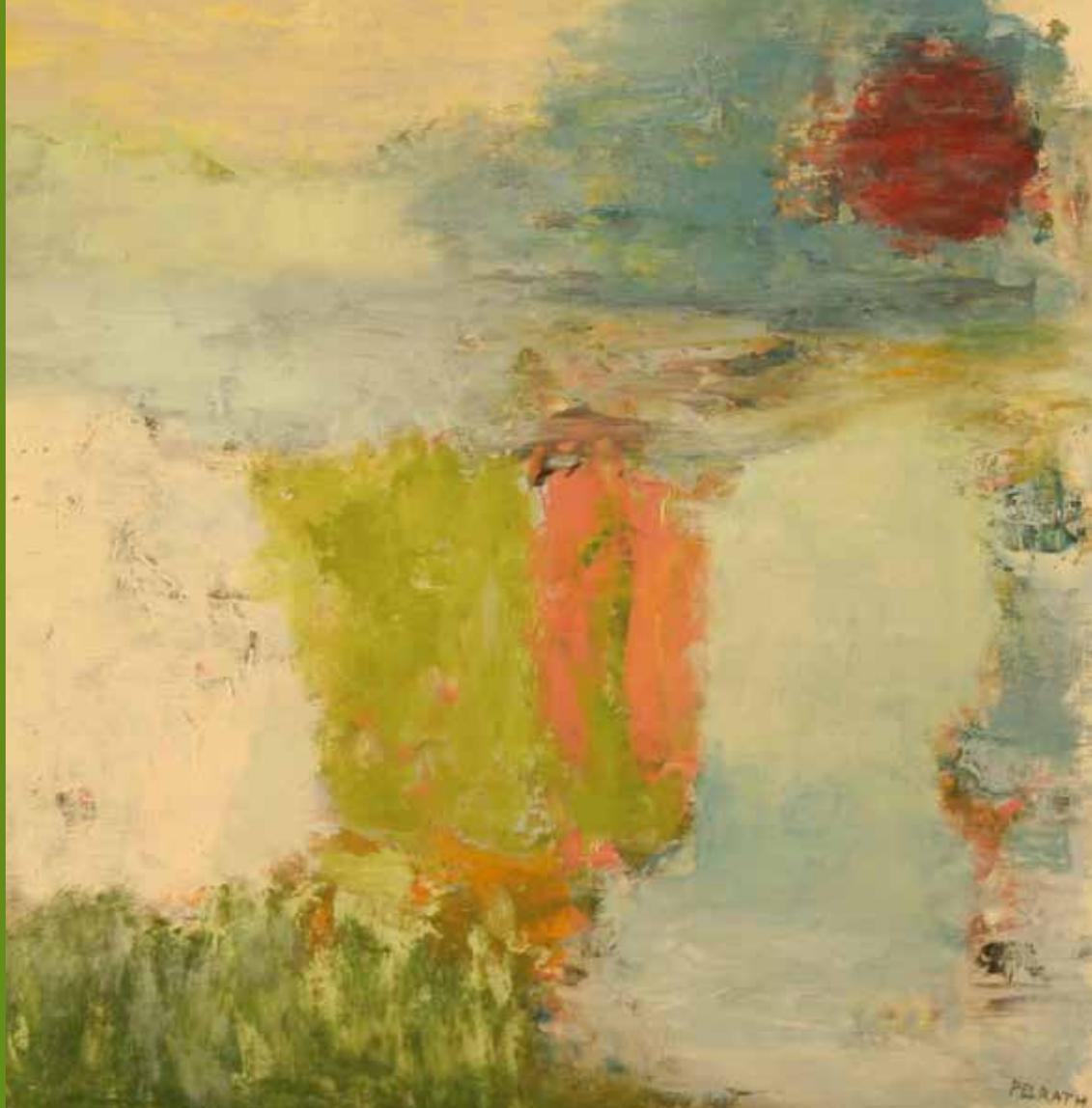


Exhibitions
and Programs
SPRING 2014



University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM



Message from the Director



This spring, we focus on the University Museums' collections. In Mechanical Hall Gallery, artist and faculty member Robert Straight has collaborated with curator Julie McGee in selecting paintings from our collection of African American art to be featured in the exhibition *FreshPAINT*. In Old College Gallery, I've worked with Collections Manager Janet Gardner Broske to offer *Faces of the University Collection*, the first in series of thematic exhibitions that explore the collection. We're also delighted to showcase Robert Straight's own work in *Strategy and Structure*, also in Old College Gallery.

Mineralogical Museum Curator Sharon Fitzgerald continues to encourage and receive wonderful gifts—some of which are now on view—to enhance this renowned collection. Having redesigned and re-installed the exhibition area, and thoroughly reviewed the collection, Sharon has more recently undertaken research to write the history of the collection. She will discuss some of her discoveries in an upcoming gallery lecture.

The work of the University Museums extends beyond our exhibitions. With responsibility for the University's collection of art and minerals, we are accountable for care, maintenance, and research of the collection. Kristen de Ghetaldi, a student in the

doctoral program in Preservation Studies, has recently focused on a still-life long attributed to the nineteenth-century painter Monticelli. Other recent conservation projects include sculptures in Goodstay Gardens, and paintings by Amos Ashanti Johnson and Edward L. Loper, Sr.

Our staff is committed to enriching the curriculum at UD. Typically, we engage students through class visits, by making works in the collection accessible for study and research, and also by providing works for treatment by students in the Winterthur/University of Delaware Program in Art Conservation. Beginning in fall 2014 we will expand that commitment by offering one undergraduate course each semester. My thanks to all of you who joined us this past fall to meet our artists, or to participate in our new lunch time *Perspectives* series and other programs. Special thanks go to the faculty members who led those discussions and taught us new ways of seeing.

