

Donald Teskey Landscapes

LIST GALLERY / SWARTHMORE COLLEGE



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November 2–December 10, 2017 / List Gallery / Swarthmore College



Donald Teskey

Drawing into Painting

Andrea Packard List Gallery Director

Donald Teskey: Landscapes brings together a selection of signature paintings by one of Ireland's most celebrated artists. His diverse subjects include landscapes he has observed over extended periods of time, such as the varied terrain of Connemara, County Galway; the canals of Venice; Parisian boulevards; and Connecticut woodlands. Although his prolific 39-year career encompasses diverse media, including drawing, painting, printmaking and watercolor, this exhibition focuses on recent paintings inspired by his ongoing fascination with the rugged coastline of County Mayo as well as inland scenes from County Cork and the Lee Valley. Paintings such as *Tidal Rocks* (2017) convey the vertigo one feels at the edge of a cliff, buffeted by wind, trying to behold the scene below. Such images not only dramatize elemental change; they celebrate the elasticity of painting. Spreading large swaths of pigment across the canvas with trowels and palette knives, Teskey synthesizes drawing and painting, representation and abstraction. As he tacks back and forth between evoking specific sites and responding to the unexpected effects of painting, he conveys protean qualities that are beyond time or place.

Reflecting upon Teskey's gestural seascapes, one might be surprised to learn that he first gained recognition for large

Tidal Rocks (detail), 2017, oil on canvas, 39 ¼ x 59 inches

and meticulously detailed drawings, including urban scenes rendered with carefully gradated layers of pencil. Born in Rathkeale, County Limerick, Ireland, in 1956, he felt an early affinity for art. His father worked as a custom home builder and he grew up assisting in the family's joinery, where he developed an appreciation for craft. Teskey's family encouraged his passion for art, and he matriculated at Limerick School of Art and Design just as Ireland's art curriculum shifted from a focus on producing art educators to training artists dedicated to their own creative practices. His studies emphasized direct observation and figure study and were informed by texts such as Kimon Nicolaides' *The Natural Way to Draw*. Drawing not only provided him with a way to develop new concepts; it became his primary medium for more than a decade and remains integral to his process.

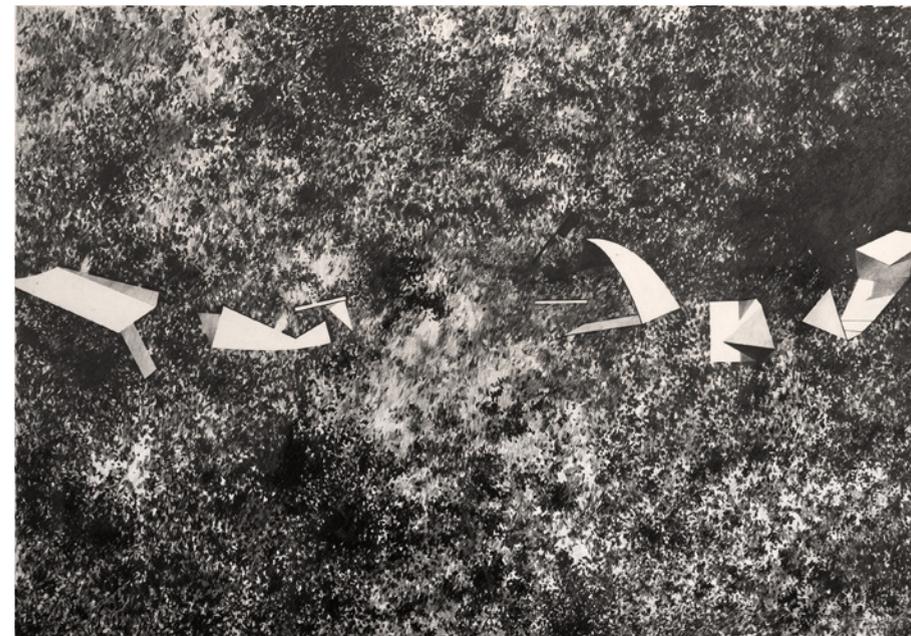
Teskey broadened such traditional underpinnings when he participated in a program that allowed college students to earn money each summer by picking tobacco in Toronto, Canada. During three trips abroad, he visited New York City, where he was fascinated by artists as diverse as Frank Stella and Chuck Close. Whether looking at representational or abstract works, he felt freed by the pluralism of the art scene. He especially admired artists who activated the spaces between primary forms or motifs, conveying an all-over engagement with space.

Early drawings, such as *Ghosts X* (1979), reflect Teskey's interest in creating a highly structured composition in which he articulates or textures every element. A lateral band of white papers blows across a derelict urban lot, evoking a sense of restlessness, dislocation, and absence. In 1980, he exhibited *Ghosts X* and similar works in his first exhibition at

Lincoln Gallery, Dublin. The staccato quality and horizontal emphasis of such compositions prefigured later paintings, such as *Costal Report* (2017), in which dramatic bands of white surf brighten the surrounding darkness. Early drawings also set the stage for his continuing interest in composing through through strong chiaroscuro, activating the overall surface of works, and exploring the mystery of forms that appear to be in flux.

