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INTRODUCTION

Anniversaries offer a special juncture in time to reflect on all that has been accomplished and invigorate future endeavors. This catalog is dedicated to one such juncture: the twenty-fifth anniversary of the List Gallery at Swarthmore College. As a student of both studio arts and art history and as a List Gallery intern, I experience the gallery as an invaluable resource to house Swarthmore’s permanent collection alongside rotating shows of contemporary art. Until 1998, the back room featured works such as Edward Hicks’s Peaceable Kingdom (1826) and allowed students to compare early American paintings such as Benjamin West’s (1738—1820) Portrait of Booth Grey, Brother of Earl of Stanmore with American realist works such as Portrait of a Peasant Woman by Robert Henri (1865—1929). The establishment of a professional gallery space and interest in ambitious exhibitions of contemporary art led to another evolution in the gallery’s history: the need for a Gallery Director. Before the position was created, the responsibility of running the gallery changed hands among Art Department faculty. In 1995, Andrea Packard ’85 began working as the List Gallery’s first director.

Working with Andrea for the past year has been a gift. I appreciate learning not only from her keen, discriminating eye and intellect, but also from her composure and uncanny ability to work in all situations with such calm and patience. Her attentiveness, enduring commitment to Swarthmore is a crucial element to the continued success of the List Gallery. Andrea’s interest is to show artworks that are not only useful for the teaching function, but also speak to the college’s identity in terms of social responsibility and justice issues. And so, I think she’s brought in interesting people from that perspective. And it’s been really useful to say, “you can make statements through art that speak to our social concerns too,” and that art is not just something that’s an escape or just pretty, but can address difficult issues.”

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One such exhibit was Bearing Witness: Recent Works by Daniel Heyman (2010). Heyman, whose work critiques the effects of war and institutionalized violence, exhibited portraits of Iraqi individuals who were imprisoned and tortured (2010). Heyman, whose work critiques the effects of war and institutionalized violence, exhibited portraits of Iraqi individuals who were imprisoned and tortured by Robert Henri (1865—1929). Working with Andrea for the past year has been a gift. I appreciate learning not only from her keen, discriminating eye and intellect, but also from her composure and uncanny ability to work in all situations with such calm and patience. Her attentive, enduring commitment to Swarthmore is a crucial element to the continued success of the List Gallery. Andrea’s interest is to show artworks that are not only useful for the teaching function, but also speak to the college’s identity in terms of social responsibility and justice issues. And so, I think she’s brought in interesting people from that perspective. And it’s been really useful to say, “you can make statements through art that speak to our social concerns too,” and that art is not just something that’s an escape or just pretty, but can address difficult issues.”

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As Professor Syd Carpenter explains:

"The obvious advantage to having a gallery is that it emphasizes the importance of the visual to a liberal arts institution. The Art Department itself is able to benefit greatly from having this resource, because it is an extension of our teaching. What we demonstrate in class can be exhibited in real-life, tactically, right there in the gallery. It is also an enormous resource to the rest of the College, to the larger community, as Professor of History Robert Weinberg and Marian Faber, Scheuer Family Professor Emerita of Humanities and Professor Emerita of German. Together with Kahana’s paintings, Judy Ellis Glickman’s photographs of concentration camps and Robert Barsamian’s mixed-media installation memorializing victims of the Armenian genocide modeled art’s ability to document genocide and offer forms of healing and remembrance.

Daniel Heyman, They Took Me To a Dark Room, gouache on nishinushi paper, 2000
William J. Cooper Foundation Series
Robert Turner ’36, the seminal American ceramist whose sculptural vessels display a resounding silence and integrity. The show featured a selection of thirteen ceramic works from his later explorations in the 1980s and 1990s, including several works borrowed from the collection of the Philadelphia Museum of Art. The pieces—sensitive intersections of vessel forms, architecture, and nature—convey subtle yet enduring monumentality and embody his lifelong observance of Quaker values.

Some of the gallery’s exhibits have contributed to the subsequent success of the featured artists. Lella Johnson’s 2004 show, Bearing Witness, Views from the Street (October 7–November 7, 2004), increased public attention to his clay and mixed media meditations on inner-city life (page 14). After his exhibition and the publication of an accompanying catalog, he received the prestigious Pew Fellowship. Another artist, Sana Musasama, stated that her List Gallery exhibition (October 4–November 2, 2002) and designation as a Heilman Visiting Artist led to positive reviews and subsequent grants, including the Anonymous Was a Woman Award in 2002.

