

Exhibitions & Programs

FALL 2013



University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM



Message from the Director

Fall 2013 marks my tenth anniversary as Director of University Museums, as well as a decade of change and growth: we've improved and renovated galleries, and our staff has grown as have our collections. Our exhibitions have been consistently well-received by students, the UD community, the press and the public.

New this fall is a series of *Perspectives* talks by curators and invited faculty. Scheduled for your lunch break, these varied, short and informal noontime talks offer an introduction to the exhibition as well a time for discussion. You'll find details in this bulletin, and I look forward to seeing you there. And don't forget our late afternoon programs and lectures!

This exhibition season is especially gratifying for me, since we are the inaugural venue for the exhibition *Goya's War: Los Desastres de la Guerra* developed in collaboration with the Pomona College Museum of Art. The Spanish artist Francisco Goya y Lucientes (1746 – 1828) has been the main subject of my writing

for more than three decades, but with an artist as complex as Goya, there is always more to learn. *From Samurai to Soldier: Japanese Prints of War 1830 – 1897* offers a fascinating complement to Goya's imagery of war with exquisite woodblock prints from the collection of Hong Gyu Shin. *Boxes, Combs and Constellations* in Mechanical Hall Gallery features the ingenious and formally evocative work of artists Maren Hassinger and Sonya Clark, including inventive installations. In the Mineralogical Museum, we present an exhibition of recent gifts — many on public view for the first time.

If you have come before to our exhibitions, programs and receptions, I look forward to seeing you again. If you are new to the museums, I look forward to meeting you this fall — it's a great time to begin!



Janis A. Tomlinson, Ph.D.
Director, University Museums



Sonya Clark, *Aqua Allure*,
2005 (detail). Combs, thread
and foil. © Sonya Clark

Exhibitions & Programs

FALL 2013

September 4 – December 8, 2013

www.udel.edu/museums

OLD COLLEGE GALLERY

- 4 Goya's War: Los Desastres de la Guerra
- 6 Samurai to Soldier: Japanese Prints of War 1830 – 1897

MINERALOGICAL MUSEUM

- 7 Recent Gifts

MECHANICAL HALL GALLERY

- 8 Hassinger & Clark: Boxes, Combs and Constellations

Goya's War: Los Desastres de la Guerra

Curated by Janis A. Tomlinson
Old College Gallery

One hundred fifty years have passed since the 1863 publication of *Los Desastres de la Guerra* (The Disasters of War) by the Royal Academy of Fine Arts of San Fernando in Madrid. Its eighty etchings depicting scenes of war, famine, and political commentary had been created half a century earlier by Francisco Goya y Lucientes (1746 – 1828).

Living in Madrid throughout the Napoleonic invasion of Spain, Goya undoubtedly heard accounts of the war and atrocities suffered throughout the Iberian Peninsula; he may even have been an eyewitness to the fleeing refugees and the aftermath of battle during a brief trip to Zaragoza in the fall of 1808. Rather than firsthand accounts, *Los Desastres de la Guerra* present an extended meditation on the tragedy of war in its many aspects, from corpses strewn on the field of

battle and scenes of combat and torture to the impact of armed conflict on civilians of all ages. Going beyond the plausible, Goya also created allegorical images referring to the political instability that followed the expulsion of the *rey intruso*, or intruder king, Joseph Bonaparte. As the series took form, he probably realized that these subjects would appeal to few in a capital decimated by war and enemy occupation; published half a century after its creation, the series was interpreted within a context that Goya could never have imagined, informed by photography of the Crimean War and the Civil War in the United States.

The sequence of the etchings in the published edition follows that of a complete set of pre-publication proofs that Goya gave to the art historian and collector Juan Agustín Ceán Bermúdez by 1819. Goya put the etchings in sequence months — and probably years — after making them. In this exhibition, Curator Janis Tomlinson has ordered prints from the first edition

to re-construct the internal chronology of the series, or the order in which the images were created, to illustrate the stylistic and thematic evolution of these prints within their broader historical context.

The exhibition is a collaboration of the University Museums, University of Delaware and the Pomona College Museum of Art. It is curated by Tomlinson, Director, University Museums, and circulated by Pomona College Museum of Art.

Tomlinson is the author of five books on Goya and on painting in Spain that have been translated into seven languages. She has published numerous articles and reviews and has lectured on Goya in the U.S., and in Europe, South America and Canada. U.S. Curator for the exhibition, *Goya: Images of Women* (Museo del Prado, Madrid and National Gallery of Art, Washington), she was also the curatorial consultant for the exhibition *Goya* at MUNAL in Mexico City.

