

# SWARTHMORE COLLEGE SELECTED ARTWORKS



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Selected Artworks on View

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COVER  
Alexander Calder, *Back from Rio*, 1959  
Photo: Laurence Kesterson

# OUTDOOR ART



Photo: Andrea Packard

## Alexander Calder (American, 1898-1976) *Back from Rio*, 1959

Location: Science Center Commons  
Medium: Metal

Donated by friends, family  
and students of William H. Brown Jr.,  
Professor of Economics, 1967

One of the most recognizable artworks on display at Swarthmore, Alexander Calder's *Back from Rio* stands in the center of academic life. It was restored in 2005 with funds from the Phillip A. Bruno Fine Arts Endowment.

Alexander Calder is best known for his pioneering kinetic sculptures. Calder placed his mobiles on plinths or suspended them from ceilings, relying on wind currents to blow the extended elements into new configurations. In an essay titled "How Can Art Be Realized?" in *Abstraction-Création, Art Non Figuratif*, no. 1 (1932), Calder wrote: "Each element [must be] able to move, to stir, to oscillate, to come and go in its relationships with the other elements in its universe. It must not be just a fleeting moment but a physical bond between the varying events in life."



Stromeyer earned an M.A. in Theater Arts from UCLA and is known for his large-scale sculpture. Intrigued by the large glacial stones on his Vermont property, Stromeyer purchased a construction crane in order to complete *Slide Rock*. He juxtaposes complex metal shapes with a single rock, contrasting the natural world and industrial forms.

## David Stromeyer (American, born 1946)

### *Slide Rock*, 1978

Location: Lower East Parrish Lawn  
Media: Steel and concrete

Gift of Mrs. Margaret Burden, 1988

Massey Burke brings an environmental consciousness to the practice of art. She created Landscape Wall in collaboration with Professor of Studio Art Syd Carpenter's class "The Container As Architecture." Led by Professor Carpenter, students collaboratively modeled the wall in miniature. Together with her assistant Kieran Fitzsimmons, Burke spent two weeks on campus with students, faculty, and other volunteers, elaborating the design and constructing the wall.

As Burke states, "although clay is often used as a sculptural medium, it is less common, at least in industrial cultures, to use unfired clay on an architectural scale. For students of ceramics, earthen construction offers a unique perspective on the wide range of clay as a medium."



**Massey Burke '00** (American, born 1978)  
*Landscape Wall, 2011*

Media: Adobe and dry stacked stone, clay soil, wheat straw, recycled metal, slate, bamboo, cut mica schist  
Location: Northern Campus, near Science Center Circle

This project was made possible through a grant from the William J. Cooper Foundation.

**Harry Bertoia** (Italian-American, 1915-1978)

## *Urn*

Location: Harry Wood Courtyard Garden, Science Center  
Media: Bronze and stone

Gift of Mrs. John S. Schulte, 1977, at the suggestion of Phillip A. Bruno  
Photo:



Harry Bertoia was born in San Lorenzo, Friuli, Italy and moved to Detroit with his family as a young man. Over the course of his life, he worked in Michigan and California before settling in Pennsylvania. In addition to his modernist sculptures, he created approximately 50,000 works, including paintings, drawings, prints and furniture design. He received an honorary Doctorate of Fine Arts from Muhlenberg College in 1971.

Steve Tobin creates metal sculpture inspired by nature. He received a B.S. in Theoretical Mathematics from Tulane University in 1975. Red Steelroot is part of an ongoing series inspired by the forms of tree roots that began as more literal representation and have become more abstract.

As Tobin describes the work, "this was the first steelroot. After I made the bronze *Trinity Root*, the 9/11 memorial in New York, I did not want to make any more bronze roots. But I wanted to continue the theme of roots, unseen power, and all root metaphors. The steelroots are modernist, as opposed to the more literal bronze roots. They were also inspired by Japanese/Chinese calligraphy."



**Steve Tobin** (American, born 1957)  
*Red Steelroot*, 2005

Media: Steel, paint

Location: Alice Paul Hall Courtyard

Anonymous donation from a member of the Scott Associates, 2010



Robert Murray is recognized for his large-scale indoor and outdoor metal sculpture. His works feature bright colors and abstract forms. He was born and raised in central Saskatchewan, Canada, where one of his earliest commissions was a fountain for Saskatoon's city hall.

