Exhibitions and Programs
FALL 2014
This fall marks a new departure for the University Museums, as we present art and minerals loaned from collections and institutions near and far.

From near—with the collaboration of collections across campus, the Delaware Art Museum, and the Winterthur Museum, Garden and Library—we present *Delaware Awake! World War I at Home and Abroad*, which explores multiple perspectives on this tragic and unprecedented event. Sketches by a young László Moholy-Nagy, posters from France and the United States, and even a late nineteenth-century prophecy of war are among the works on view. Our thanks to the curatorial team of graduate students in Art History, and especially to Karli Wurzelbacher who coordinated their efforts, for taking this exhibition from concept to reality.

Our relationship with Brandywine Workshop in Philadelphia goes back to 2004, when its founder and director, Allan L. Edmunds, generously gave to the University a significant collection of prints by African American artists in honor of Paul R. Jones. Loaned by the Workshop, the works on view in Mechanical Hall complement our holdings and attest to its continued vitality.

**Sculpted by Nature: Silver and Copper from the Peter H. Farquhar Collection** on view in the Mineralogical Museum presents exquisite silver and copper specimens from a private collection, shown here publicly for the first time. The title reflects the innate artistry of their forms, resulting from the unique conditions of their growth and structure.

And finally, from afar, *Treasures and Tales of Italy’s Art Recovery Team* comes to us courtesy of the Guardia di Finanza, Rome. Through this and a concurrent exhibition on view in Wilmington, we are invited to explore the world of the ancient symposium, a convivial gathering enlivened by conversation, intellectual discussions, and wine. The antiquities on view offer representations of these celebrations, exemplify the objects used, and pay tribute to a central participant, the god of the vine: Bacchus.

I truly hope you will find time to enjoy these treasures during their brief stay on campus this fall.

*Director, University Museums*
Exhibitions and Programs

FALL 2014

www.udel.edu/museums

OLD COLLEGE GALLERY

4  Treasures and Tales of Italy’s Art Recovery Team: Antiquities from the Guardia di Finanza
5  Delaware Awake! World War I at Home and Abroad

MECHANICAL HALL GALLERY

6  Renderings: New Narratives and Reinterpretations

MINERALOGICAL MUSEUM

8  Sculpted by Nature: Silver and Copper from the Peter H. Farquhar Collection

François, Économisez le Gaz, 1917
Jeanne Fapournoux, Commercial color lithograph, 19 ¾ x 12 ¼ in.

Delaware Art Museum, Gift of Helen Farr Sloan, 1977
Treasures and Tales of Italy’s Art Recovery Team: Antiquities from the Guardia di Finanza

Old College Gallery
October 2–December 7, 2014

The ancient symposium was an occasion for men to gather, drink, and engage in spirited intellectual conversation, as immortalized in Plato’s dialogue The Symposium. It also provides the theme for this exhibition, focusing on the Bacchic aspects of the symposium and on the cult of the Greek god Dionysus (the Roman god Bacchus), god of vines, wine, and mystical delirium. Represented on a Greek black figure vase dated to the sixth century BCE, the god is shown on his chariot pulled by four horses and accompanied by his mythical courtiers; centuries later a younger Bacchus appears in a Roman mosaic also on view. In addition to these and other representations of the god are footed bowls, or craters, for mixing the wine to be served in shallow cups (kylixes). In addition, a full set of serving implements gives the vessels context.

This exhibition complements an exhibition on view concurrently in the City of Wilmington, Delaware. These two displays showcase the results of the work of the Guardia di Finanza, whose Art Recovery Team is charged with the recuperation of art.

The University Museums would like to thank the International Council of Delaware and the Guardia di Finanza for making this exhibition possible.

Wednesday, October 1, 4:30 p.m.
Perspective
“Party Time? What you didn’t know about Dionysus”
Annette Giesecke
Professor of Classics
Old College Gallery

Thursday, October 30, 12:30–1:15 p.m.
Perspective
“The Lives and After-Lives of Ancient Objects”
Lauren Petersen
Professor of Art History
Old College Gallery

Wednesday, October 1, 5 p.m.
Opening Reception
Remarks by Colonel Massimo Rossi, Chief in Command, Art Recovery Team
Old College Gallery

Thursday, December 4, 5:30–7:30 p.m.
First Thursday Open House
Old College Gallery

* RSVP: 302-831-8037 or universitymuseums@udel.edu
Delaware Awake! World War I at Home and Abroad

Old College West Gallery
September 3–December 7, 2014

Through a selection including posters, drawings, and correspondence reflecting multiple perspectives, this exhibition places the experiences of Delawareans at home into dialogue with events on the front lines. Works by such American artists as Joseph Pennell and John Singer Sargent and such European artists as Käthe Kollwitz and László Moholy-Nagy illustrate the creative reactions of men and women grappling with the implications of international conflict on an unprecedented scale. A series of photographs chronicles the construction of the University of Delaware’s Memorial Hall, built to commemorate the state’s World War I fallen.