Moving to Dublin soon after graduating from art school, Teskey encountered a city afflicted by recession and urban blight. Living in Dublin in the 1980s, he found that every second house seemed to border a derelict site filled with wrecked cars and tires. Vacant lots strewn with rubble and detritus provided haunting imagery. He began by making small sketches and taking photographs on site, which he would later assemble into montages in his studio, creating composite and reconfigured views. Teskey developed works such as *Migration* (1981) using hard pencil, gradually building up layers and rendering details with almost obsessive discipline.

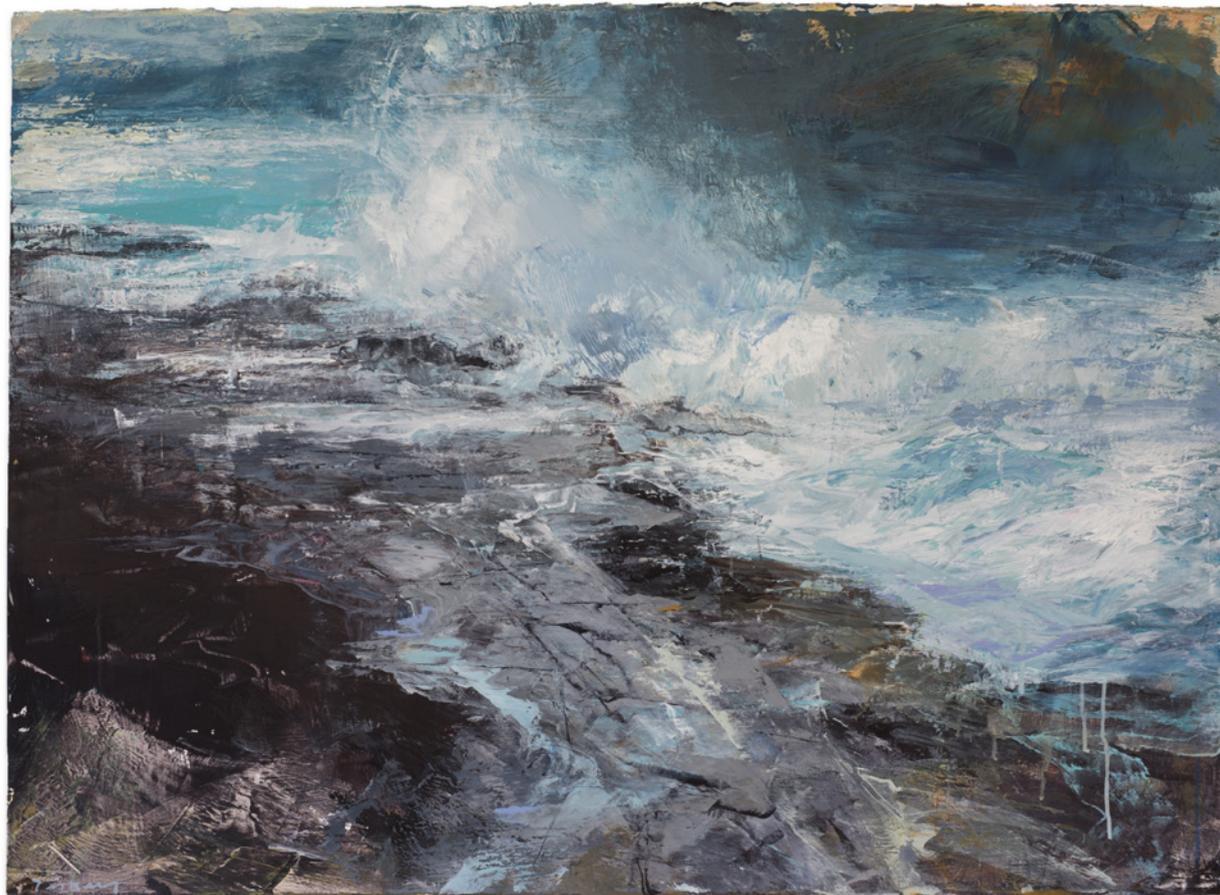
The formality, silvery light, and soft touch of Teskey's early drawings contrasts with the harsh desolation of his subject matter. Blowing papers rise like a flock of birds or a cresting wave, and the absence of figures contributes to a surreal or dream-like quality. Recognizing Teskey's ability to capture the larger cultural milieu or zeitgeist, the American art historian Lucy Lippard included him in the exhibition *Divisions, Crossroads, Turns of Mind: Some New Irish Art*, which she organized for Williams College Museum of Art in 1984. His works expressed a sense of absence and alienation endemic to a nation that suffered repeated waves of colonialization, strife, and emigration.



