

LIST GALLERY

25 years



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I N T R O D U C T I O N

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 space where many visual and analytical pursuits intersect. Organizing this catalog has given me a new appreciation for the List Gallery's presence on campus. Interviews with faculty, staff, and alumni have informed my understanding of the gallery's history. Initially conceived as a flexible space to accommodate the diverse needs of students and curricula, the List Gallery has become an integral part of the College and the greater Philadelphia art scene by bringing together communities of artists, art historians, and students of varied disciplines.

The List Gallery was born from the need for an appropriate and secure space to house Swarthmore's permanent collection and showcase exhibitions of works by contemporary artists. Previously, shows were held in several provisional spaces on campus. In the mid-1950s, art exhibitions were mounted in an unused commons space in Parrish Hall. In the 1960s and 1970s, the Florence Wilcox Gallery was established in a hallway of Pearson Hall; and in the late 1980s, the Wilcox Gallery moved to a converted classroom in Beardsley Hall, room 315. Despite the limited resources provided by these casual spaces, the College still held shows of artists as accomplished as George Nakashima, Andrew Wyeth, and Brice Marden.

The need for visual arts was pressing, yet it was not until 1989 that Swarthmore offered Studio Art as an accredited course of study. Prior to this, an arts and crafts program had existed since the 1930s and by 1954 it had become so popular that

Barbara Elmore was hired full-time to direct the program and teach jewelry, enameling, and pottery. However, students interested in pursuing what were termed "creative arts" could do so only as an extracurricular activity.

Members of the Art Department, such as Mari S. Michener Professor of Art History Constance Hungerford and William R. Kenan, Jr., Professor Emerita of Art History T. Kaori Kitao pioneered efforts to make the visual arts integral to the curriculum and community. When Sara Lawrence Lightfoot Professor of Studio Art Randall Exon began teaching studio arts at Swarthmore in 1982, there was a five credit limit on creative arts including dance, theater, and music. However, the visual arts gained parity with other disciplines by the 1990s. The rigorous program has since nurtured many artists including ceramicist Ann Drew Potter '99, studio artist Njideka Akunyili Crosby '04, and fashion designer Joseph Altuzarra '05.

In 1989, when the construction of the Lang Performing Arts Center (LPAC) began, members of the Department of Art seized the opportunity and proposed a gallery space to foster the visual arts. Although LPAC was designed as a performance building, Vera G. List provided additional funding and changes were made by Dagit-Saylor Architects for the integration of the List Gallery before its completion and opening in 1991. Soon afterward, Nick Tobier '89, who was working as a technical assistant at the time, added the wall that divides the gallery into two rooms. Conceived as a flexible space to accommodate the diverse needs of students and curricula, the List Gallery has become an integral part of the College by bringing together communities of makers, art historians, and students of varied disciplines.

The division of the gallery increased wall space and allowed the Department of Art to hang important works from the College'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 Stamford* with American realist works such as *Portrait of a Peasant Woman* by Robert Henri (1865–1929).



The creation of the List Gallery space brought another important change. As Professor Brian Meunier remembered, "the fact that the gallery was built upped the ante in terms of the kind of professionalism that that we could model at Swarthmore." Eventually, the success of the rotating shows of high-caliber contemporary art led to the relocation or storage of works from the permanent collection. Many works from the collection have been placed on display throughout campus, and certain works are regularly brought from storage to the gallery on an ad hoc basis for class discussion.

Edward Hicks, *Peaceable Kingdom*
oil on canvas, 1826
Swarthmore College Permanent Collection

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 attentive, enduring commitment to Swarthmore is a crucial element to the continued success of the List Gallery. Her exhibition selections reflect her close collaboration with faculty and concern for the curriculum as well as the values and character of the College.

In addition, the gallery's relative freedom from the dictates of the art market allows it to address and elevate the diverse, complex material addressed through art. As Professor Hungerford elaborates:

"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."

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 at Abu Ghraib. In conjunction with *Bearing Witness*, the List

Gallery also organized a complimentary exhibit in McCabe Library titled *Artists in Wartime* and an interdisciplinary symposium focusing on artists whose work confronts global issues including war, health, and politics.