Exhibitions organized by the List Gallery director have traveled to other venues throughout the United States. Painting Structures: Specificity and Synthesis (March 1–30, 2008) featured eight painters who share a fascination with architecture (page 19). The exhibition traveled to The Painting Center, New York, an artist-run contemporary art gallery that, like the List, demonstrates commitment to a broader dialogue and community engagement. Other successful traveling shows include Changing Rhythms: Works by Leland Bell, 1950’s–1991 (October 1–October 30, 2001, page 13), which was also curated by Andrea Packard. This retrospective exhibition traveled to six venues nationally.

Periodically, the List Gallery director has initiated collaborations with installation or site-specific land artists who have created large-scale works incorporated into Swarthmore’s topography. In 2000, Patrick Dougherty constructed Abracadabra, a towering sculpture whose nest-like form was made of locally harvested saplings and built in collaboration with art students, the Scott Arboretum staff, and community volunteers (page 12). The artwork remained on view for two years, allowing it to be the focus for many local school groups.

Perhaps most important to me is the Senior Thesis Exhibition Series hosted by the List Gallery each spring. A solo gallery exhibition is an opportunity few undergraduate art programs offer. Producing a body of work for such a show introduces crucial considerations: Is there a thematic focus, formal rigor, and a convincing coherence or success in logic to my body of work? What materials can be used? How are the works going to be mounted and displayed? What am I thinking about and does my art express those ideas effectively? Such questions must be addressed through the process of making in order to mount a successful exhibition. As Studio Art majors come up with different answers, we learn even more through watching and collaborating with each other.

The List Gallery also informs and facilitates the Art History department curriculum. Art History majors have curated exhibitions as extensions of their coursework and theses. For example, in 1998, Art History major Sandy Lin ’98 curated an exhibition of Arthur B. Davies prints selected from Swarthmore’s Permanent Collection.

Exhibitions of historical importance and opportunities for interdisciplinary engagement have also included The Mysterious Arts of Tibet (November 1–30, 1999), which featured many works dating from the 1500s. Co-curated by Associate Professor of Art History Marybeth Graybill and Andrea Packard and supported by The William J. Cooper Foundation as well as the Departments of Art and Asian Studies, the diverse works presented were selected from the collection of His Holiness the Fourteenth Dalai Lama and Drupung Loseling Monastery.

Established in 2006, List Gallery’s internship program provides a year-long course of study for one to three students who wish to experience. As an intern, I have assisted with exhibition selection, studio visits, and exhibiting design, art handling and care, researching and archiving shows, and more. In addition, interns design, research, and complete an independent project each year. These ambitious projects have included The Inn at Swarthmore Art Collection, a 40-page catalog created by Zoë Wray ’16, which highlights the alumni and student art installed at the newly constructed Inn. Another catalog, written by Deborah Krieger ’16 and designed by List Gallery Associate Yanette Asherman ’16, features notable works from the College’s permanent collection that are on public display throughout campus. This year, Blake Octing ‘18 created an exhibition catalog to accompany Bruce Cratsley: Shifting Identities, an exhibition celebrating the photography of Bruce Cratsley ’66 (September 8–October 30, 2016, page 28). Such publications distill many hours of interviews, thorough research, and detailed observation and reflect the many areas that List Gallery interns are able to experience.

This catalog is the culmination of my internship. It provides a glimpse of the diverse exhibitions held in the List Gallery during the past twenty-five years. In the pages that follow, I hope to highlight some of the gallery’s most notable exhibitions and celebrate the innumerable lessons and experiences made possible by the List Gallery.

—Tess Wei ‘17

ACKNOWLEDGMENTS
I would like to thank all responsible for the creation of this catalog including: List Gallery Director Andrea Packard ’85; T. Kaori Kittou, William R. Kenan, Jr., Professor Emerita of Art History, who established the Kaori Kittou Endowment for the List Gallery; and the Department of Art, Swarthmore College. I would also like to thank Phil Unetic for his advice regarding my design of the catalog. I greatly appreciate the support of List Gallery Assistant Betsy Hinsley and my fellow interns Blake Oetting ’18 and Zoë Wray ’16.
Susan Te Kahurangi King (detail view), from the series White, archival pigment print, 2010
Tableaux. 2006-2010, January-February 27, 2011