Ghosts X, 1979
Graphite on paper
22 x 31½ inches



Migration, 1981
Graphite on paper
23¼ x 36 inches



Kilcummin Head, 2016, acrylic on paper, 30 × 41 inches

Although many of Teskey's drawings portrayed economic hardship, he also remembers the 1980s as a vibrant time in the arts community. Like many of his peers, he survived on the dole and scant meals, but he was soon able to sell drawings, first from Lincoln Gallery and later, Rubicon Gallery in Dublin. He also enjoyed the camaraderie of a

promising group of Irish artists, including Eithne Jordan, Cecily Brennan, Mick O'Dea, and Michael Cullen.

Teskey's work was further catalyzed by the opportunity to teach at the College of Art and Design, which later became the Dublin Institute of Technology (DIT). As he taught life

drawing, he urged his students to use all their senses, asking "how do you feel something without touching it?" Increasingly, he followed his own advice, and his drawings became more organic, expressive, and animated by strong contrasts of dark and light. When he began painting as well as drawing, he explored a more improvisational mode, trying to locate forms within an overall atmosphere and embracing unexpected marks, effects of light, and interrelationships. "That's how I still paint today," Teskey has stated, "the subject emerges out of this mass, like something being born, gradually working one's way to the surface. If it's not working, you have to go to the core of the subject. Not fiddling around on the surface."¹

As Teskey shifted his focus from drawing to painting, he realized that using a plastering float felt similar to drawing with charcoal—like a natural extension of his hand—and he began to rely upon floats, trowels, large palette knives, and sponges more than detailed brushwork. The broad base of the trowel allowed him to spread large swaths of paint, creating generalized forms, and the trowel's long edge and corner helped define crisp edges or incise lines.

Recent works such as *Summer* (2014) and *Longshore VIII* (2017) reflect the way such tools continue to allow him to establish large swaths of tone and color as well as detailed marks that convey a sense of scale. He also uses large tools to drag paint across underlying pigment so that the broken or scumbled layers mix optically, creating a more vibrant and nuanced atmosphere.

Teskey's use of trowels reinforced his preference for selecting and mixing just a few key colors, often emphasizing a panoply of warm and cool greys. His restrained

palette minimizes narrative detail and focuses more on the way distinct elements, be they roads, bridges, houses, or fields, merge within an overall atmosphere and mood. Distinct boundaries and identities become blurred amid the volatile weather. The unifying greys in works such as *Erris* (2015) make its single electricity pole and the white rectangular farmstead appear more isolated and desolate. Similarly, the white houses that define the arcing hillside in the middle ground of *Gortbrack, North County Mayo* (2014) stand out starkly against the distant blue-grey mists and ochre-grey foothills.

For more than two decades, artist residencies have catalyzed Teskey's creativity and allowed him to forge a deep connection to particular places and communities. His first residency, a two week stay in 1995 at the Tyrone Guthrie Centre, Annaghmakerrig, familiarized him with the landscape of County Monaghan. Subsequently, he pursued longer residencies, including stays at the Gearagh Arts Programme, County Cork; the Vermont Studio Center, Johnson, Vermont; the Josef and Anni Albers Foundation, Bethany, Connecticut; and the Centre Culturel Irlandais, Paris. Each opportunity has provided different terrains for him to explore—the sweeping fields of County Cork, the rolling hills and winding river of the Lee Valley, or the mountains of the Connemara.

No residency or place has had a greater impact on Teskey's work than his 1996 stay at the Ballinglen Arts Foundation in Ballycastle, County Mayo, an experience that led to his compelling, varied, and ongoing body of work. During his first visit to Ballinglen in 1996, he avoided painting the most obvious motif: the 126-foot-high cliffs of Downpatrick Head and surrounding coastline. Instead, he focused on the main

street in Ballycastle, near the foundation's studio buildings. The resulting works capture the way the solid boundaries of the built environment contrast with the fluid conditions of light and weather.

Over more than a dozen subsequent visits, Teskey was inspired by the ever-growing creative community of artists who have worked at the Ballinglen Arts Foundation since its founding in 1995 by Margo Dolan and Peter Maxwell. Artists selected from a wide range of applicants work there for a minimum of three weeks during their initial residency, and many fellows return subsequently, contributing to a creative dialogue that is interdisciplinary, international, and intergenerational. Extended conversations with diverse Ballinglen Fellows, including American painters such as Stuart Shils, encouraged Teskey to reflect upon the way artists continue artistic traditions rooted in European painting.

Upon his subsequent visits to County Mayo, Teskey began painting the sprawling beaches and towering cliffs. Like many artists, he often felt he did not paint the landscape so much as sudden shifts in light and weather. He has noted that Ballycastle's geology is spectacular and similar to that of County Clare, but it remains relatively free of tourism and commercial development. As a result, the landscape provides an experience of the sublime in nature that is increasingly rare. As Teskey explored the County Mayo coastline, photography and sometimes videos provided him with memory aids, but drawing and an experimental studio practice remained his primary means for conveying the dynamism of the landscape. As he has stated, "Often, what becomes the basis of a painting is not so much the object of a scene, but the dynamic combination of lines created in the urgency of the drawing process."² His paintings do

not capture a particular likeness of a place so much as a composite experience of being there over time.

