



UNIVERSITY OF
DELAWARE

University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM

Exhibitions
and Programs
SPRING 2015

FEBRUARY 11–MAY 17, 2015

www.udel.edu/museums

Every semester we invite new and old visitors from UD and surrounding communities to discover the exhibitions and events at University Museums. We hope this spring's exhibitions and programs offer you more opportunities to engage and us more chances to learn what interests you. While we always work to improve, we also want to thank our recent guests for sending so much positive feedback.

*"There are so many great pieces in the . . . exhibition that deserve to be the topic of thoughtful conversation, and I think that being deliberate about how we engage with possible target audiences is the first step toward creating such conversation."
—UD student*

"Just a quick THANK YOU for the fascinating guide through the UD galleries."—local community member

"It's really wonderful to have the University Museums resources and personnel so readily accessible. . . . As a result of today's visit, I'll think about project potential with the mineralogical collection."—UD faculty

"I am so excited about having my students get into the gallery!"—UD faculty

"Unlike the straightforward calculations of a math problem or the products of a chemical reaction, art allows rich interpretations. . . . It is clear newer generations are still interested in the arts."—UD student

*"I've been spreading the word."
—UD faculty*

Exhibitions *and* Programs

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February 11–May 17, 2015

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Photography between Poetry and Politics
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OLD COLLEGE GALLERY

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William Anderson, *Untitled*, 1978.
Gelatin silver print. Paul R. Jones Collection,
University Museums © William Anderson

active from the 1840s to the present day, among them James VanDerZee, Roy DeCarava, Bert Andrews, Carrie Mae Weems, Ming Smith, William Anderson, and Wendel White.

Forget Me Not PROGRAMMING

Wednesday, February 18
12:30 – 1:15 p.m.

Perspective: Forget Me Not
Julie L. McGee

Curator of African American Art, Associate Professor of Black American Studies
Mechanical Hall Gallery

Thursday, February 26
7:00 p.m.

Dr. William Jelani Cobb
Associate Professor of History and Director of the Africana Studies Institute, University of Connecticut
Presented in partnership with the Department of Black American Studies
TBD

Monday, March 2
7:00 p.m.

Paul R. Jones Annual Lecture

Thomas Allen Harris
Artist, filmmaker,
Chimpanzee Productions
Trabant Theater

Tuesday, March 24
5:00 p.m.

Artist's Talk
Clarissa Sligh
Smith 130

Thursday, May 7
4:30–7:30 p.m.
First Thursday Open House
Old College and
Mechanical Hall Galleries



Portrait of Major Octavius V. Catto.
Hand-colored salted paper print, enlarged from an albumen photograph by Gallo W. Cheston, before 1871. University Museums, Gift of Mary Christine Hevner

Pictures of Place: Experience, Mood, and Memory



George C. Ault, *A Provincetown Street*, 1922.
Watercolor. Gift of Virginia Zabriskie, 1974

Old College Gallery February 11–May 17, 2015

An unknown artist depicted a harbor on a sunny day, using pen and ink to delineate boats and buildings and adding watercolor (now faded) to suggest the clear blue sky. In the same pen and ink, the artist wrote in the lower right corner, “PM August 20 1839,” indicating that he recorded the scene on that August afternoon almost 176 years ago.

This small work serves as a point of departure in a consideration of how artists record nature but also how they go beyond transcription to discover a wealth of moods in scenes that others might take for granted. Their subjects range from the idyllic to the industrial, their moods from tranquility to desolation. The exhibition, divided into three sections, incorporates works that evoke a sense and mood of a specific place; images of nature that invite reading as allegory—whether or not intended by the artist; and landscape as a point of departure for abstraction.

A small drawing by the Alaskan artist James Kivetoruk Moses (1900–1982) attests to the poignancy of place. Probably created about 1960, this tableau of a polar bear and his freshly killed prey is based on the artist’s memories of hunting in the coastal village of Shishmaref.