Showcasing a breadth of artwork from mid-and late-career professionals to emerging or under-recognized talents, the List Gallery has featured diverse media including paintings, photography, ceramics, and assemblage. It is a space that facilitates many purposes: from complex installations to pop-up performances and poetry readings, from shows of work by preeminent artists to thesis exhibitions by senior undergraduates, from moments of private admiration to group critiques. In this way, the List Gallery defies the trope of the “white cube”—the notion of galleries as neutral, ahistorical, or apolitical spaces where art is displayed on spare, white walls.

Shows are carefully and collaboratively chosen. Each January, the gallery director meets with art faculty to select the upcoming artists and exhibits. Aesthetic value, although certainly essential, is not the sole criteria. Artists are chosen who model the highest standards of craftsmanship and formal mastery and who convey stories and perspectives that reflect the studio art curriculum and the values of the College in particular.

The gallery director also consults with art historians and interested faculty, staff, and students to develop proposals for consideration. The selections are scheduled up to three years in advance, allowing exhibitions to directly inform and coincide with specific courses and to be of relevance to the work of Studio Art majors. Laura Post '09, who recently received an MFA from Rhode Island School of Design's Printmaking Department, reflected on the List Gallery's influence on her artistic growth:

"Viewing artwork at the List Gallery made a lasting impression on me as an undergraduate. I tapped into a wealth of artists that went there before and since my short time on campus. The most powerful example of this was a show of Chinese woodblock prints that was exhibited at the List Gallery a year or two before I arrived at Swarthmore. Because of my specific interests in art and China, Randall Exon recommended that I get in touch with the woman who helped bring these artists' work to the United States. Through this connection and a grant from the East Asian Studies Department, I was able to study printmaking for the summer at China Academy of Art. This experience changed my trajectory: I created my first woodblock portrait, which became the basis of a sustained investigation of identity, mark making, and texture in woodblock. Preparing work for my senior show forced me to acquire important skills, including making the work, curating a selection, writing about it, understanding how to mount/hang and light it. This helped me as I began working at galleries, then in art non-profit administration, and as I pursued my Master of Fine Arts."

Artists who exhibit their work also have the opportunity to lecture, give workshops, and critique student art. Both studio art and art history students value the opportunity to closely study works on display and attend accompanying lectures. The exhibits are also accessible to the entire community for classroom discussions, independent study, visits by local high school and elementary students, and curious adventurers.

The List Gallery provides a resource where students can return often to study art over an extended period of time. Such sustained, intimate, and nuanced viewing of the materials, processes, and scale cannot occur through printed or digital replicas. The artistic process is one best communicated and understood firsthand.



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 reality, tactilely, right there in the gallery. It is also an enormous resource to the rest of the College, to the larger community, the city, nationally, internationally."

During the past twenty-five years, there has been a procession of solo, group, and historical exhibitions, each with their own resonance throughout campus. For example, Tom Uttech's exhibition *Adisokewinini* (November 1–December 16, 2012) featured hallucinatory, dream-like woodland scenes abundantly populated with birds in mid-flight and mammals running or gazing outward (page 23). Many people on campus repeatedly visited this show, finding that these works provided a spiritual space for quiet contemplation. The artist, an avid birdwatcher and conservationist,

also inspired a visit from more than 100 local elementary school students studying the relationship between art and ecology.

A 1997 exhibition, *History, Memory and Representation: Responses to Genocide* (November 5–December 17, 1997) highlighted varied responses to genocide by three artists, including Alice Lok Cahana, who survived internment at Auschwitz (page 11). This show was integral to an interdisciplinary course on the Holocaust taught by Professor of History Robert Weinberg and Marian Faber, Scheuer Family Professor Emerita of Humanities and Professor Emerita of German. Together with Cahana'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 nishinoushi paper, 2000
Bearing Witness, Recent Works by Daniel Heyman, March 4–April 9, 2010
William J. Cooper Foundation Series

Another notable exhibition was a mini retrospective of works by 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.