For example, works such as *Lighthouse* (2017) dramatize a specific motif, but the structure is off-center, and cropped by the top edge of the painting. Instead of commanding the landscape or providing a source of illumination, the structure appears ethereal, precarious, and insubstantial compared to massive cliffs and a distant inlet. Teskey does not illustrate a preconceived concept of a lighthouse. Instead, his image evokes the sensation of standing at a precipice, surrounded by wind-swept seascape in a fading light.

Teskey often chooses viewpoints or composite perspectives that convey a sense of contingency and vulnerability. In works such as *On Bolus Head* (2015), Teskey eliminates the foreground entirely. Because we can't see where we stand, our aerial perspective appears more uncertain or perilous. In other works, such as *Kilcummin Head* (2016), he uses sharply angled diagonals to create the illusion of deep space. They draw us rapidly toward the middle ground, where a wave crashes against the rocks, blocking our imagined path. The zigzagging linear rhythms and contrasting horizontals are jarring, equivocal, and exhilarating as they draw our attention across the rocky shore, past breaking surf, a turquoise patch of ocean, and sunlit waves, to a dark and ineffable horizon.

In still other works, such as *Longshore VIII* (2017), the drama is closer to the picture plane. We are not drawn in by receding diagonals so much as confronted head-on with an oncoming wave. The bright wave divides the composition roughly in half between the dark fractured rocks and the threatening sea. The wave is recognizable as such but



Summer, 2014, oil on canvas, 27 ½ × 39 ½ inches

equally so, it is an exuberant painterly gesture, a swath of pigment that appears drawn as much as painted. By eliminating the sky above the wave and tightly cropping our view, Teskey emphasizes a sense of imminent danger. We can imagine, but not perceive, what is above or beyond it. As one of many works inspired by wave impacts, *Longshore VIII* calls attention to the sublime—where we experience both mortal danger and profound wonder before nature.

Teskey's ongoing fascination with the resonant potential of seascapes invites comparison with both the romantic landscapes of J. M. W. Turner (1775–1851) and the boldly gestural paintings of Marsden Hartley (1877–1943). But his dense paint surface and expressive paint handling reflect a deeper connection to School of London painters such as Frank Auerbach (b. 1931). In works such as *Coastline III* (2015) rough edges, broken facets of paint, and overlapping planes of color suggest differences between land, sea, and sky, but they also express an underlying ambiguity and equivocation. Although Teskey's surfaces emphasize flat

planes more than Auerbach's thick impasto, both artists paint in a way that integrates the gestural force and open-ended process of drawing. Just as Auerbach's figures are both suggested and obscured by thick layers of paint, Teskey's landscape motifs appear elusive and ephemeral.

The alarming consequences of climate change have prompted many contemporary artists to re-evaluate the way they portray nature. Teskey has responded both directly and indirectly to such concerns during his long career. For example, he recently created a series of drawings of the ocean garbage gyres to illustrate Derek Mahon's book and eponymous essay, *Rubbish Theory* (2016). In a more surreal or metaphysical vein, Teskey's *Ocean Frequency* series (2012–present) integrates his early vocabulary of floating papers into his seascapes, synthesizing urban and rural motifs, wildness, and artifice.

In the context of such a varied career, the expressive landscapes featured in this catalog and exhibition celebrate those places in nature that still appear unadulterated, beautiful, and worthy of preservation. They embody the protean beauty that we need to understand and care for more than ever. Painted with the hands of a draughtsman and with the spirit of a dedicated student, these works model qualities we require: curiosity, self-reflection, and openness.

NOTES

1. Donald Teskey in an interview with Mike Fitzpatrick in *Donald Teskey: Profile*, Gandon Editions, 2005, County Cork, Ireland, pp. 18–19.
2. *Ibid.*