In addition to works from the collection, objects on display are drawn from the Delaware Art Museum; Winterthur Museum, Garden and Library; the Mark Samuels Lasner Collection, Special Collections at the University of Delaware Library; and University Archives and Record Management.

Part of a University-wide initiative to mark the centennial of the outbreak of war, this exhibition complements the Center for Material Culture Studies’ symposium, “Survivor Objects: The Material Culture of Memory” (November 14–15, 2014) and the fall semester colloquium series, “The Material Culture of War.”

Delaware Awake! Programming

Wednesday, September 3, 6:00–7:30 p.m.
Opening Reception
The public is invited to a reception preceded by a curators’ talk at 5:30.
Old College Gallery*

Thursday, October 23, 12:30–1:15 p.m.
Perspective
Camara Holloway
Assistant Professor of Art History
Old College Gallery

Saturday, October 25
Symposium
Remembering the Great War
For details and registration information, visit www.udconnection.com or contact the Office of Alumni Relations at 302-831-2341.

Tuesday, November 11, 12:30–1:15 p.m.
Perspective
Robin Schulze
Professor of English, Associate Dean of the College of Arts and Sciences
Old College Gallery

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Ethel Pennewill Brown Leach
Delaware Awake!, 1918. Oil on canvas, 66 x 40 in., University Museums
Renderings: New Narratives and Reinterpretations

Mechanical Hall Gallery
September 3–December 7, 2014

Highlighting a selection of prints from the Brandywine Workshop in Philadelphia, Renderings: New Narratives and Reinterpretations focuses on contemporary artists whose works question, define, and reconsider the historic role of memory in image making. Viewed together, the works accent the multiple and varied ways in which the ritualized politics of remembering, a key cultural practice of African American and African Diaspora artists, may be visualized.

Curated by Cheryl Finley, associate professor of art history and Director of Visual Studies at Cornell University, Renderings posits that contemporary artists employ remembering as an aesthetic strategy. In a purposeful process—a symbolic possession of the past—African American and African Diaspora artists have found it necessary to reach back in time to reclaim important emblems and icons of history as a way of understanding their relation to the present. Practicing a form of “mnemonic aesthetics,” they reinterpret the symbols of the past to focus on the unfolding of black history, identity, and culture in local, national, and global contexts. By making ritual sojourns to the past, these visual artists exercise the same sense of responsibility for their history that Toni Morrison has identified in the work of African American writers.

This approach to printmaking both rehearses and privileges the fragile and fleeting associations of memory and forgetting in the continual balancing act of identity formation. The artists in Renderings show how aesthetic strategies of repetition and rhythm used in contemporary printmaking and digital-imaging practices are mobilized in a concentrated effort to retain a memory that threatens to disappear, while utilizing it to shape identity and define the future. Sedrick Huckaby’s 99% Project, for example, honors individuality and community, while Ayanah Moor repurposes and repeats prose of Zora Neale Hurston. Artists such as Hank Willis Thomas, Robert Pruitt, and Andrea Chung attach great importance to narratives presented in journalism, fashion photography, comic books, and tourism advertising.
Culled from the rich holdings of the Brandywine Workshop archive, the divergent subjects presented in Renderings were made by an intergenerational, international group of African Diaspora artists whose work goes beyond the politics of race and stereotyping to confront issues of freedom and social justice in a global context. Inspired by multiple and transnational histories, such as the impact of the African Liberation, Civil Rights, Women’s Rights, Black Power, Black Arts and Gay Rights Movements, their figurative, abstract, and multimedia works offer new interpretations and, hence, new renderings of the past’s impact on the future.

Dedicated to the creation, documentation, and preservation of culturally diverse American art, the Philadelphia-based Brandywine Workshop was launched in 1972 by Allan L. Edmunds and other African American artists. When it was founded, the workshop was principally concerned with underserved and underrepresented artists. It continues this mission, with a reach that is both national and international. In addition to working with local artists and students, the workshop has sponsored more than three hundred artist residencies and published works by artists from across the world. The University Museums’ African American art collection includes an important selection of prints donated by the Brandywine Workshop in honor of Paul R. Jones in 2004.


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**Renderings PROGRAMMING**

**Thursday, September 4, 5:00–7:30 p.m.**
**Opening Reception and Program**
**Education, Activism, and Printmaking**
A conversation with Allan L. Edmunds, Founder and Director, Brandywine Workshop. Program starts at 5:30 p.m.
**Mechanical Hall Gallery**

**Tuesday, September 16, 5:00 p.m.**
**Artist’s Talk**
Andrea Chung
**Kirkbride Lecture Hall, Room 204**

**Thursday, October 2, 5:30–7:30 p.m.**
**First Thursday Open House**
**Mechanical Hall Gallery**

**Wednesday, October 15, 12:30–1:15 p.m.**
**Perspective**
P. Gabrielle Foreman
Ned B. Allen Professor of English, Professor of Black American Studies
**Mechanical Hall Gallery**