Robert Turner '36, *Canyon III*, reduction fired stoneware, 1997
 Robert Turner: *Selected Works*, February 28–March 31, 2002
 Marjorie Heilman Artist

Some of the gallery's exhibits have contributed to the subsequent success of the featured artists. LeRoy 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 successive 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 Mystical 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 Drepung 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 the nuances of gallery operations. As an intern, I have assisted with exhibition selection, studio

visits, exhibition and lighting 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 Nyantee Asherman '16, features notable works from the College's permanent collection that are on public display throughout campus. This year, Blake Oetting '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 culminating project 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

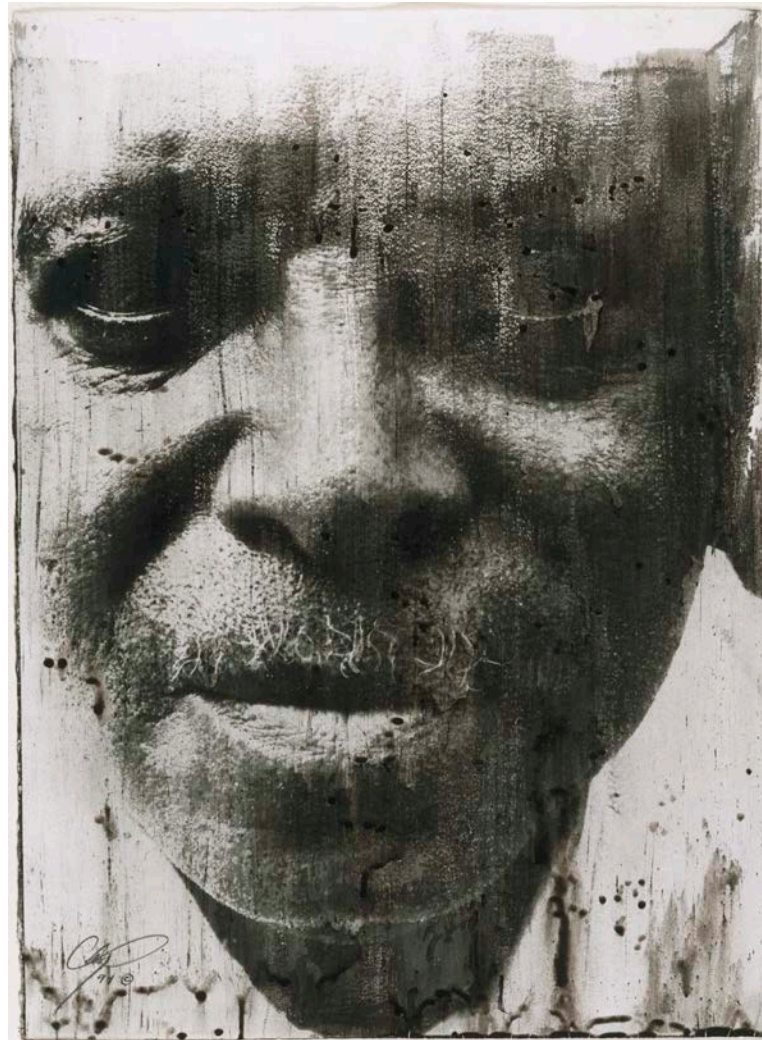
A C K N O W L E D G M E N T S

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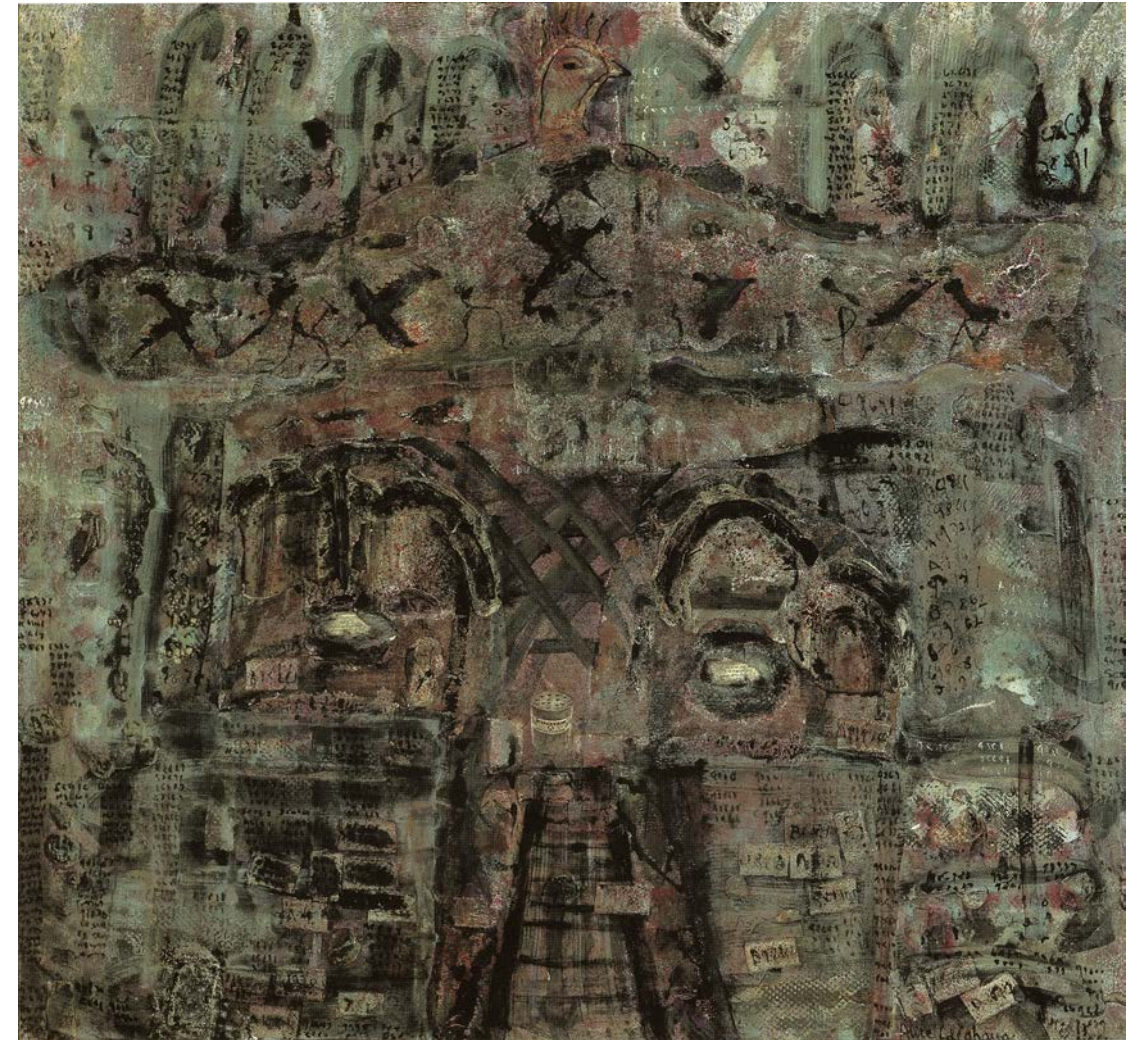


Susan Fenton *Untitled #2*, (detail view), from the series *White*, archival pigment print, 2010
Tableaux: 2006-2010, January–February 27, 2011