I look forward to seeing you at the events and exhibitions this spring.


Director, University Museums



Robert Straight, *P-459*, 2010.
Mixed media on wood,
48 x 40 in.

Exhibitions *and* Programs

SPRING 2014

February 12 – June 28, 2014

www.udel.edu/museums

MINERALOGICAL MUSEUM

4 *Recent Gifts*

MECHANICAL HALL GALLERY

6 *FreshPAINT: African American Art @ UD*

OLD COLLEGE GALLERY

8 *Faces of the Collection*

9 *Strategy and Structure: The Work of Robert Straight*

Recent Gifts

Mineralogical Museum, Penny Hall

The origins of the Mineralogical Museum can be traced to the donation in 1964 of the Irénée du Pont, Sr. collection. Although it has long been thought that Mr. du Pont purchased this collection primarily from Tiffany & Company through their gemologist, George F. Kunz, the ongoing research of Curator Sharon Fitzgerald shows otherwise. While many of the mineral specimens did come from the 1919 purchase from Kunz, du Pont had in fact begun collecting minerals as a child; he also continued to add to his collection after 1919, with acquisitions from both Tiffany's and from George English at Ward's Natural Science Establishment, a scientific supply company still in operation today.

Dr. Fitzgerald's research has uncovered new information about the origin and provenance of specimens in the collection. The du Pont collection included several gem beryl crystals, with labels such as "Beryl (variety aquamarine), crystal doubly terminated, Marambya Mine, Brazil, 331.3 grams." Attempts to identify the

locality of this old mine led Fitzgerald to *The Mineral Industry*, published by McGraw Hill in 1922. In the chapter "Precious Stones" George Kunz noted that "a number of large aquamarine beryls were found in Brazil during 1921. Of these the largest came from the Marambya mine and weighed 331.3 grams; another from the same mine weighed 213.2 grams. The Marambya mine furnished three other aquamarine crystals with respective weights of 48.3 grams, 39.7 grams and 34.3 grams."