Lighthouse, 2017, oil on canvas, 39¼ × 59 inches



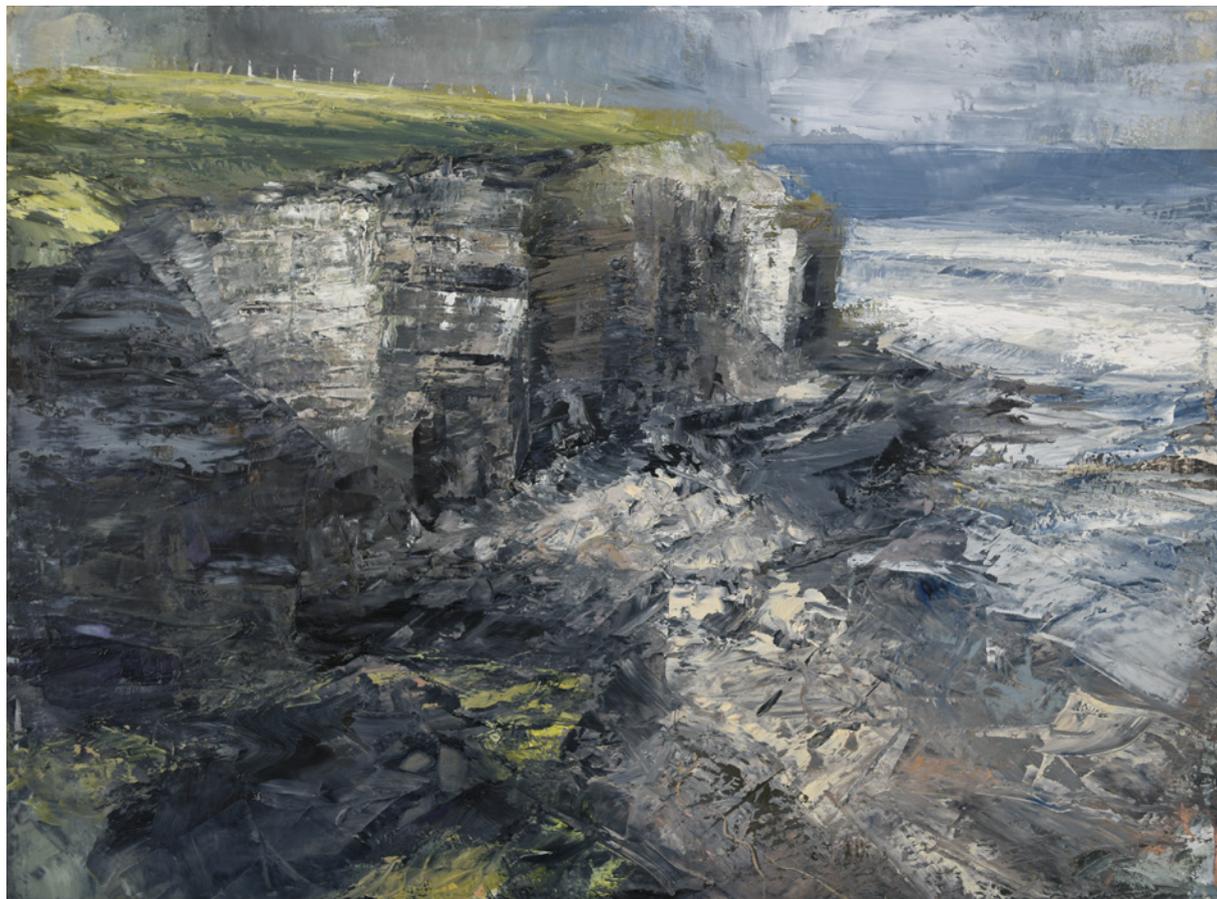
Longshore VIII, 2017, oil on canvas, 47 × 59 inches



Coastal Report, 2017, acrylic on paper, 30 x 41 inches



Erris Head I, 2016, acrylic on paper, 30 x 41 inches



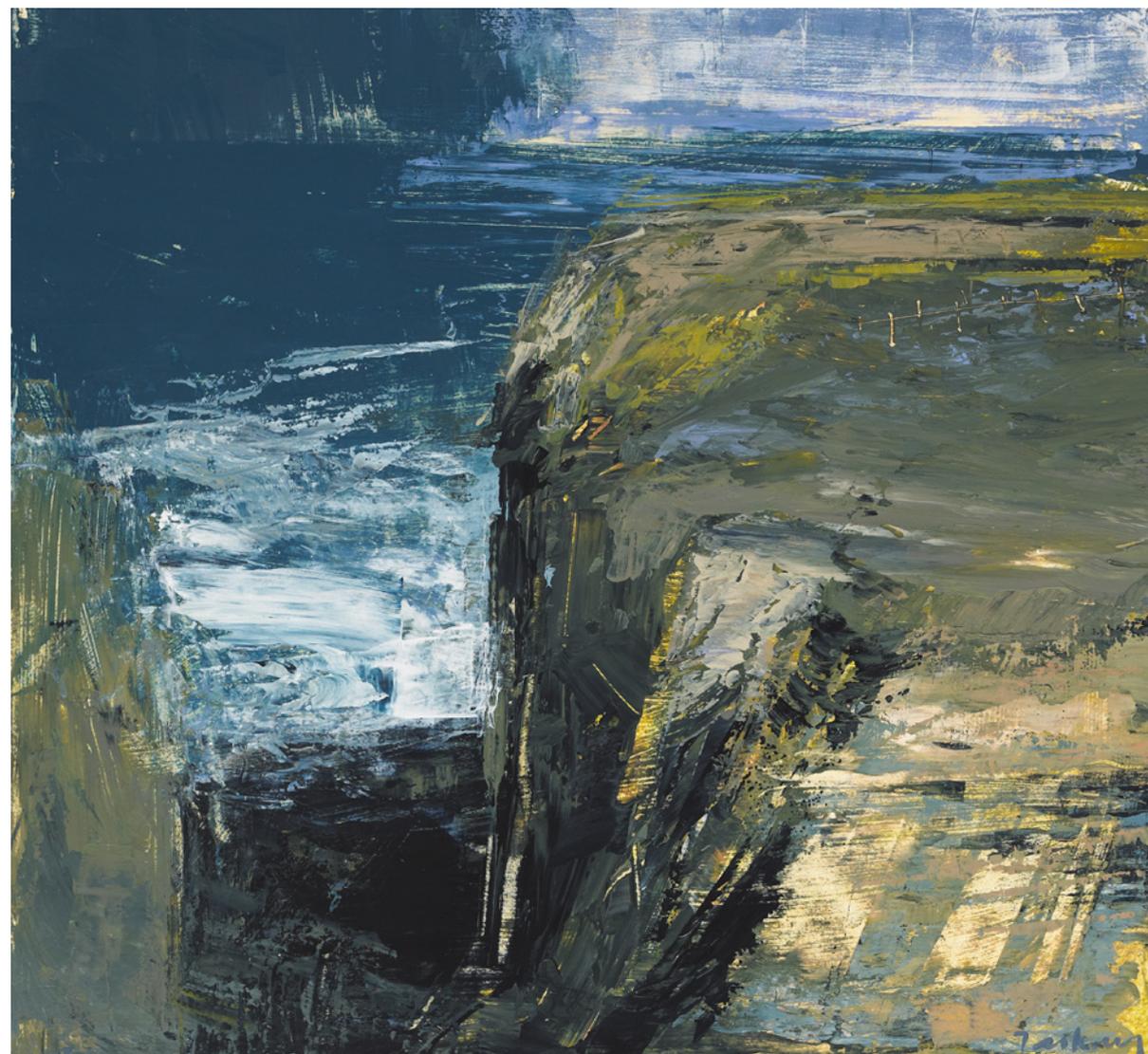
Coastline III, 2015, oil on canvas, 23 ½ × 31 ½ inches