**Robert Murray** (Canadian, born 1936)  
*Garnet*

Medium: Steel

Location: Lang Music Building Patio  
Gift of Donald Lippincott in honor of his parents, J. Gordon Lippincott '31 and Edith Bowan Lippincott '32, 1974

Photo: Andra Packard

**Alekos Kyriakos** (Greek, born 1937)  
*Sappho*

Medium: Bronze  
 Location: Sharples Patio  
 Gift of Letisse Inc. and Nicholas K. Braun '39, 1967



Photo: N/A

Alekos Kyriakos is known for his lyrical metal sculpture, particularly his reclining female figures. He evokes the posture and drapery of ancient Greek sculpture with a haunting sense of mystery.

Colloquially known as “The Big Chair,” Adirondack Chair is of the most recognizable artworks on Swarthmore’s campus representing a more fun-loving and quirky side of the College. Adirondack Chair is a popular site for relaxing and meeting.

Jake Beckman received an M.F.A. in Sculpture from Rhode Island School of Design in 2011. He has returned to Swarthmore to exhibit his sculpture and to teach studio art on several occasions.

As Beckman writes, “I made Adirondack Chair in relative secrecy over the course of a few weeks with some friends. We rolled it out to Parrish Beach and carried it onto the grass. It then took on a life all its own. The original chair was made of laminated plywood and lasted until mushrooms began growing out of it in 2008. At that point, I rebuilt the chair out of more durable materials.



**Jake Beckman '04** (American, born 1982)  
*Adirondack Chair, 2002* (Reconstructed, 2009)

Medium: Laminated plywood  
 Location: Parrish Beach (on display April-October)

Photo: Andrea Packard

# PARRISH HALL East Parlor



**Charles S. Hopkinson**  
(American, 1869-1962)

**Top:** *Frank Aydelotte, Oil on canvas, 1941*

**Bottom:** *Marie Osgood Aydelotte, Oil on canvas, 1941*

*Gifts of the Aydelotte family, c. 1941*

Frank Aydelotte (1880-1956) served as the seventh President of Swarthmore College from 1921 to 1940. During his tenure, he instituted the Honors Program, which is modeled after the Oxford tutorial system. In 1905, while in England, he met his wife Marie Osgood Aydelotte. In February 2014, James and Anahita Lovelace gave Swarthmore a five million dollar grant to endow the Frank Aydelotte Foundation for the Advancement of the Liberal Arts to honor President Aydelotte's legacy.

Charles S. Hopkinson worked as a watercolorist, landscape painter, and portraitist. He studied painting at the Art Students' League in New York and at the Académie Julianne in Paris. He painted portraits of prominent figures, including President Calvin Coolidge.



**Anna Lodge Parrish (American, 1858-1946)**

**Edward Parrish, 1904**

Oil on canvas

Given in honor of Edward Parrish's grandchildren, 1904

Edward Parrish (1822-1872) served as the first President of Swarthmore College from 1865 to 1871. During his tenure, he also taught ethics, chemistry and the physical sciences. In 1869, he said: "we claim a higher mission for Swarthmore College than that of fitting men and women for business. . . . it should fit them for life, with all its possibilities."

Anna Lodge Parrish (née Anna M. Lodge) was Edward Parrish's daughter-in-law. She was a noted portrait painter who studied with Thomas Eakins at the Pennsylvania Academy of the Fine Arts.

**Studio of C.J. Fox (attributed to Irving Resnikoff)**

**Courtney Smith, date unknown**

Oil on canvas

Date of acquisition unknown

Courtney Smith (1917-1969) served as the ninth President of Swarthmore College from 1953 until his death. During his tenure, he opposed the loyalty oath that the government required of students receiving federal loans during the McCarthy Era.

C.J. Fox was the pseudonym of a businessman named Leo Fox, who sub-contracted commissions to a Russian-American artist named Irving Resnikoff. According to the United States House of Representatives Archives, "trained in St. Petersburg, Resnikoff left Russia in 1923 and began a career as a portrait artist, in association with Fox. He never met any of the dozens of leading figures in government and business he portrayed. All the portraits were made from photographs."



## West Parlor



Photo: N/A

### Jon R. Friedman (American, born 1947) Alfred H. Bloom, 2008-9

Medium: Oil on canvas  
Unveiled, 2009

Alfred H. Bloom (born 1946) served as Swarthmore College's 14th President from 1991 through 2009. He presided over the creation of Kohlberg Hall and the Science Center. During his tenure, he increased diversity among the faculty and student body and helped to revitalize the Honors Program.