1991 – 2016
selected works



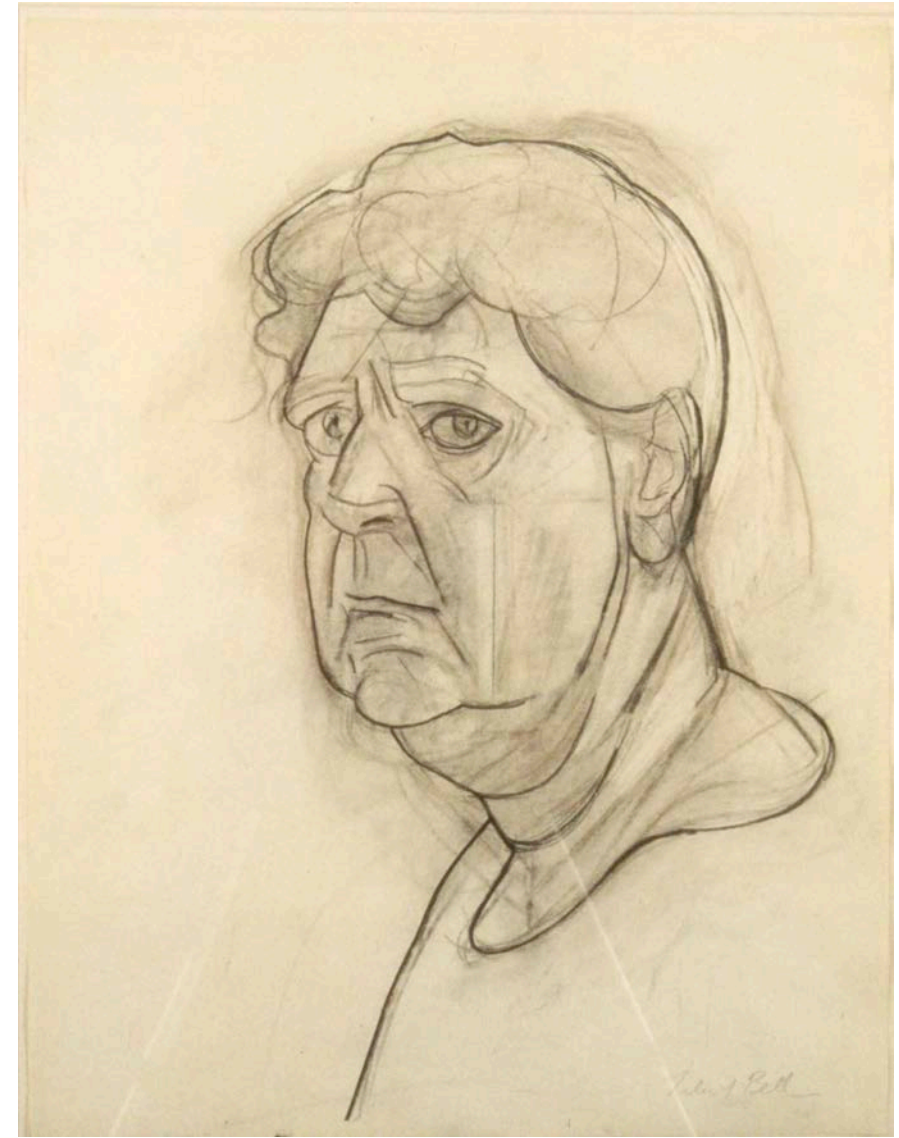
Don Camp *Brother Who Taught Me to Ride a Bicycle*—James Camp, earth pigment monoprint, 1994
Dust Shaped Hearts: Photographs, March 17–April 2, 1995



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



Leland Bell, *Self-Portrait II*, charcoal and pencil on paper, 1982
Changing Rhythms: Works by Leland Bell, 1950's–1991, October 1–October 30, 2001
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



Chris Staley, *Stoneware Still Life*, stoneware, 2005
Chris Staley: Recent Work, January 27–February 28, 2006
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



Kevin Wixted, *Gimignano*, oil and wax on wood, 2003
Painting Structures: Specificity and Synthesis, March 1–March 30, 2008
William J. Cooper Foundation Series



Hiroyuki Hamada, #45, burlap, enamel, oil, plaster, resin, tar and wax, 2002–2005
Hiroyuki Hamada, November 6–December 14, 2008



Michael Olszewski, *Exile*, silk, cotton, linen, wool, felt, paper, hemp, leather and metal, 2008
Recent Work, 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



Emmet Gowin, *Barry, Dwayne and Turkeys, Danville, Virginia*, toned gelatin silver print, 1970
Emmet Gowin: A Life in Photography, February 28–April 1, 2012
Donald J. Gordon Artist



Tom Uttech, *Nin Mamakadendam*, oil on linen, 2011–2012
Tom Uttech: Adisokewinini, November 1–December 16, 2012
William J. Cooper Foundation Series
Photo: Courtesy of Alexandre Gallery, NY.



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 Artist

26 Photo: Courtesy of Valley House Gallery, Dallas



Andrew Moore, *Gypsy Camp, Sarajevo*, archival inkjet print, 2002
Andrew Moore: *East/West*, January 23–February 26, 2014
Donald J. Gordon Artist



Mira Nakashima, *Tsuitate Sofa*, black walnut, maple root burl, Jack Lenor Larsen fabric, 2013
Keisho/Continuance: George Nakashima and Mira Nakashima, March 4–April 5, 2015
Donald J. Gordon Artist



Bruce Cratsley '66, *Dear God, Please Heal Aids*, gelatin silver print, undated
Bruce Cratsley: *Shifting Identities*, September 8–October 30, 2016
Marjorie Heilman Artist
30 Photo: Swarthmore College Permanent Collection, gift of the Estate of Bruce Cratsley