Pictures of Place PROGRAMMING

Thursday, February 26
12:30–1:15 p.m.

Perspectives: Curator’s Talk
“Exploring the University
Art Collection”

Janis A. Tomlinson
Director, University
Museums
Old College Gallery

Thursday, May 7
4:30–7:30 p.m.

First Thursday Open House
*Old College and Mechanical
Hall Galleries*

The current plight of that village in northwest Alaska, endangered by global warming, gives the scene new meaning as an image of a way of life equally threatened, in which the polar bear is no longer predator but victim.

Showcasing the breadth of the University Collection, the exhibition includes paintings by Felrath Hines, Jonas Lie, Grant Wood, and N. C. Wyeth. Two recently acquired paintings by the Wilmington, Delaware, artist Edward L. Loper Sr. are set within the broader context of early twentieth-century American landscape imagery. Also on view are rarely exhibited watercolors and wash drawings by George C. Ault, Peter Hurd, Florence Wyman Ivins, James Kivetoruk Moses, Andrew Wyeth, and William Zorach and prints by Norman Ackroyd, Dorothy Dehner, Rockwell Kent, Paul Landacre, and Stow Wengenroth.

Land and Water: Photographs from 1860 to Now

Curated by Stephen Petersen

Old College Gallery
February 11–May 17, 2015

Photographers have long been drawn to the shores of different bodies of water, as has human civilization itself. The water's edge—as the site of commerce, recreation, and aesthetic contemplation—offers a unique vantage point from which to capture the landscape photographically.

Whether in the form of rivers or ponds, harbors or waterfalls, inlets or oases, bodies of water interact with the land in myriad ways. Water flows through the landscape, but it also reflects land and sky. These two aspects, moving and still, allude to both the transitory nature and the reflective quality of photography itself. For photographers since the 1850s, the dialogue between land and water has proved an inexhaustible subject.

Comprising more than forty photographs from the collection of the University Museums, the exhibit spans 150 years of photographic history. The earliest examples belong to the topographic tradition, in which photographers of the mid- to late nineteenth century documented places of interest, from the



Photographer unknown, *Dhows on the Suez Canal*, ca. 1860–80. Albumen print. Gift of Mr. Charles Isaacs

familiar to the faraway. At the turn of the twentieth century, Pictorialist photographers incorporated water for its ethereal and evocative qualities, alongside effects of fog, smoke, and atmosphere. After the mid-twentieth century, water functioned both formally and narratively in straight, documentary work. Most recently, photographers have looked at water's relation to land in great detail, emphasizing its graphic patterns but also its social context.

Land and Water PROGRAMMING

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Along with changing aesthetic approaches to the landscape, *Land and Water* chronicles technical changes in the medium of photography, from albumen prints made from (long-exposure) collodion negatives, to the painterly and print-like processes of the Pictorialists, to the straightforward silver prints of the modernist tradition, to recent large-format examples, in both black-and-white and color.

Some of the images aspire to timelessness, while others try to be quite specific as to time and place. Some emphasize human culture, and some depict nature as if it were uninhabited. In all of these examples, however, water's presence is undeniable. It literally shapes the land, even as it takes its shape in relation to the land.

Mineralogical Museum



Mineralogical Museum February 11–May 17, 2015

UD's mineral collection features specimens gifted or made possible by many generous donors, including Irénée du Pont Sr., Mrs. David Craven, Alvin B. Stiles, and Frederick Keidel. Individual displays illustrate particular mineralogical concepts or themes, highlighting gem minerals mined in the early twentieth century, as well as more recent finds of minerals from North America. Many of the fine specimens in the collection were photographed this past summer by the Canadian Michael Bainbridge as part of the preparation for an upcoming publication on the history of the University collection.



Aragonite, Lavrion District,
Attiki Prefecture, Greece
4 ½ inches

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

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.