GOYA'S WAR: LOS DESASTRES DE LA GUERRA PROGRAMS

Curator's Lecture

*Capricho to Fatal Consequences:
Goya's Imagery of War*
Janis A. Tomlinson, Director,
University Museums
More information:
www.udel.edu/museums
or call 302-831-8037
Sponsored by the Department
of Art History
**Wednesday, Sept. 25,
5:30 p.m. Location TBA**

Gallery Reception
RSVP: 302-831-8037 or
universitymuseums@udel.edu
Special Gallery hours on Sept. 25:
12 – 8 p.m.
**Wednesday, Sept. 25,
6 – 8 p.m. at Old College Gallery**

Perspectives on Goya

Old College Gallery

Jesús Botello, Assistant Professor,
Department of Foreign
Languages and Literatures:
*Ethics and Pathos in
Los Desastres de la Guerra*
**Tuesday, Oct. 8,
12:30 – 1:15 p.m.**

Troy Richards, Associate Professor,
Department of Art
**Wednesday, Oct. 23,
12:30 – 1:15 p.m.**

Jesús Cruz, Professor, Department
of History: *Historical Perspectives
on Los Desastres de la Guerra*
**Monday, Nov. 11,
12:30 – 1:15 p.m.**

Janis A. Tomlinson, Director,
University Museums: *Reframing
Goya's Desastres de la Guerra*
**Thursday, Dec. 5,
12:30 – 1:15 p.m.**



Francisco Goya, *Las resultas*
(The Results), ca. 1813 – 14.
Etching and aquatint. Pomona
College Museum of Art.



Francisco Goya, *Lo peor es pedir*
(The Worst is to Beg), ca. 1812.
Etching, lavis, burnisher and
aquatint. Pomona College
Museum of Art.

From Samurai to Soldier: Japanese Prints of War 1830 – 1897

From the collection of Hong Gyu Shin
Curated by Anna Juliar and Hong Gyu Shin
Old College Gallery

The mention of Japanese woodblock prints, or *ukiyo-e* (literally “floating-world pictures”) usually evokes images of serene landscapes, famous Japanese landmarks and beautiful women.

Drastically different, yet equally popular, were the thousands of images of warriors and war produced by Japanese print designers and publishers throughout the 19th century for a public enthralled by their dynamic compositions, heightened action, and depictions of both remarkable heroism and bloody violence.

This exhibition presents images of warriors, or *musha-e* from the Edo Period (1603 – 1868) and early Meiji Period (1868 – 1912), and scenes of contemporary war (*sensō-e*), from the Meiji Period. In addition to demonstrating the technical dexterity and compositional innovation of the many artists who created these highly popular images, these prints serve as documents of a turbulent

and drastically changing period of Japanese history. Sometimes veiled in historic imagery, sometimes explicitly contemporary, each of these prints reflects the political turmoil and imperial aspirations that characterized the waning years of the Edo Period and the explosive transition to the Meiji Restoration.

The nineteen prints on view were generously lent by Hong Gyu Shin (University of Delaware, 2013). In addition to his interests as a collector, Hong Gyu opened the Shin Gallery in New York City in January 2013, dedicated to contemporary Korean art (www.shin-gallery.com).

Anna Juliar, Ph.D. Student, Art History, was the Research Assistant for the University Museums from 2012 – 13. She is currently the Margaret R. Mainwaring Curatorial Fellow in the Prints, Drawings, and Photographs Department at the Philadelphia Museum of Art.

Utagawa Kuniyoshi (1797 – 1862). *Japanese Warrior Kashiwade no Hanoshi Kills a Tiger in Korea*, 1830 – 32. From series: *Eight Hundred Heroes of the Water Margin of Japan*, Courtesy Hong Gyu Shin



Recent Gifts

Curated by Sharon Fitzgerald
Mineralogical Museum, Penny Hall

The Mineralogical Museum is actively building its collection of minerals by the addition of both historic specimens and newly collected material. Our collection continues to grow, thanks to the generosity of donors: over the past five years, more than 100 new specimens have entered the Museum. This exhibition features recent acquisitions many of which are on public view for the first time.

Mined in the late 1980s, during the early development of copper mining in China, a velvety green malachite from the Shilu Mine, Guangdong Province, brings to the collection a malachite specimen from a locality not previously represented. The discovery of deposits of malachite and azurite in the process of mining copper is not unique to China. During the 1880s in Bisbee, Arizona, mining also brought to light near surface specimens of malachite and azurite, both highly valued by collectors. Because of the mining managers' general tolerance of miners collecting specimens on company

RECENT GIFTS PROGRAM

Perspective on Recent Gifts

Sharon Fitzgerald, Curator, Mineralogical Museum
*Wednesday, Oct. 30,
12:30 – 1:15 p.m. at the Mineralogical Museum*

time, hundreds of significant collections were formed. The recently gifted azurite from the Copper Queen Mine, Bisbee, Arizona commemorates this historic time.