Ballyglass, 2015, oil on canvas, 39 ¼ × 47 ¼ inches



On Bolus Head, 2013, acrylic on paper, 15 x 16 inches



Headland, 2008 acrylic on paper, 15 x 16 inches



River, Coomerkane Valley II, 2013, acrylic on paper, 15 × 16 inches



Old Forest, Coomerkane Valley, 2013, acrylic on paper, 15 × 16 inches



Bridge, Coomerkane Valley, 2013, acrylic on paper, 15 x 16 inches



Coomerkane, 2013, oil on canvas, 47 x 59 inches



The Lee Valley, Nature Reserve, 2016, acrylic on paper, 30 x 40 inches



The Lee Valley, Barn, 2016, acrylic on paper, 30 x 39 1/2 inches



Farmhouse, Coomerkane Valley, 2013, acrylic on paper, 15 x 16 inches



Cottages by the Pier, 2017, oil on canvas, 39 1/4 x 59 inches



The High Road, 2015, acrylic on paper, 15½ × 16¼ inches



Townland, 2015, acrylic on paper, 15½ × 16¼ inches

Selected Solo Exhibitions

- 2017** *Donald Teskey: Landscapes*, List Gallery Swarthmore College, Swarthmore, PA
- 2016** *Weather Gauge*, The Hunt Museum, Limerick
- 2015** *No Real Horizon*, Oliver Sears Gallery, Dublin
- 2014** *Atlantic*, Ballinglen Arts Foundation, Co. Mayo
- 2013** *Entre Terre et Mer*, Centre Culturel Irlandais, Paris
- 2013** *West x Southwest*, Hammond Gallery, Glengarriff, Co. Cork
- 2013** *Ocean Frequency*, Oliver Sears Gallery, Dublin
- 2012** *Nature Reserve—Paintings from The Gearagh*, Town Hall Gallery, Macroom, Co. Cork
- 2011** *Nature Reserve*, Art First London
- 2011** *A Connemara Folio*, Clifden Arts Festival, Co. Galway
- 2010** *The Idea of Islands*, RHA Gallery, Dublin
- 2009** *Loops & Sidings*, Rubicon Gallery, Dublin
- 2007** *New Paintings*, Mullan Gallery Belfast
- 2007** *From Bethany to Beacon Falls*, Rubicon Gallery, Dublin
- 2006** *Coastline Narratives*, Art First London
- 2005** *Tidal Narratives*, large-scale paintings and drawings, Limerick City Gallery of Art
- 2005** *Land Fall Variations*, drawings, Rubicon Gallery, Dublin
- 2005** *Paintings*, Vanguard Gallery, Cork
- 2004** *Not Only Forms*, Rubicon Gallery, Dublin
- 2003** *Paintings from the Red Mill*, Art First, London
- 2002** *New Paintings*, Art First, London
- 2001** *Island Crossings*, Rubicon Gallery, Dublin