When Fitzgerald weighed the Brazilian gem beryls in the University of Delaware Collection, she discovered that four of these crystals match exactly the weights given by Kunz, showing that they are, in fact, the specimens he described. Given the 1921 date that these specimens were mined, they could not be part of the 1919 purchase.

Further study has uncovered other remarkable highlights of this important collection. A 7.25 carat yellow octahedral diamond crystal purchased by

RECENT GIFTS PROGRAM

Thursday, April 10, 5 p.m.

Curator's Lecture

Sharon Fitzgerald

Curator, Mineralogical Museum

Location: Mineralogical Museum (Penny Hall)

du Pont in 1923 for \$370 is a rare and, given the locality, unusually large diamond from Arkansas. Other treasures provide fascinating histories, including a butterfly twin calcite from the English collector and dealer John Graves, and a Swiss rutilated quartz that once belonged to the English author and art critic John Ruskin.

Many fine specimens have been added since the original gift, bringing to the collection recently mined specimens about which more is known. However, the historically significant specimens from the 19th and early 20th centuries, and the important gem crystals belonging to The Irénée du Pont Collection,

are treasures with secrets that can be revealed only through continued specialized research, to be published in an article in a forthcoming supplement to the *Mineralogical Record*.

Sharon Fitzgerald, Curator, Mineralogical Museum, came to the University six years ago to redesign the exhibition of this extraordinary collection, and also to strengthen it through strategic acquisitions.

A complete renovation of the display facility included new exhibition cases with state of the art lighting that reveals the form and beauty of the individual specimens. The presentation moved away from a purely technical focus to one more accessible to University classes and the general visitor. Dr. Fitzgerald has published numerous articles on the crystal structure and chemistry of vesuvianite and is also certified in gemology.



Grossular (Garnet), Jeffrey Mine, Asbestos, Quebec, Canada, 2 ½ inches x 3 inches

Beryls, Marambya Mine, Jequitinhonha Valley, Minas Gerais, Brazil, largest crystal is 5 ¾ inches in length and is 331.3 grams



FreshPAINT: African American Art @ UD

Mechanical Hall Gallery

With a focus on painting, this exhibition showcases works from the Paul R. Jones Collection of African American art alongside recent acquisitions. Using the words *Fresh* and *Paint* playfully and reflexively, the selection calls attention to methods and materials as well as content and style. The most recent bequests on view are two streetscapes by renowned Delaware artist, Edward L. Loper Sr. (1916-2011).

Many of the works on view date to the mid- to late-twentieth century, reflecting the collecting history, habits and aesthetics of the Atlanta collector Paul R. Jones (1928-2010). Since its donation to UD in 2001 the Paul R. Jones gift of African American art has served as a point of departure for a growing collection of art by artists from America and the African diaspora.

Autumn in Georgia (c. 1931) by Hale Aspacio Woodruff and *Snowbanks* (1959) by Felrath Hines, are among the earliest works on view and, with the two Loper paintings, set an important tone for the exhibition as

a whole. Hale Woodruff (1900-1980), a painter, muralist and printmaker, was a long-term member of the Atlanta University faculty and responsible for establishing that university's art program. *Autumn in Georgia* exemplifies the American regionalist style he favored before moving more decisively towards abstraction. Felrath Hines (1913-1993) was highly regarded in the field of art conservation as a paintings conservator. *Snowbanks* reveals Hines's early interest in brushy lyricism and expressionism, a mode later supplanted by hard-edge, geometric abstraction. Committed to abstraction from the late 1950s onward, Woodruff and Hines joined fellow artists in the collective known as Spiral in 1963. Discussions among the artists centered on aesthetic, social and cultural concerns, including debates over the social responsibility of the artist and artistic content.



Bill Hutson, *Maiden Voyage*, 1987.
Acrylic on canvas, 22 x 28 ¼ in.