**Wednesday, October 22, 1:30–2:15 p.m.**
**Perspective**
Colette Gaiter
Associate Professor of Art
**Mechanical Hall Gallery**

**Wednesday, October 29, 5:30 p.m.**
**Lecture**
“Building the Smithsonian National Museum of African American History and Culture: A Curator’s Perspective”
Jacquelyn D. Serwer
Chief Curator, National Museum of African American History and Culture, Smithsonian Institution, Washington, D.C.
**Alfred Lerner Hall, Room 230**

**Friday, December 5, 12:30–1:15 p.m.**
**Perspective**
“Renderings Revisited”
Julie L. McGee
Curator of African American Art, Associate Professor of Black American Studies
**Mechanical Hall Gallery**

* RSVP: 302-831-8037 or universitymuseums@udel.edu
Sculpted by Nature: Silver and Copper from the Peter H. Farquhar Collection

Mineralogical Museum
September 3–December 7, 2014

Throughout history, massive amounts of copper and silver have been mined from noncrystalline mixtures of several minerals in deposits such as the huge copper mines of Utah and Arizona and the silver veins of Mexico. However, copper (Cu) or silver (Ag) also occur very rarely as pure metals in a variety of crystalline or wire-like shapes.

As a result of the conditions of their growth and their internal atomic structures, these exceptional specimens of copper and silver may mimic organic tree-like forms or abstract sculptures; they may also form complex, well-defined crystals in geometric shapes. Examples are known from the copper and silver deposits of the Keweenaw Peninsula in Michigan and the silver mines of the Kongsberg district in Norway. These spectacular

“sculptures” of natural copper and silver are generously lent by Peter H. Farquhar, professor, management consultant, magician, and collector.

Sculpted by Nature
PROGRAMMING

Thursday, November 6, 5:30–7:30 p.m.
First Thursday Open House
Mineralogical Museum (Penny Hall)

Copper, Ray Mine, Pinal County, Arizona
1 ½ x 3 ¾ x ½ in.

Silver, Kongens Mine, Kongsberg, Norway
2 ¼ x 2 ¼ x 1 ½ in.
Each fall brings us exciting opportunities to reintroduce ourselves to UD and the surrounding community. This semester’s Program Calendar features the continuation of a popular program series and the introduction of something new. We certainly hope to meet you (or see you again) in the coming weeks and months.

This fall, we invite you to experience our exhibitions at our inaugural First Thursday Open House in Mechanical Hall. These evenings will offer visitors from UD and the surrounding community an opportunity to take advantage of our extended hours (open until 8 p.m.) and participate in informal discussions, guided tours, and other activities in the galleries. Each month we focus on a different gallery: we will be in Mechanical Hall Gallery in October, the Mineralogical Museum in November, and Old College Gallery in December. Drop in any time between 5:30 and 7:30 p.m. for a chance to meet your neighbors, talk about art and other objects, share stories, and discover our common connections to the remarkable objects on display here each semester. First Thursdays are ideal for working adults, members of the local community, or new visitors to learn what we have to offer. Please check the calendar for details.

Perspectives returns with a line-up of speakers and discussion leaders you will not want to miss. These varied, short, and informal talks—led by curators, invited faculty, and other scholars—enrich your experience of the objects, exhibitions, and the ideas behind them. There is also time for interaction among participants. Each Perspectives event is listed individually on our calendar.

I invite you to contact me with suggestions for new programs or discussion topics, requests for object lessons or other pre-visit presentations at your site, or to help tailor a gallery experience here to suit your needs.

As always, we look forward to welcoming you to the galleries this semester.

Ivan Henderson
Curator of Education, University Museums
Visitor Information and Program Calendar

**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 September 3–December 7. Closed during University of Delaware breaks and holidays.

**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, Del. 19716

**MINERALOGICAL MUSEUM**

255 Academy St.  
Newark, Del. 19716

**OLD COLLEGE GALLERY**

18 East Main St.  
Newark, Del. 19716

**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.

**Curator of Education**  
Ivan Henderson

**Collections Manager**  
Jan Broske

**Preparator and Facilities Coordinator**  
Brian Kamen

**Administrative Assistant**  
Peggy Lea Douglas

**University Museums - University of Delaware**

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.

On the front cover:  
Mosaic  
Augustan, 31 BCE–14 CE  
Courtesy DeBooks

On the back cover:  
Sleeping putto (fragment)  
Marble, 2nd cent. CE  
Courtesy DeBooks

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.
September

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Education, Activism, and Printmaking
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Professor of Art History
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Mineralogical Museum (Penny Hall)

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Perspective: Delaware Awake!
Robin Schulze
Professor of English, Associate Dean of the College of Arts and Sciences
Old College Gallery

December

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First Thursday Open House
Old College Gallery

Friday, December 5, 12:30–1:15 p.m.
Perspective: Renderings
“Renderings Revisited”
Julie L. McGee
Curator of African American Art, Associate Professor of Black American Studies
Mechanical Hall Gallery

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FALL 2014

September 3–December 7, 2014

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