Continuing the Mineralogical Museum's tradition of showcasing specimens from private collections, these spectacular "sculptures" of natural copper and silver are generously lent by Peter H. Farquhar, professor, management consultant, magician, and collector. (*Image on front cover.*)

PROGRAMMING

**Monday, April 20
5:00 p.m.**

Curator's Talk

"The History of the Collection"

Sharon Fitzgerald

Curator, Mineralogical Museum
Mineralogical Museum (Penny Hall)

Recent Acquisitions

Recent additions to the University Museums' African American art collection include a mixed-media drawing by **Martha Jackson Jarvis**, *Flying Colors/Healing IV*, and a multiprocess print by **Chakaia Booker**, *Untitled* (2014), produced at the Robert Blackburn Printmaking Workshop in New York City.

In her mixed-media drawing, Jackson Jarvis uses the action of drawing as a way of extracting and expressing spirits and commingling positive and nurturing energies. *Flying Colors/Healing IV* is from the series *Flying Colors Path to Healing and Wellness*



Martha Jackson Jarvis, *Flying Colors/Healing IV*. From the series *Flying Colors Path to Healing and Wellness*, 2013. Mixed-media drawing including black walnut ink, watercolor, oil, wax, raw pigment, collage, and photo transfer, 48 x 96 in. © Martha Jackson Jarvis. University Museums Purchase

(2013), large mixed-media drawings, each 48 by 96 inches, begun by the artist during a time of illness in her family.

Martha Jackson Jarvis was born in Lynchburg, Virginia, in 1952. She received her B.F.A. in ceramics from the Tyler School of Art, Temple University, Philadelphia and her M.F.A. from Antioch College, in Columbia,

Maryland. Her oeuvre encompasses sculpture, site-specific installations, and large-scale public art commissions. Her first solo exhibition at the University of Delaware was in Old College Gallery in 1988, entitled *The Gathering*. Her second solo exhibition, *Ancestors' Bones*, was installed in Mechanical Hall Gallery in 2012. She lives and works in Washington, D.C. For more on the artist, see www.marthajacksonjarvis.com.

Commissioned for the Baltimore-based James E. Lewis Museum of Art Foundation, Inc., Chakaia Booker's untitled print includes lithography, woodcut, and chine collé. Developed in collaboration with the master printer Phil Saunders, it showcases a fluid process of creating, involving cutting, rearranging, and clustering of patterns and forms. Best known for her large-scale sculptures—assemblages made from discarded rubber tires that are cut, woven, and looped, in these lyrical prints Booker extends her sculptor's sense of materiality to the restricted planarity of printmaking through fine layering and pattern.

Booker was born in Newark, New Jersey. She received a B.A. in sociology from Rutgers University and her M.F.A. from City College of New York. Booker fuses ecological concerns with explorations of racial and economic difference, globalization, and gender by recycling discarded tires into complex assemblages. Her large-scale, outdoor sculptures transform discarded construction materials into new forms and textures that easily withstand outdoor environments. For more on the artist, see www.chakaiabooker.com.



Chakaia Booker, *Untitled*, 2014. Chine collé with woodcut and lithography, 27 x 20 in. © Chakaia Booker. University Museums Purchase, made possible by Norine and George Watson

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.

DATES: All University Museums galleries are open February 11–May 17. 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

 @UDelMuseums

 University Museums - University of Delaware

STAFF

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Curator of African American Art

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Curator of the Mineralogical Museum

Sharon Fitzgerald, Ph.D.

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Collections Manager

Jan Broske

Preparator and Facilities Coordinator

Brian Kamen

Administrative Assistant

Peggy Lea Douglas

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:

Copper, Chino Mine, East Pit, Santa Rita District, Grant County, New Mexico
2 ¾ inches

On the back cover:

Paul Landacre, *Nimbus*, 1934.
Wood engraving, 22/150.
University of Delaware
Purchase, 1952

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>.



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