- 2000** *Paintings*, Art First, London
- 1999** *Paintings*, Rubicon Gallery, Dublin
- 1998** *Paintings*, Vanguard Gallery, Co. Cork
- 1997** *Paintings*, Rubicon Gallery, Dublin
- 1996** *Paintings*, Clink Wharf Gallery, London
- 1995** *Paintings*, Rubicon Gallery, Dublin
- 1993** *Paintings*, Rubicon Gallery, Dublin

Selected Awards and Artist Residencies

- 2017** Swarthmore College, Swarthmore, PA: Fellowship and residency funded by the William J. Cooper Foundation
- 2015** Model Art Centre, Sligo: residency at the invitation of the W.B. Yeats Foundation
- 2012** Centre Culturel Irlandais, Paris: residency
- 2008** The Gearagh Artists Residency Programme, County Cork
- 2006** Elected member of Aosdana
Josef and Anni Albers Foundation, Bethany, Connecticut: residency
- 2004–2015** Cill Rialaig Project, Co. Kerry: residency
- 2003** Elected member of Royal Hibernian Academy, Dublin
The Vermont Studio Center, Johnson, Vermont: residency and full fellowship
- 1996–2016** Ballinglen Arts Foundation, Co. Mayo: full fellowship and recurring residencies
- 1995** Annaghmakerrig, Tyrone Guthrie Centre, Co. Monaghan: residency

Selected Group Exhibitions

- 2017** IMMA Collection: Coastlines, The Irish Museum of Modern Art Dublin, curated by Christina Kennedy
Capacity & Tension—2017 Shanghai International Print Exhibition, China Arts Museum, Shanghai, China
187th RHA Annual Exhibition, Royal Hibernian Academy, Dublin
- 2016** *Show #365*, Art First, London
Innaugural Exhibiton, International Academic Printmaking Alliance, Taimiao, Imperial Ancestral Temple, Forbidden City, Beijing
A Solitude in the Ocean, Green Fuse, Westport, Co. Mayo
Annual Exhibition, Royal Hibernian Academy, Dublin
Participated in annual invitational exhibitions since 1996
- 2015** *Enchanted Landscapes*, Curated by Rebecca Michelman, the Curator Gallery, Chelsea, New York
Visions of Now, Limerick City Gallery of Art, Limerick
A Lonely Impulse of Delight, SO Gallery, Fine Art Editions, Dublin
Quadripartite, Claremorris Gallery, Co. Mayo
Postscript, Burren College of Art & Russell Gallery, Co. Clare.
Impressions of WB Yeats, Hamilton Gallery, Sligo
RHA Members Drawing Exhibition, Assembly Rooms, Dublin
- 2014** *Sea Fever*, Catherine Hammond Gallery, Co. Cork
- 2013** *Natural History*, curated exhibition, Art First, London
- 2012** *Hibernation*, Oliver Sears Gallery, Dublin
Rardharc, American Irish Historical Society, New York City

- 2010** *Graphic Studio 50 years in Dublin*, IMMA
Éigse Carlow Retrospective, VISUAL Carlow
- 2008** *Revelation*, National Gallery of Ireland
Celebrating Drawing, National Gallery of Ireland
New Additions National Self Portrait Collection, Limerick University
- 2007** *Into Landscape*, exhibition of drawings by artists, toured five venues including Town Hall Gallery, Macroom, Co. Cork, and Galway Arts Centre, Galway
Siar 50, Irish Contemporary Art Society Collections at Irish Museum of Modern Art, Dublin
- 2005** *Rhyme and Resin*, a collaboration between poets and artists organized by Poetry Ireland, Royal Hibernian Academy, Dublin
RHA Members Drawing Exhibition, Ashford Gallery, Dublin
- 2004** *H2o*, Model Arts Centre and Niland Gallery, Sligo, County Sligo
Time of Shaking, Art for Amnesty, Irish Museum of Modern Art, Dublin
An Irish Eye; Landscapes of Fact and Imagination, Cape Town South Africa
- 2003** *Eire/land*, McMullen Museum of Art, Boston College, USA
Reflecting on Success—Past Winners, Claremorris Open Exhibition
- 1998** *Art First*, works by Donald Teskey, Gwen O'Dowd, and Janet Pierce, Art First, London