In the late 1960s, zoisite was discovered in a blue gem variety in the Arusha region of Tanzania near Mount Kilimanjaro. Because it was thought that sales might be impacted negatively by a name that sounded like "suicide," when Tiffany & Company first marketed these gems they were given the varietal name "tanzanite" after the country of origin. The Merelani Mines of the Arusha region have produced thousands of tanzanite crystals, some of which are collected in their natural state —



Celestine, Meckley's Quarry, Mandata,
Northumberland County, Pennsylvania

while others are cut into gemstones. Forty years after that original discovery, gem quality green diopside, a mineral that usually forms opaque dark green blocky crystals, was found in the same mine. A recent gift of one brings to our collection an outstanding and a more beautiful specimen of diopside than most have seen.

Although our regional collection includes Delaware and Maryland specimens, the emphasis is on Pennsylvania minerals because deposits in Delaware and Maryland are limited. The rich pale blue celestine from the Meckley Quarry in Mandata, Northumberland County, Pennsylvania illustrates a recent find and the euhedral hexagonal brucite is a specimen collected in the mid-1800s.

Hassinger & Clark: Boxes, Combs and Constellations

Curated by Julie L. McGee
Mechanical Hall Gallery

Alchemy is an ancient art concerned with the transformation of physical substances, most notably the transmutation of baser materials into silver or gold. *Boxes, Combs and Constellations* highlights the visual alchemy of artists Maren Hassinger and Sonya Clark, who transform the ordinary into the extraordinary. Hassinger's primary material is the commonplace commercial box, used as form and metaphor, structure and containment. Created from hundreds of elemental parts, suspended or faceted, Hassinger's *Hanging Boxes* and *Changing Boxes* (2012 – 13) are playful and provocative, purposeful and precarious. Transforming the entry space of Mechanical Hall Gallery, the paperboard stalactites and miniature cities evoke Rubik's cubes and skyscraper metropolises, exemplary three-dimensional spaces of constraint and flow. Literal and metaphorical, formal and conceptual, the boxes signal the closed condition as they express Hassinger's intent to get out of the box. Consistent with her oeuvre, the relationship between sculpture and movement

is omnipresent and the experience of the work is participatory, around and through the installation.

Artist Sonya Clark works from the premise that hairdressing is the first textile art. Hair is both subject and medium, as are the accouterments of hair care and hair styling. Clark transforms combs into carpets and tapestries and hair into line, mass, and asterism — a pattern of stars recognized on Earth's night sky. In Clark's hands the everyday natures of plastic combs, thread, hair, and paper metamorphose into objects — *Aqua Allure* (2005), installations — *Constellation* (2012), and suites — *Albers Interaction Study* (2013) and *Making Something of Myself* (2012). In her series *White Noise* (2009 – 13) Clark deftly folds and releases paper to emboss, extrude and tease shades of meaning and surface pattern from the monochrome plane; we see what Clark felt. As with Hassinger's *Hanging Boxes* and *Changing Boxes*, the objects engage with the history of intrinsic form and function.

On view in Mechanical Hall Gallery, *Hassinger & Clark: Boxes, Combs and Constellations* follows short residencies held by each artist at the University

of Delaware in the Spring of 2013, during which time they engaged undergraduate students in the foundation studio course, held critiques with graduate students, and gave public presentations. The residencies were made possible by a grant from the President's Diversity Initiative.

Born in Los Angeles, California, in 1947, Maren Hassinger received her B.A. from Bennington College in Vermont and her M.F.A. from the University of California, Los Angeles. A multimedia artist who creates sculpture, installation, performance, and video art, Hassinger has been Director of the Rinehart School of Sculpture at Maryland Institute College of Art in Baltimore since 1997.

Sonya Clark was born in Washington, D.C., in 1967. She received a B.A. from Amherst College, a B.F.A. from the School of the Art Institute of Chicago, and her M.F.A. from Cranbrook Academy of Art. A professor in the School of the Arts of Virginia Commonwealth University in Richmond, Clark has served as chair of the Department of Craft/Material Studies since 2006.

HASSINGER & CLARK: BOXES, COMBS AND CONSTELLATIONS *PROGRAMS*

Maren Hassinger and Sonya Clark
in Conversation

*This open discussion will be
moderated by Dr. Camara Dia
Holloway, Assistant Professor
of Art History. Discussion follows
short performance.*

*Dance Outside the Box
preview: Maren Hassinger
and the UD Dance Minor*

Reception to follow.