Paul R. Jones Collection,
University Museums, University of Delaware

These conversations continue today, and *FreshPAINT* bears witness to the multitudinous ways in which artists have responded. Jack Whitten, Bill Hutson, Frank Bowling, James Little and others represented

in the exhibition favor form as content; their works have made and continue to make significant contributions to abstract painting in American art. Balancing these strengths in abstraction is a selection of paintings in which the figure dominates, as in Margaret T. Burroughs's, *Three Souls* (1964) and Amos Ashanti Johnson's *Muhammad Ali* (1978). Abstraction and figuration merge brilliantly in Floyd Coleman's *African Sculpture Revisited* (1973) and Peter Williams's *Absolutely Hilarious* (1997). A professor of art in UD's Department of Art, Williams's painting takes center stage in *FreshPAINT* as it seems to brilliantly digest and re-present the delightful miscellany of modes on view in Mechanical Hall. A synthesized lexicon that includes the comic, the surreal, and the abstract, as well as portraiture and pastiche, *Absolutely Hilarious* brings painterly sense to the assorted paintings.

While celebrating the creative energies of many artists, *FreshPAINT* foregrounds important questions relative to gender and race in the history of painting and collecting in America. Shifting the perspective toward African American painting in the permanent collection brings new attention to representational weaknesses, most particularly a gender imbalance. Black women artists are far better represented through other media in UD's permanent collection.

FreshPAINT was co-curated by Robert Straight, Professor of painting in the Department of Art and Julie L. McGee, Curator of African American Art.

FreshPAINT PROGRAMS

**Monday, February 24,
12:30 – 1:15 p.m.**

**Perspectives Curatorial
Conversation**

Julie L. McGee and Robert Straight

Join co-curators for a discussion of *FreshPAINT*. This event is presented in conjunction with the Department of Black American Studies' *Black Studies All Day All Night* speaker series. Coffee and cider served 12 – 2 p.m.

Location: Mechanical Hall Gallery

**Friday and Saturday,
March 14 and 15, 7:30 p.m.**

**The University of Delaware
Dance Minor presents:
(non)fiction**

The 3rd Annual Dance Minor Concert will feature an evening of diverse choreographic works by guest artists Teresa Emmons, Elijah Gibson, Maren Hassinger, Sekou & Marilyn Sylla, and Vincent Thomas as well as dance minor faculty Janice Bibik, Lynnette Overby, Kimberly Schroeder & Sarah Kim Vennard.

For more information, contact Kimberly Schroeder, Dance Minor Director, at kschroed@udel.edu or 302-831-3311.

Location: Mitchell Hall

**Tuesday, March 18, 5 – 6:30 p.m.
Paul R. Jones Annual Lecture**

Jonathan Green

This year's Paul R. Jones Annual Lecture features artist Jonathan Green in a symposium presented in conjunction with UD professors Gabrielle Foreman and Lynnette Overby, poet Glenis Redmond, Towson Professor of Dance, Vincent Thomas, choreographer, Teresa Emmons, composer, Ralph Russell and undergraduate research scholar, Audrey Wright.

For more information, visit www.udel.edu/ihr/projects/2013/2013-couplet-pots.html

Location: Gore Recital Hall

**Thursday, April 17, 6 p.m.
Artist's Talk**

Robyn Phillips-Pendleton

Associate Professor,
Department of Art
www.rphillipspendleton.com

Location: Gore Hall, Room 116

Faces of the Collection



Old College Gallery

Presenting and re-presenting works from the University Collection, this exhibition explores the diversity of the collection through the theme of “Faces.” The Oxford English Dictionary offers a wide range of meanings: the front of the head of a human or an animal; a person, as in a “familiar face;” a representation of the face in art; or even a slang greeting for someone whose name has been forgotten. But, when faces are transformed into art, other questions emerge. What makes a face a portrait? What do portraits reveal about their sitters, their creators, and their historical contexts? What is the difference between a portrait and a mask? What makes a face human? All of these questions and more come into play in this exhibition, the first in a series that will use selected themes as means of exploring the collection.