Lois Dodd, *Barn Window with White Square*, oil on linen, 1991
Lois Dodd: *Windows and Reflections*, November 3–December 15, 2016
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 Pelliccia
The World of Lois Mailou Jones: A Retrospective
Swarthmore Collects : Swarthmore Faculty and Staff
Cynthia Porter

1994

John Opie: Paintings
Marian Pritchard and Celia Reisman
William McNeil Marshall: Current Works in Set Design
Martin Weinstein, Mutable Perception: Paintings 1989–1994
Alan Gussow

1995

Jeffrey Reed
Tina Newberry
Don Camp, Dust Shaped Hearts: Photographs
Ron Graff: Still Lives
Andrea Packard: Sculpture and Paintings
Julian Hatton: Paintings
The Wyatt Collection of African Arts

1996

Contemporary Polish Theater Posters
Tokiko K. Kitao, Handweaver
Martha Jackson-Jarvis: Boxes of Ocum
Timi Sullivan: Paintings
Rosemarie Beck
Marsha Pels

1997

Stanley Lewis and Martha Armstrong: Paintings and Drawings
Kate Moran: Emissaries
Alison Saar
Richard Upton: Drawings and Paintings
Deborah Kahn: Paintings
History, Memory and Representation:
Three Responses to Genocide

1998

Arthur B. Davies:
Prints from Swarthmore's Permanent Collection
Curated by Sandy Lin '98
John Stone: Assembled Memories
Joyce and Max Kozloff: Crossed Purposes
Intimate Visions: Small Landscape Paintings
Challenging Forms: David Bunn
Magdalene Odundo
David MacDonald: Ceramic Works
Selections from the Mildred B. Miller Collection

1999

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

2000

Sandy Sorlien: Imagining Antarctica
Sarah McEneaney: New Paintings
Gregory Crane: Selected Paintings
Patrick Dougherty: Resident Artist
Steve Donegan: When Tillers Dream
Judy Taylor: Histories

2001

Mark Lueders: Recent Work
Ballinglen Arts Foundation Fellows
Emily Brown: Brush Drawings
Changing Rhythms: Works by Leland Bell, 1950's–1991
Buzz Spector: Public/Private Peace

2002

Brian Peterson, Richard Kagan and Harry Kalish: Photographs
Robert Turner
Alumni Theatrical Designers
Neysa Grassi: Recent Paintings
Sana Musasama: Ceramic Reliefs and Installation
Lois Dodd and Elizabeth O'Reilly: Recent Paintings

2003

Value and Presence: Works on Paper
Lezley Saar: Mulatto Nation
MaPó Kinnord-Payton: Exhibition & Residency
Carmen Lomas Garza, Como la Salvila/ Like the Aloe:
Paintings, Prints, and an Ofrenda
Perky Edgerton: Children

2004

An Unexpected Archive:
Photographs by Judith Harold-Steinhauser
Valerie Hollister: Recent Paintings and Prints
Adele Kubel: Paintings
Photographs by Jessica Todd Harper
and Book Arts by Mary Phelan
LeRoy Johnson: Bearing Witness, Views From the Street

2004–2005

Rebecca Rutstein, 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 Herren, Industrial Strength: New Work
James Stewart, New Work: Illiad and Odyssey
Anda Dubinskis: Paintings and Drawings

2006

Chris Staley: Recent Work
Warren Muller: Light Installations
Penelope Jencks: Beach Series II, 1998–2006
Ron Tarver, 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
Melissa Meyer: Paintings and Works on Paper 1975–2005
John Dubrow: City Scenes and Portraits, 2000–2007
Networks and Intersections:
Works by Elizabeth Duffy, Louise Hamlin, Duncan Johnson,
and Esmé Thompson

2008

Brian Meunier: Marvels of Things Created
and Miraculous Aspects of Things Existing
Painting Structures: Specificity and Synthesis
Bill Scott: Paintings: 2003–2008
Peter Paone, Creative Wellsprings:
Recent Paintings on Mylar and Panel
Hiroyuki Hamada

