The List Gallery presents: Sue Hettmansperger, *Iterations: Painting and Collage* and Jan Baltzell: *Drawings*

The List Gallery, Swarthmore College is pleased to present two concurrent solo exhibitions celebrating distinguished artists who are also noted teachers: Sue Hettmansperger, *Iterations: Painting and Collage* and Jan Baltzell: *Drawings*. The exhibitions will take place November 7—December 15, 2019. Sue Hettmansperger and Jan Baltzell will lecture about their work on Thursday, November 7 at 4:30 p.m. in the Lang Performing Arts Center Cinema. A List Gallery reception will follow, 5:30-7:00 p.m. These events and accompanying catalogs are free and made possible by the Marjorie Heilman Visiting Artist Fund and the Department of Art and Art History, Swarthmore College. The List Gallery is open Tuesdays—Sundays, Noon—5:00 p.m.

**Sue Hettmansperger, *Iterations: Painting and Collage***

Sue Hettmansperger has been recognized for elaborating the traditions established by early 20th century American Modernists such as Marsden Hartley, Arthur Dove, and Georgia O’Keefe. Using a limited palette, abstracted forms, flattened spaces, and inventive gestures, she creates transcendent and emblematic representations of nature. Her varied sources of inspiration include
southwestern deserts, human anatomy, botanical forms, topology and mapping, Photoshopped images, and the by-products of industrial technology. Studying such diverse imagery through the lenses of drawing, printmaking, painting, and collage, she has developed an idiosyncratic vocabulary of forms, textures, and gestures. Hybrid elements interweave and float near the center of each picture, like debris captured by a river current or ocean gyre.

Hettmansperger most often begins with small-scale experiments in collage and the resulting compositions form the basis for her oil paintings. Comparing her collages with their painted counterparts, we see her ideas evolve through translations of scale, media, and color. Her complex grids of similarly sized canvases simultaneously read as still lifes, landscapes, and successive states of mind. Intimate in scale, but ambitious in scope, her works offers elegies in response to our lost connection to nature.

The Department of Art and Art History at Swarthmore College is pleased to honor Sue Hettmansperger as the 2019 Marjorie Heilman Visiting Artist at Swarthmore College. Born in 1948 in Akron, Ohio and raised in Albuquerque, New Mexico, she attended the Yale University Summer School of Art in 1971. She earned a B.F.A. in 1972 and an M.A. in 1974 from the University of New Mexico, where she focused on lithography and drawing. She is Professor Emerita at the University of Iowa, where she taught studio art from 1977 to 2018. Since 1988, Hettmansperger has presented eight one-person exhibitions at A.I.R. Gallery, New York City. Her work has also been included in group exhibitions at the Museum of the Art Institute of Chicago, the Cedar Rapids Museum of Art, the Figge Museum of Art, Bowling Green State University, Northern Arizona University, Grinnell College; University of Texas, San Antonio; Des Moines Art Center; Hyde Park Art Center, Chicago; and Evanston Art Center. Her work appeared in the publication New American Paintings Midwest in 2005 and 2010.

In 2008, Hettmansperger received a John Simon Guggenheim Memorial Fellowship in Painting. Her other awards include a National Endowment for the Arts Fellowship in 1983, the University of Iowa Faculty Scholar Award in 1997 and 1999, an Iowa Arts Council Major Grant, and five University of Iowa Arts and Humanities Initiative Grants. She has also been awarded residency fellowships by the MacDowell Colony, Roswell Museum Artist in Residence Program, the Ucross Foundation, and the Corporation of Yaddo.

Her work is represented in distinguished institutional collections, including the Museum of the Art Institute of Chicago, the Des Moines Art Center, the Metropolitan Museum of Art, the University of Iowa Museum of Art, the San Francisco Museum of Modern Art, and the Kemper Art Museum. Her public artworks include commissions from the University of Iowa Biomedical Discovery Building; Kirkwood College, Iowa; and the Cedar Rapids Convention Center, Cedar Rapids, Iowa. More information can be found online: www.suehettmansperger.com
Jan Baltzell: Drawings

During the past forty years, Jan Baltzell has exhibited her vibrantly colored paintings in more than twenty solo exhibitions in the Philadelphia region, and her works have been featured in group exhibitions both regionally and nationally. Her masterful compositions reflect varied artistic influences, from the gestural abstractions of Joan Mitchell and Willem de Kooning to the structured geometries and soft surfaces of frescos by Piero della Francesca. Although she has been rightly celebrated for her compelling use of color, Baltzell's List Gallery exhibition calls attention to the way drawing has been fundamental to her creative practice. Comprised of ten drawings made during the past three years, the exhibition and accompanying catalog offer viewers a chance to understand the expressive immediacy and elasticity of Baltzell's drawing.

Baltzell's inventive vocabulary of marks and dynamic figure-ground relationships challenge our expectations. She often animates white, blank, or erased areas of her compositions in a way that dissolves differences between "foreground" and "background." Her forms and gestures are open and intertwine, simultaneously suggesting interconnection and dissolution. At times, her pictures reflect varied inspirations in nature such as the edge of a leaf, the curve of a table, arcing stems, or the uneven contours of a landscape. However, Baltzell usually eliminates narrative details and takes inspiration from her observations of ineffable phenomena, such as light or wind moving through space.
Baltzell also responds to the phenomena of her own materials and evolving compositions. Viewing one of her drawings, one imagines the charcoal pressing against the white cotton paper, zigzagging heavily in one place, then lightening, and lifting. Her recurring marks, forms, and harmonic variations revel in the myriad pauses and revisions that are intrinsic to drawing.

Born in Philadelphia, Baltzell's talents were nurtured by her mother, Jane Piper, an acclaimed American Modernist painter and student of Arthur B. Carles. She received a B.F.A. from the Philadelphia College of Art in 1971, where she studied with noted painters Gretna Cambell and Larry Day. Baltzell earned an M.F.A. from Miami University, Oxford, Ohio in 1976 and resettled in the Philadelphia area, where she has exhibited her work in more than 20 exhibitions during the past 38 years. She is currently represented by Schmidt Dean Gallery, Cherry Hill, NJ.

Baltzell's work has been collected by distinguished institutions including Philadelphia Museum of Art; The National Museum of Women in the Arts; The State Museum of Pennsylvania, Harrisburg; Woodmere Art Museum, Philadelphia; Bryn Mawr College; and the Gund Collection, Cambridge, Massachusetts. She has received fellowship awards from Hollins University, Roanoke, Virginia; Dorland Art Colony, Temecula, California; Virginia Center for the Creative Arts; Towson State University, Maryland; and the Vermont Studio Center, where she also served as resident critic.

Baltzell has influenced generations of artists in the Philadelphia region. Since 1985, she has taught at the Pennsylvania Academy of the Fine Arts, where she has served in the B.F.A., Post-Baccalaureate, and M.F.A. programs. She has also taught art as a visiting instructor or critic at diverse institutions, including Towson State University, Drexel University, and Art Institute of Philadelphia.