A Roman portrait bust comes into dialogue with Andy Warhol, and a mid-nineteenth-century American man of means converses with the 1963 wire sculpture *Miscegenation* by Hayward Oubre, Jr.; a self-portrait by

the American artist Concetta Scaravaglione is brought into play with a second century mummy portrait; a self-portrait by the Austrian expressionist Oskar Kokoschka and the Mexican muralist David Alfaro Siqueiros. Beyond questions of representation, this exhibition seeks to introduce viewers to a wide range of media used by artists through time. Sculptures range from marble to wire to plaster; paintings from encaustic, to oil on canvas, to gouache; prints from drypoint to lithography to polaroid. During fall semester 2012, with the support of the College of Arts and Sciences Interdisciplinary Humanities Research Center, a group of faculty and staff met regularly to discuss new ways of looking at the University Museums’ collections. This exhibition, organized by a team of the University Museums staff, is indebted to those discussions.

Unknown artist, English, *Lady Frances Knowles* (?), ca. 1660-80. Oil on canvas.

Gift of Ellen du Pont Wheelwright

Strategy and Structure: The Work of Robert Straight

Old College Gallery

In developing this exhibition with the University Museums, artist Robert Straight suggested the title, *Strategy and Structure*. Looking at the works presented here, from the early 1970s to the present, we become aware of the artist's increasingly complex architecture of abstract forms. Early in his career, Straight built forms into three dimensional wall sculptures. But when he turned back to working in two dimensions, he discovered greater depths, opening up seemingly infinite spaces.

The curved and straight-edged forms of works of the 1990s reflect and multiply before exploding into the toroids, flexing grids and biomorphic patterns of recent paintings. Each is a universe unto itself, defined by unique color strategies and forms that float, intersect, and collide. In his most recent work, forms within that universe overpower the straight edge to become the artist's field.

This exhibition, made possible by Courtesy of the Artist and Schmidt/Dean Gallery, offers the opportunity to experience the evolution of the artist's work over the past four decades. Robert Straight is Professor of Art at the University Of Delaware.

UNIVERSITY of DELAWARE

STRATEGY AND STRUCTURE PROGRAMS

Thursday, February 20, 5 – 7 p.m.

Opening Reception: *Strategy and Structure*

The public is invited to a reception with the artist.

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

Location: Old College Gallery

Wednesday, March 5, 12:30 – 1:15 p.m.

Saturday, June 7, 2:00 – 2:45 p.m.

Artist's Talk: *Strategy and Structure*

Robert Straight

Professor, Department of Art

<http://robertstraight.com>

Location: Old College Gallery

RELATED EVENTS at Newark Arts Alliance Market East Plaza at 276 East Main Street

Newark Arts Alliance offers several spring 2014 activities that serve as a perfect complement to Robert Straight's work in *Strategy and Structure*.

Register for an abstract art-making workshop, or pair a visit to Old College Gallery with a viewing of other local artists' work by some of the concepts at play in *Strategy and Structure*. For more info on activities and events at NAA, visit www.newarkartsalliance.org or call **302-266-7266**.



Robert Straight, *P-320*, 1998.

Mixed media on canvas,
56 x 48 in.

Tuesday, March 4 – Saturday, March 20

***In the Abstract* exhibition at the Newark Arts Alliance**

A juried, all-media exhibition of abstract art by local artists in conjunction with the University Museums' exhibition *Strategy and Structure*. Juror: Robert Straight.

5 Mondays (Mar 17, 24, 31, Apr 7, 14), 6:30 p.m. – 8:30 p.m.

Make Abstract Art at the Newark Arts Alliance

Students will explore the possibilities of abstract art through contemporary and formal painting applications using oil or acrylic paints. Offered in conjunction with the NAA exhibition *In the Abstract* and the University Museums' exhibition of *Strategy and Structure*.