2009

Michael Olszewski: Recent Work
Sonya Clark, Combs: Pieces and Parts
William Daley: Vesica Explorations
Darra Keeton: 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 Grider: New Paintings
Emmet Gowin
Barnard Chaet: Seascapes
Tom Uttech: Adisokewinini

2013

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

2014

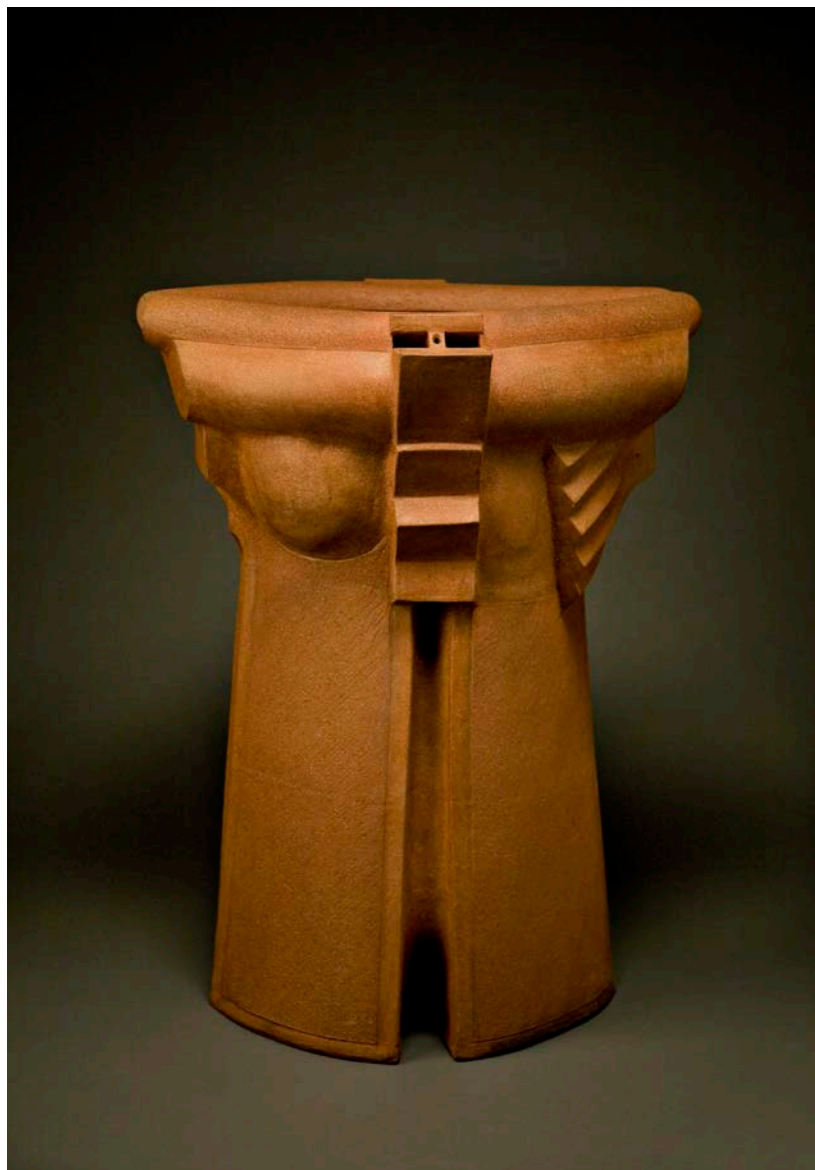
Andrew Moore: East/West
Stacy Levy: Water Ways
Markus Baeziger: Wayside
Catherine Kehoe and Susan Lichtman:
Tone Poems and Shape Notes

2015

Kevin Snipes: Uncontained
George Nakashima and Mira Nakashima: Keisho/Continuance
Ted Lott: Architectonic
Gillian Pederson-Krag: Paintings and Etchings
Eberhard Froehlich and Meredith Leich

2016

Ken Vavrek
April Saul: Our American Family
Bruce Cratsley: Shifting Identities
Lois Dodd: Windows and Reflections



William Daley, *Guardian Vesica*, unglazed stoneware, 2005
Vesica Explorations: Ceramic Works 1998-2009, September 4–October 31, 2009
William J. Cooper Foundation
34 Photo: Amanda Williams

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