Smith’s largesse to the institution goes far beyond money. To tally properly, we must calculate the incalculable – time, energy, intellect, enthusiasm, soul and, lest we forget that half smile and the glint in the eye, infectious humor.

With the help of Smith’s firm, guiding hand, Brenau in the 1970s elected to create a coeducational sibling for the Women’s College, an endeavor which now represents about two thirds of the total student body, including most of Brenau’s graduate students. In the 1990s he helped elevate the college to full university status, paving the way for future growth, the bulk of which will occur through enrollments of graduate students’ seeking advanced degrees. In fact, immediately following his touching “thank you” to his colleagues on the board for their honor, Smith asked the board’s approval for Brenau to change its status from a master’s degree-granting institution to a doctoral degree-granting university,



arguably the most significant step in recent Brenau history. The vote on that issue was unanimous, too.

That’s the way it is. Going a step farther than the message of the old E.F. Hutton television commercial, when Sidney Smith speaks, people not only listen, they generally act. Perhaps it is a remnant of his days as a federal judge, but there is a certain aura about him. It is almost as if you can hear a that-then-is-that finality of the sound of a gavel echoing through a marble-lined courtroom. When we asked former Coca-Cola CEO Doug Ivester why he serves on the Brenau board, he very quickly replied, “Because Judge Smith told me I had to.”

Yet the Judge Smith who so easily commands that sort of respect is about as easy going a human as you will ever encounter. He exudes full manners of the quintessential Southern gentleman, that laughter-in-the-eyes puckish wit and true bonhomie – cozy warmth that makes you feel welcome in his presence.

For a more complete recitation of Judge Smith’s impressive credentials and contributions, we refer you to the news release about the trustees’ action that is posted on the www.brenau.edu Web site. But as a summary, to state that Smith’s ancestry and Brenau share the same DNA is like saying the Caesars had something to do with Rome.

As the ’28 *Bubbles* pointed out, Smith’s mother, Isabelle Price Charters Smith, was both a Brenau graduate and a member of the Board of Trustees. She served simultaneously with Smith’s father, who was the first licensed insurance agent in Georgia. In 1878, the first day of Brenau’s genesis, Smith’s great-grandfather, Reconstruction-era Congressman William Pierce Price of Dahlonega, Ga., was a member of the founding board. Price’s son-in-law and Smith’s grandfather, William Arthur Charters, was on the board in 1911 when Brenau became a chartered institution of higher learning.

On my first day as a Brenau employee, Smith welcomed me with a pep talk: “You can really make a difference here,” the judge said. He ought to know. Court adjourned.

– David Morrison

At Brenau 'terminal' means 'the beginning'



When Robin Smith Dudley graduated from Brenau in 1978, it seemed the biggest issues facing nurses were whether more men should enter the profession, what to do about those starched, white uniforms and caps, and whether nurses could, or should, join labor unions. More than 1.4 million nurses represented the largest segment of the U.S. health care establishment, yet it was a group plagued by low pay, long hours, hard work and enormous turnover. Few, if any, nurses were involved in high-level health care policy or decision-making. They were just begging the fight to have voices heard in individual patient treatment. That's why Dudley says it was particularly gratifying for her to stand at a recent meeting of the Brenau Board of Trustees, of which she is a member, and advance the motion for the university to offer its first doctoral degree – a Doctorate in Nursing Practice.

Trustees voted unanimously to authorize the program. Brenau's application to become a doctoral degree-granting institution is now in the bosom of the university's accreditation agency,

which is expected to rule on the matter by year's end. If all goes according to plan, Brenau seats its first doctoral degree candidates next fall. The only other institution with a clinical nursing doctorate is the Medical College of Georgia.

"I am thrilled that the nursing department is opening this door," says Dudley. "This doctorate is going to put Brenau on the map because it is so important to society for nurses to be prepared to lead in health care practice and policy-making."

Program approval essentially will elevate Brenau from a master's degree-granting institution to a doctoral institution, a fundamental character change for the institution. Technically, Brenau already has one "terminal" degree – the highest degree attainable in an academic discipline or profession: a Master of Fine Arts in Interior Design. The DNP will be the first doctorate. Another clinical doctorate in occupational therapy and an interdisciplinary Ph.D. in adult education are in the pipeline to begin in 2012.

Graduate Dean Gale Starich explains that the clinical doctorate, which comprises seven semesters, focuses on practical applications of the nursing disciplines, albeit on a higher level. "It is about developing nursing leadership for positions at the decision-making table as we work on health care reform in our country," she says. Although the starched whites have all but disappeared and men routinely enter the profession, many of those 1970s problems persist, including critical shortages of nurses and unclear career advancement choices to keep nurses engaged longer.

"I'm proud of my Brenau education," Dudley says, "but this is all about making something good even better – no, making it exemplary. Brenau is on the right path."
– David Morrison