University Museums Information

HOURS: 12 – 5 p.m. Wednesday through Sunday;
12 – 8 p.m. 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.

DATES: All University Museums Galleries are
open February 12 through May 18*.

*Mechanical Hall Gallery and Old College Gallery
reopen June 4 – 28 with Summer Hours
(12 – 4 p.m. Wednesday through Saturday).

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

 @UDelMuseums

 University Museums - University of Delaware

STAFF

Director

Janis A. Tomlinson, Ph.D.

Curator of African American Art

Julie L. McGee, Ph.D.

Curator of the Mineralogical Museum

Sharon Fitzgerald, Ph.D.

Collections Manager

Jan Broske

Curator of Education

Ivan Henderson

Preparator and Facilities Coordinator

Brian Kamen

Administrative Assistant

Peggy Lea Douglas

On the front cover:

Felrath Hines, *Snowbanks*,
1959. Oil on canvas board,
19 ¾ x 23 ¾ in.

University Museums,
University of Delaware.
Gift of Dorothy C. Fisher,
wife of the artist.

On the back cover:

Margaret T. Burroughs,
Three Souls, 1964. Oil on
board, 10 ⅞ x 14 in.

Paul R. Jones Collection,
University Museums,
University of Delaware



University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM

February

THURS.
20

Thursday, February 20,
5 – 7 p.m.

Opening Reception:
Strategy and Structure

The public is invited to a
reception with the artist.
RSVP: 302-831-8037 or
universitymuseums@udel.edu.

Location: Old College Gallery

MON.
24

Monday, February 24,
12:30 – 1:15 p.m.

Perspectives
Curatorial Conversation

Julie L. McGee
and Robert Straight

Presented in conjunction
with the Department of
Black American Studies'
Black Studies All Day All Night
speaker series.

Location: Mechanical Hall Gallery

March

WED.
5

Wednesday, March 5,
12:30 – 1:15 p.m.

Artist's Talk: *Strategy*
and Structure

Robert Straight
Professor, Department of Art
<http://robertstraight.com/>

Location: Old College Gallery

FRI.
14

Friday and Saturday, March
14 and 15, 7:30 p.m.

The University of Delaware
Dance Minor presents:
(non)fiction

For more information, contact
Kimberly Schroeder, Dance
Minor Director, at kschroed@udel.edu or 302-831-3311.

Location: Mitchell Hall

SAT.
15

Tuesday, March 18,
5 – 6:30 p.m.

Paul R. Jones
Annual Lecture

Jonathan Green
For more information,
visit [www.udel.edu/ihr/
projects/2013/2013-couplet-
pots.html](http://www.udel.edu/ihr/projects/2013/2013-couplet-pots.html)

Location: Gore Recital Hall

TUES.
18

April

THU.
10

Thursday, April 10, 5 p.m.
Curator's Lecture

Sharon Fitzgerald
Curator, Mineralogical Museum

Location: Mineralogical
Museum (Penny Hall)

Please call 302-831-8037
or visit [www.udel.edu/
museums/](http://www.udel.edu/museums/) for updates.

THU.
17

Thursday, April 17, 6 p.m.
Artist's Talk

Robyn Phillips-Pendleton
Associate Professor,
Department of Art
[http://www.
rphillipspendleton.com](http://www.rphillipspendleton.com)

Location: Gore Hall, Room 116

June

SAT.
7

Saturday, June 7,
2:00 – 2:45 p.m.
Artist's Talk: *Strategy*
and Structure

Robert Straight
Professor, Department of Art
<http://robertstraight.com/>

Location: Old College Gallery

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.

*The University of Delaware is an equal opportunity / affirmative action employer. For the University's complete non-discrimination statement, please visit [http://www.udel.edu/aboutus/
legalnotices.html](http://www.udel.edu/aboutus/legalnotices.html).*

Exhibitions *and* Programs

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