1991 – 2016
selected works
Don Camp, Brother Who Taught Me to Ride a Bicycle, James Camp, earth pigment monoprint, 1994

Dust Shaped Hearts: Photographs, March 17–April 12, 1995

Alice Lok Cahana, Waiting for the Magic Bird, acrylic and mixed media on canvas, 1995

History, Memory, and Representation: Responses to Genocide, November 6–December 4, 1997

William J. Cooper Foundation Series
Patrick Dougherty, Abracadabra, tree saplings, 2000
Resident Artist, September 10–October 1, 2000
William J. Cooper Foundation Series

Photo: Andrea Packard

Leland Bell, Self-Portrait II, charcoal and pencil on paper, 1982
William J. Cooper Foundation Series
Chris Staley, Stoneware Still Life, stoneware, 2005

Chris Staley, Recent Work, January 27—February 28, 2006
William J. Cooper Foundation Series

LeRoy Johnson, House 2, mixed media, 2004

Bearing Witness, Views from the Street, October 7—November 7, 2004
William J. Cooper Foundation Series
Penelope Jencks, Kneeling Woman, Disrobing Woman, and Gesture, direct plaster, 1988—2000
Beach Series II, 1988—2000, September 6—October 8, 2006
William J. Cooper Foundation Series

Bill Freeland, Inverted Yoke, wood, stone and steel, 2005
Seasons Traversed, November 17—December 17, 2006
Marjorie Heilman Artist
Hiroyuki Hamada, *Gimignano*, oil and wax on wood, 2003


William J. Cooper Foundation Series

Hiroyuki Hamada, *#45*, burlap, enamel, oil, plaster, rock, tar and wax, 2002–2005

Hiroyuki Hamada, November 6–December 14, 2008
Exile, Wall, January 22—February 25, 2009
William J. Cooper Foundation Series

Orit Hofshi, Remnant, 2008, ink drawing on carved pine wood panels
Resilience, September 8—October 22, 2011
William J. Cooper Foundation Series
Sedrick Huckaby, Winter, from the series A Love Supreme, oil on canvas, 2001–2009
Sedrick Huckaby: Hidden In Plain Sight, January 22–February 24, 2013
Donald J. Gordon Arts

Photo: Courtesy of Valley House Gallery, Dallas

Keisho/Continuance: George Nakashima and Mira Nakashima, March 4—April 5, 2015

Andrew Moore, Gypsy Camp, Sarajevo, archival inkjet print, 2002

Andrew Moore: East/West, January 23—February 26, 2014

Donald J. Gordon Artist
Bruce Cratsley, *Dear God, Please Heal AIDS*, gelatin silver print, undated

Bruce Cratsley: *Shifting Identities*, September 8—October 30, 2016

Marjorie Heilmann Artist

Photo: Swarthmore College Permanent Collection, gift of the Estate of Bruce Cratsley

Lois Dodd, *Barn Window with White Square*, oil on linen, 1991


Donald J. Gordon Artist

Photo: Courtesy of Alexandre Gallery, NY.
CURATED EXHIBITIONS 1991–2016

1991–1992
Ellen Wiener: Collages, Mixed-Media, Painting
Judy Moonellis
Dean Hartung and Ellen Hutchinson
Colleen Randall: Paintings
Mel Chin: Soil and Sky
Michael David

1993
Richard Estell: Paintings
Sculpture by Orlando Felliccia
The World of Lois Mailou Jones: A Retrospective
Swarthmore Collects: Swarthmore Faculty and Staff
Cynthia Porter

1994
John Opie: Paintings
Marian Pitchard and Celisa Reisman
William McNeil Marshall: Current Works in Set Design
Alan Gussow

1995
Jeffrey Reed
Tina Newberry
Don Camp, Dust Shaped Hearts: Photographs
Ron Graff: Still Lifes
Don Camp, Dust Shaped Hearts: Photographs

1996
Contemporary Polish Theater Posters
Tooklo K. Xitra, Handweaver
Alumni Theatrical Designers
Robert Turner

1998
Arthur B. Davies: Prints from Swarthmore’s Permanent Collection
Curated by Sandy Asstothy
John Stone: Assembled Memories
Joyce and Max Kozloff: Crossed Purposes
Intimate Visions: Small Landscape Paintings
Challenging Forms: David Bunn
Magdalene Osibodu
David MacDowell: Ceramic Works
Selections from the Mildred B. Miller Collection