### Gordon C. Aymar John William Nason, 1962

Medium: Oil on canvas  
Acquired, c. 1962

John W. Nason served as President of Swarthmore College 1940-1953. During his tenure, he worked to remove Japanese-American students from internment camps and enroll them in colleges and universities. He also served as President of Carleton College, his alma mater (1962-70).

Gordon C. Aymar wrote *The Art of Portrait Painting* and worked as an art editor for *Vanity Fair* and *Harper's Weekly*. Later in life, he worked in advertising and as a portrait painter.



Photo: N/A



### Theodora W. Thayer, (American, 1868-1905) Isaac T. Hopper, before 1901

Medium: Oil on canvas  
Presented by Hopper's descendants, c. 1901

Isaac T. Hopper (1771-1852) was a member of the Society of Friends and an abolitionist. He was a leader of the American Anti-Slavery Society and was known as a "friend of escaped slaves" who defended them against slaveholders. He also worked to achieve prison reform in Philadelphia.

According to his obituary in the *New York Observer*, "He was a most self-denying, patient, loving friend of the poor, and the suffering of every kind; and his life was an unbroken history of beneficence."

Theodora W. Thayer was well-regarded for her miniature painting. She trained in Boston and worked in New York City. She painted her portrait of Hopper from a daguerreotype taken in New York c. 1849-50.

## First Floor Front Hall



### Simmie Knox (American, born 1935) Janet Smith Dickerson, 1990-1

Oil on canvas  
Installed, 1991

Janet Smith Dickerson served as dean of students for ten years and received an honorary doctorate from Swarthmore College. She has also served on the Board of Managers.

Simmie Knox received an MFA from Temple University's Tyler School of Art. A noted African-American painter, he has painted official portraits of influential figures, including President Bill Clinton and Hillary Rodham Clinton.





### Randall Exon (American, born 1956)

#### Gilmore Stott, 2005-6

Oil on linen

Acquired, c. 2006

Gilmore Stott earned a Ph.D. in Philosophy at Princeton University. During his 55 years at Swarthmore, he taught ethics and served as assistant dean, provost, and director of financial aid.

Randall Exon received an MFA in 1982 from the University of Iowa and is Sara Lawrence-Lightfoot Professor of Studio Art at Swarthmore. Known for his luminous landscapes and serene figure studies, he is also interested in furniture design. He teaches courses on oil painting, figure composition, and drawing architecture.

As Exon describes his portrait, “before Gil passed away in May, 2005 I was asked by then President Al Bloom if I would paint his portrait to hang in Parrish Hall. Few members of this community have been so honored. Late in his life (I believe he was in his seventies) he decided to teach himself the cello. I thought I would highlight that which might surprise many who knew him from the College orchestra, in which he participated as a [violinist] for over fifty years. Sadly, Gil died before I started the painting so I had to rely on my drawings and a few photographs. The soft light in the painting was my attempt to capture the lovely



### Randall Exon, John Madarasz, and Nathaniel Lewis

#### Trestle Table, 2011

Cherry wood, spun copper vase, American black walnut butterflies

Installed, 2012

This table is a collaboration among Randall Exon, who designed the table, Nathaniel Lewis, a furniture maker from Maine, and John Madarasz, a local coppersmith.

## Parrish East 2nd Floor



### Andrew Moore (American, born 1957)

#### Homesteader's Tree, 2011

Acquired, 2012

digital pigment print

#### Round Up #2, 2011

Acquired, 2012

digital pigment print

Andrew Moore is known for his vivid large-scale color photographs of urban decay and social dislocation. He was the Donald J. Gordon Visiting Artist at Swarthmore College and exhibited his works in the List Gallery in Spring 2014.

Moore writes of Homesteader's Tree, “This image provided the essential clue to my project Dirt Meridian. Rather than relying on pictures about the cowboy lifestyle, the photograph of this lone tree revealed how the history of this country could be told through the landscape itself. In the sand-hills of Nebraska, which is basically a treeless landscape, whenever one encounters a solitary tree like this, it most often means that a family once lived nearby. . . . I do see that this photograph condenses all the hardships that those early homesteaders endured. And the fact that this lone red cedar seems to have died and come back to life many times, sustained by the little puddle beneath, which for most of the year was dried out, made it into a symbol of resurrection and survival on the high plains.”



Photo: N/A

**Ying Li (American, born in China 1951)**  
**Mojàcar Valley II, 2008**  
 Oil on canvas  
 Acquired, 2012

Ying Li is celebrated for her expressive landscapes and portraits. She received an M.F.A. from Parsons School of Design, New York in 1987 and is Professor of Fine Arts at Haverford College.