Selected Bibliography

- 1997** *Landscape & Recollection, The Ballinglen Experience*
RHA Gallagher Gallery, Dublin
Group Show, Clink Wharf Gallery, London
Éigse Festival, invitational exhibition, St Patrick's College, Carlow, Ireland
- 1996** *National Collection of Contemporary Drawing*,
Limerick City Gallery of Art
Living Landscape, West Cork Arts Centre, Skibbereen
Group Show, Connaught Brown Gallery, London
- 1990** *Three-Person Show* (with Michael Quane and Ian Sutherland), Riverrun Gallery, Dublin
- 1984–1988** *Divisions, Crossroads, Turns of Mind, Some New Irish Art*, curated by Lucy Lippard for Williams College Museum of Art and additional venues in the United States, Canada and Finland
- 1984** *Three-Person Show*, (with Marc Reilly and Tony Carroll Lincoln Gallery, Dublin
- 1983** *EV+A Prizewinners Exhibition*, Douglas Hyde Gallery, Dublin, with additional venues in Belfast and Limerick
- 1981/82** *GPA Awards Exhibition*, Douglas Hyde Gallery, Dublin
- 2016** *Weather Gauge*, catalog, text by Sean Lysaght, Naomi O'Nolan
Published by The Hunt Museum.
ISBN 978-9928934-6-0
- 2015** *No Real Horizon*, catalog, text and poem by Derek Mahon
Published by the Oliver Sears Gallery.
ISBN 978-0-9575648-8-6
- 2013** *Ocean Frequency*, catalog, text by Theo Dorgan
Published by the Oliver Sears Gallery.
ISBN 978 0 9575648 0 0
- 2011** *A Connemara Folio*, by Donald Teskey
Published by Occasional Press.
ISBN 978 0 9564786 1 0
- 2010** *The Idea of Islands*, by Donald Teskey and Sue Hubbard
Published by Occasional Press.
ISBN 978 0 9548976 9 7
- 2009** "Tracking Donald Teskey," an interview by Brian McAvera in *Irish Arts Review*, Vol. 26 /No. 4
- 2008** *Conversation in the Mountains*, text by John Banville, images by Donald Teskey. Limited edition. Published by Gallery Press. ISBN 978 185235 443 5
- 2007** *From Bethany to Beacon Falls*, catalog, essays by Gordon Teskey and Nicholas Fox Weber. Published by Rubicon Gallery. ISBN 978-0-9554084-3-4
- 2006** *Coastline Narratives*, catalog, essay by Peter Fallon
Published by Art First, London. ISBN 1-901993-51-5
- 2005** *Profile 22: Donald Teskey-Tidal Narratives*. Published by Gandon Editions to coincide with an exhibition at Limerick City Gallery of Art. ISBN 0948037-245

"Ocean Narrative" by Samuel Walsh in *Irish Arts Review*, Vol. 22. No.3

- 2004** *Donald Teskey: Not Only Forms*, catalog with essay by Gerard Smyth, poet and managing editor of *The Irish Times*. Additional text by Peter Maxwell, co-founder of the Ballinglen Arts Foundation. Published by Rubicon Press Ltd, Dublin to coincide with an exhibition at the Rubicon Gallery, Dublin. ISBN 0-9541322-6-2. 2003
Donald Teskey Paintings from the Red Mill, catalog, introduction by Rikki Ducornet. Published by Art First, London to coincide with an exhibition at the gallery. ISBN 1-901993-38-8
- 2002** *Donald Teskey New Paintings*, catalog, essay by Aidan Dunne, art critic for *The Irish Times*. Published by Art First, London to coincide with an exhibition at its gallery. ISBN 1-901993-27-2
- 2001** *Donald Teskey Island Crossings*, catalog, essay by John Horne, professor of Modern European History, Trinity College. Published by The Rubicon Press Ltd, Dublin to coincide with an an exhibition at Rubicon Gallery. ISBN 0-9532744-9-7
- 1999** *Donald Teskey Paintings 1993-1999*, catalog, essay by Andrew Lambirth. Published by The Rubicon Press Ltd. in association with Art First, London to coincide with an exhibition at Art First Gallery, London. ISBN 0-95327044-6-5

Collections

The Arts Council of Ireland
Irish Museum of Modern Art, Dublin
Limerick City Art Gallery
The Contemporary Irish Arts Society, Ireland
The Office of Public Works, Ireland
Allied Irish Banks, Ireland
Crawford Art Gallery, Cork
Workday, Dublin
Baring Asset Management, London
KPMG, Dublin
Ulster Bank, Dublin
National Drawing Collection, Limerick
Butler Gallery Collection, Kilkenny
First National Building Society, Dublin
Augustus Cullen & Sons Solicitors, Dublin
Irish Life Assurance,
Ballinglen Arts Foundation, County Mayo
Boyle Civic Collection, County Roscommon
Limerick City University, Limerick
Kelly's Hotel, Wexford
St. Lukes Hospital, Dublin
St. Patrick's Hospital, Dublin
Royal Victoria Hospitals, Belfast
UCC Library, Cork
National Library of Ireland, Dublin
Burns Library, Boston College
AIMCO, Philadelphia
New York Presbyterian Hospital-Cornell
Wilmark Group, Florida
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—Andrea Packard, *List Gallery Director and exhibition curator*

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Cover: *Ballyglass* (detail), 2015, oil on canvas, 39 ¼ x 47 ¼ inches

Inside Front Cover: *Belderrig II*, 2015, acrylic on paper, 15 x 16 ¼ inches

Back Cover: *Gortbrack, North Co. Mayo*, 2014, acrylic on paper, 15 x 16 ¼ inches

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Since 1991, The List Gallery, Swarthmore College, has mounted exhibitions of both established artists and emerging talents. For more information, please visit: <http://www.swarthmore.edu/list-gallery>





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