1999
Sarah Van Keuren: Recent Work
Glenn Goldberg
Lesley Dill: Language and Desire
Barbara Dikus: Recent Work
The Mystical Arts of Tibet

2000
Sandy Solliven: Imagining Antarctica
Sarah McDoway: New Paintings
Gregory Kane: Selected Paintings
Patrick Dougherty: Resident Artist
Steve Donegan: When Tillens Dream
Judy Taylor: Histories

2001
Mark Lueden: Recent Work
Ballinger Arts Foundation Fellows
Emily Brown: Brush Drawings
Buzz Spector: Public/Private Peace

2002
Brian Peterson, Richard Kagan and Harry Kalish: Photographs
Robert Turner
Alumni Theatrical Designers
Neya Grassi: Recent Paintings
Sama Musaues: Ceramic Reliefs and Installation
Lois Dodd and Elizabeth O’Reilly: Recent Paintings

2003
Value and Presence: Works on Paper
Lesley Saar: Mulatio Natio
MaFi Kinnard-Payton: Exhibition & Residency
Carmen Lomas Garza, Como La Salvia/ Like the Aloe:
Paintings, Prints, and an Ofrenda
Perry Edgerton: Children

2004
An Unexpected Archive: Photographs by Judith Harold-Steinhausner
Valerie Hollister: Recent Paintings and Prints
Adielle Kubel: Paintings
UNITWORKS:
Photographs by Jessica Todd Harper
and Book Arts by Mary Phelan
Leif Johnson: Bearing Witness, Views From the Street

2005–2006
Rebecca Russein: Canopy Adventures: The Crum Woods Through Time
Extraordinary Bodies: Photographs from the Mütter Museum
Realized in Wood: Contemporary Prints from China
Charles Burwell: Paintings & Drawings
Doug Herron, Industrial Strength: New Work
James Stewart, New Work: Illad and Olydsey
Anda Dubinskis: Paintings and Drawings

2006
Chris Staley: Recent Work
Warten Muller: Light Installations
Ron Turner, What the Eye Doesn’t See: Images in Silver and Ink
Bill Freeland: Seasons Traversed

2007
Sue Johnson, Cabinet of Wonders: Marvelous Transformations and Other Accidental Images
Michael Ananian: Two Voices
John Dubrow: City Scenes and Portraits, 2000–2007
Networks and Intersections:
Works by Elizabeth Duffy, Louise Hamlin, Duncan Johnson, and Other Accidental Images
Sarah McEneaney: New Paintings

2008
Brian Meunier: Marvels of Things Created and Miraculous Aspects of Things Existing
Painting Structures: Specificity and Synthesis
Peter Pacoe, Creative Wellsprings:
Recent Paintings on Mylar and Panel
Hirohiki Harada

2009
Michael Olzakowski: Recent Work
Sanya Clark, Combs: Pieces and Parts
William Daley, Venus Explorations
Dana Keeston: 1989–2009 Paintings

2010
Ying Li: A Survey
Bearing Witness, Recent Works by Daniel Heyman
Aesthetics of Intimacy
Paintings by Susan Jane Walp, Mark Karnes, Don Southard
The Paintings of Samuel Bak: Holocaust Memory and History

2011
Susan Fenton: Tableaux 2006–2010
Andrea Packard: Composing Nature
Mildred B. Miller: Pennsylvania Impressionist
Orit Hofshi: Resilience
Collage Perspectives

2012
Logan Gelder: New Paintings
Emmet Gowin
Barnard Chat: Seascapes
Tom Uttech: Adecisewinins

2013
Sedrick Huckaby: Hidden in Plain Sight
Serena Perrone: Reverie
Stacy Levy: Cum Creek Meander
Peter Beasecker: Past and Present

2014
Andrew Moore: East/West
Stacy Levy: Water Ways
Markus Baeisiger: Wayside
Catherine Kehow and Susan Lichtman: Tone Variations and Shape Notes

2015
Kevin Snipes: Uncontained
George Nakashima and Mira Nakashima: Keisho/Continuance
Teil Lott: Architecture
Gillian Pederson-Krag: Paintings and Etchings
Eberhard Freischlich and Meredith Leaich

2016
Ken Veare
April Saul: Our American Family
Bruce Cratsley: Shifting Identities
Lois Dodd: Windows and Reflections
William Daley, Vesica Vesica, unglazed stoneware, 2005
William J. Cooper Foundation
Photo: Amanda Williams