Li writes of her work, "In the summer of 2008, I was invited to be an artist-in-residence at Fundación Valparaiso in Spain to work on my Valley Series. The foundation is surrounded by almond and olive groves at the foot of Mojàcar La Vieja, now an archaeological site. This painting was done on site in a desert area on a scorching July day. I saw shafts of brilliant light, and felt breezes from the nearby Mediterranean carrying mixtures of scents and fragrances. I tried in this painting to capture the scale of the place, the temperature, and the rhythm of the valleys and hills. The calligraphic brushwork is a result of my years training in Chinese calligraphy."



Photo: N/A

**Marcus Baenziger (Swiss, born 1959)**  
**Me and I, 2007**  
 Wildflowers and resin  
 Acquired, 2012  
 Photo: Courtesy of the artist

Marcus Baenziger earned an M.F.A. in sculpture from Yale University. According to Andrea Packard, List Gallery Director, he "creates art that integrates his love of nature with his immersion in a gritty, imperfect, and industrialized world. Collectively, his recent works can be seen to comprise a virtual arboretum of invented botanical forms." He is an associate professor of Fine Arts at Haverford College.



**Paul Rider (American, born 1962)**  
**Organic Lines, 2011**  
 Digital photography printed with archival carbon inks on photo rag paper  
 Acquired, 2012

Paul Rider received an M.F.A. from Savannah College of Art and Design was a fellow at the Center for the Emerging Visual Artist in Philadelphia 2008-2010. Known for his evocative nature photography, he admires trees for their "elemental structures," and the way their dramatic silhouettes suggest anthropomorphic qualities.



**Ron Tarver (American, born 1957)**  
**Weeping Cherry, 2005**  
 Toned gelatin silver print  
 Acquired 2012

Ron Tarver won a Pew Fellowship for his fine art photography in 2001 and was a member of a Philadelphia Inquirer team that won a Pulitzer Prize in 2012. He has taught photography at Swarthmore College as a visiting assistant professor.

Tarver writes, "Weeping Cherry was made outside the Horticultural Center in Philadelphia on a rainy afternoon. What fascinates me, and I suppose anyone who owns a tree, is the wonderful branch structure. It wasn't until after I processed the image that it was pointed out to me that the tree resembled a dancer. This is a prime example of one of those 'happy accidents' that I love about photography."



**Syd Carpenter (American, born 1953)**  
**Control of Nature, 2005**

Paint over clay  
 Acquired, 2012

Syd Carpenter received an M.F.A. from Temple University's Tyler School of Art in 1971 and joined the Studio Art faculty at Swarthmore College in 1991. Her ceramic works are inspired by nature and express shifts in scale and proportion.

As Carpenter writes of her work, "Control of Nature is a branch or stick figure with the head in the form of a wheel. Its length approximates that of an average size person and suggests a possible physical link between the viewer and the sculpture. The wheel references control and power. On either side is a fruit/flower, one in a closed position the other opening. This positioning of the wheel as 'the head,' the source of power, gives it authority to open and close, give and withhold, inhale/exhale. The colors indicate vigor."

**Joyce Kozloff (American, born 1942)**  
**Pictures and Borders I, 1977**  
**Lithograph**

Gift of the artist, 1998  
 Photo: Courtesy of the Artist



Joyce Kozloff received an M.F.A. from Columbia University in 1967 and is known as a co-founder of the 1970s feminist art movement. A politically engaged artist and activist, her multimedia art centers on disrupting the boundaries between so-called "high" art, such as history painting, and "low" art, such as decorative patterning.

As Kozloff writes, "[I] created three complex lithographs based on Islamic star patterns, Pictures and Borders I, II and III. Using many stones and plates, [I] built a multi-colored web, both deconstructing and emphasizing the overlapping grids from which these patterns are composed. [I] later cut up the rejects, recomposing them to invent new patterns, first as small collages, and then as large pieces."

Photo: N/A



**Dong Jiansheng (Chinese, born 1938)**

**Love For the Mountain, 1999**

Woodblock print

**The Pure World—Spring, 1996**

Woodblock print

**The Pure World—Autumn, 1996**

Woodblock print  
 Acquired, 2005

These works were acquired after their inclusion in the List Gallery Exhibition Realized in Wood; Contemporary Prints from China in March 2005. Curated by Renee Covalucci, the exhibit displayed large-scale woodcuts by celebrated printmakers, including Dong Jiangsheng, Li Yanpeng, Teng Yufeng, and Zhang Minjie.