RSVP: 302-831-8037 or
universitymuseums@udel.edu

**Wednesday, Sept. 18,
6 p.m. at Mechanical Hall Gallery**

Perspectives on Hassinger & Clark

Mechanical Hall Gallery

Julie L. McGee, Curator of
African American Art, University
Museums; Associate Professor,
Department of Black American
Studies

**Wednesday, Oct. 2,
12:30 – 1:15 p.m.**

Deborah C. Andrews, Professor,
Department of English; Director,
Center for Material Culture Studies
**Thursday, Oct. 17,
1:30 – 2:15 p.m. (note time change)**

James M. Jones, Professor,
Department of Psychology;
Professor, Department of Black
American Studies
**Thursday, Nov. 7,
12:30 – 1:15 p.m.**

Tiffany M. Gill, Associate Professor,
Department of Black American
Studies
**Wednesday, Nov. 13,
12:30 – 1:15 p.m.**



Maren Hassinger, *Hanging
Boxes*, 2013 (installation
detail). © Maren Hassinger

University Museums Information & Fall Events Calendar

The University Museums seek to enhance the educational and scholarly mission of the University of Delaware through the exhibition, online presentation, study, preservation and growth of its unique collections in 20th and 21st century American art (with particular strengths in the Brandywine School, African American art, and photography), minerals and pre-Columbian ceramics.

HOURS are 12 – 5pm Wednesday through Sunday; 12 – 8pm Thursday. Closed during University of Delaware breaks and holidays.

ADMISSION to University Museums exhibitions and events is free. However, we ask that you RSVP for receptions as requested.

GUIDED TOURS are available by request. Please contact palea@udel.edu

ADDITIONAL INFORMATION

Website: www.udel.edu/museums

E-mail: universitymuseums@udel.edu

Phone: 302-831-8037

MECHANICAL HALL GALLERY

30 North College Ave.
Newark, DE 19716

MINERALOGICAL MUSEUM

255 Academy St.
Newark, DE 19716

OLD COLLEGE GALLERY

18 East Main St.
Newark, DE 19716

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 University Museums - University of Delaware



University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM

On the front cover:

Francisco Goya, *Estragos de la Guerra* (Ravages of War), from *Los Desastres de la Guerra*. Image: Pomona College Museum of Art

On the back cover:

Francisco Goya, *Camas de la muerte* (Beds of death), from *Los Desastres de la Guerra*. Image: Pomona College Museum of Art.

September

WED. 4 All museums open for fall semester
12 p.m.

WED. 18 Maren Hassinger and Sonya Clark in Conversation; *Dance Outside the Box* preview: Maren Hassinger and the UD Dance Minor
6 p.m.
Mechanical Hall Gallery
Reception following
RSVP**

WED. 25 Goya Curator's Lecture
Janis Tomlinson
5:30 p.m.
Location TBA*
Reception following.
RSVP**

October

WED. 2 *Perspective on Hassinger & Clark: Julie L. McGee*
12:30 – 1:15 p.m.
Mechanical Hall Gallery

TUE. 8 *Perspective on Goya: Jesús Botello*
12:30 – 1:15 p.m.
Old College Gallery

THU. 17 *Perspective on Hassinger & Clark: Deborah C. Andrews*
1:30 – 2:15 p.m.
Mechanical Hall Gallery

WED. 23 *Perspective on Goya: Troy Richards*
12:30 – 1:15 p.m.
Old College Gallery

WED. 30 *Perspective on Recent Gifts: Sharon Fitzgerald*
12:30 – 1:15 p.m.
Mineralogical Museum

November

THU. 7 *Perspective on Hassinger & Clark: James M. Jones*
12:30 – 1:15 p.m.
Mechanical Hall Gallery

MON. 11 *Perspective on Goya: Jesús Cruz*
12:30 – 1:15 p.m.
Old College Gallery

WED. 13 *Perspective on Hassinger & Clark: Tiffany M. Gill*
12:30 – 1:15 p.m.
Mechanical Hall Gallery

SUN. 24 Museums close for Thanksgiving Break
5 p.m. Museums reopen on Dec. 4, 2013.

December

THU. 5 *Perspective on Goya: Janis A. Tomlinson*
12:30 – 1:15 p.m.
Old College Gallery

SUN. 8 Museums close for Winter Break
5 p.m. Museums reopen on February 12, 2014.

*Please see www.udel.edu/museums or call 302-831-8037

**RSVP to universitymuseums@udel.edu

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