Photo: N/A

Dong Jiangsheng's artwork is grounded in his observations of China's cultural shifts over his lifetime. During his early career, he was imprisoned in a labor camp and forced to produce propaganda.

## Admissions Commons



Photo: N/A

### Violet Oakley (American, 1874-1961)

#### William Isaac Hull, c. 1940

Oil on canvas

Acquired, c. 1940

William Isaac Hull (1868-1939) was a prominent pacifist and a member of the Swarthmore College faculty from 1892-1939. He taught history, political economy, economics, and Quaker history. He also served as curator of the Friends' Historical Library 1936-1939.

Violet Oakley, a well-known illustrator and painter, was inspired by the Pre-Raphaelite style. She studied at the Art Students' League in New York beginning in 1892. Through her work, she expressed her support of pacifism and women's rights. She won commissions to paint several rooms in the Pennsylvania State Capitol in Harrisburg (1905-1911). The Violet Oakley Studio, located in Philadelphia, is listed in the National Register of Historic Places. In a letter to Marie Aydelotte, Oakley wrote of the Hull portrait: "When making the composition for Dr. Hull's portrait this heavenly vision seemed best to symbolize the life of a triumphant pacifist—who saw beyond all the dark storm clouds of war the divine Idea of God's Peace—and whose path was ever forward and upward—through 'Green Pastures' and beside 'still waters.' I hope that the painting may express Light and Peace over Swarthmore."

### Celia Reisman (American, born 1950)

#### Phlox II, Wilder, 1998

Gouache on paper

Acquired, 2012



Celia Reisman received an M.F.A. in printmaking from Yale University. She is known for her dreamlike paintings of suburbs and landscapes. She taught at Swarthmore College for more than a decade and was a visiting critic at the Pennsylvania Academy of the Fine Arts.

Reisman writes of this work: "I made [this] gouache painting from two different locations while sitting in my car in Wilder, Vermont. My attraction to these two places had to do with finding something in our day-to-day surroundings [that] seems minor and ordinary, and yet has a bit of drama. It can be the presence of color that the Phlox provides or some other shape or form that presents a surprising element. The paintings develop slowly, and I give myself great liberty to adjust and crop and edit what is in front of me to make the overall composition fit together."

### Serena Perrone (American, born 1979)

#### Phantom Vessels and the Bastion of Memory (V), 2007

Woodcut printed in gold ink on frosted Mylar with silverpoint and goldpoint drawing

Acquired, 2012



Serena Perrone's series, *In the Realm of Reverie I-VII* (2005-8), explores the nature of memory, place and identity. *Phantom Vessels* demonstrates the hallmarks of Perrone's methodical, delicate printmaking style. She creates a dream-like and uncertain environment in *Phantom Vessels*. The central figure represents the artist herself as she ventures from childhood to adulthood.

Serena Perrone earned an M.F.A. in printmaking from Rhode Island School of Design. She is known for her large scale, intricately detailed mixed media works.

# TROTTER HALL Tarble Atrium

## African Mask and Belt Collection

Acquired, 1995

### Artist Unknown

First Mask, c. 1990  
Akan Group, Ghana



### Artist Unknown

Mbwoom Mask, (likely c. 1980-1990)  
Kuba Group, Democratic Republic of Congo



### Artist Unknown

Beaded Belts, c. 1985  
Yoruba Group, Nigeria



During the 1995 renovation of Trotter Hall, Professor of History Allison Dorsey arranged for the purchase and exhibition of these works

First Mask is decorated with symbols of royalty. The Mbwoom Mask takes on a deep emotional significance: its copper-covered forehead symbolizes the regret a prince feels after killing his predecessor's son. The Yoruba Beaded Belts were meant to be worn by royalty. According to Julia Barber '09 and Susan Eberhard '09, "the size and color of the belts increased dramatically as Western colonial influence undermined the authority of Yoruba rulers."

## Third Floor

### Propaganda Poster Collection

Acquired 1995

When Trotter Hall was renovated in 1995, architect Margaret Helfand '69 and Professor of Political Science Richard Vallely visited galleries in New York and selected these posters to decorate the third floor walls.

### Ben Shahn (American, 1898-1969)

Ben Shahn was an artist and lecturer whose works expressed his leftist political views and his criticism of the Nazi regime. Break Reaction's Grip was created in opposition to the Taft-Hartley Act of the United States, which restricted the power of labor unions.



Left: This is Nazi Brutality, 1942

Right: Break Reaction's Grip, 1946





