

www.udel.edu/museums

Exhibitions

FALL 2015



University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM



Message from the Director



Academic year 2015-6 opens with exhibitions that showcase the many aspects of the University Museums. South African artists Garth Erasmus and Siemon Allen transform Mechanical Hall Gallery with an installation that carries on conversations begun with students last spring, when Erasmus came to Delaware as the first artist in the UD/ Nemours International Visiting Artist program. We thank the College of Arts and Sciences as well as the Interdisciplinary Humanities Research Center for support of that program, and for bringing both artists back to campus for the opening reception. Meanwhile, the stately space of Old College Gallery comes alive with form and color in the works of Donald McLaughlin (UD, BFA 1979) and Dennis Beach (UD, MFA 2005). Turning to rarely exhibited treasures from our collection, old master prints are also featured in the Old College Gallery, while the Mineralogical Collection has been re-installed to illustrate the history of the collection, recently published as a supplement to the *Mineralogical Record* (now available for purchase in the Museum).

Making artists, their works, and works from the University Collections accessible to students is central to our mission. During the past academic year about 6,000 visits were made by students to our exhibitions, programs, and to our collections study rooms. Collections Manager Janet Broske introduced a course with a final project of installing exhibitions in cases in the Roselle Center for all to view, Curator of Education and Outreach Ivan Henderson is currently developing a group of student docents for our galleries, and Curator of African American Art Julie McGee worked with a graduate student in Art History this summer in organizing *ReSoundings*. Although last year staff of the University Museums also provided guest lectures to more than twenty-five classes, making the collections and galleries part of the UD experience is what defines the unique teaching of the University Museums.

A warm welcome to the class of 2019, and we look forward seeing you at exhibitions and events this fall.


Director, University Museums

Exhibitions

FALL 2015

September 9–December 11, 2015

www.udel.edu/museums

OLD COLLEGE GALLERY

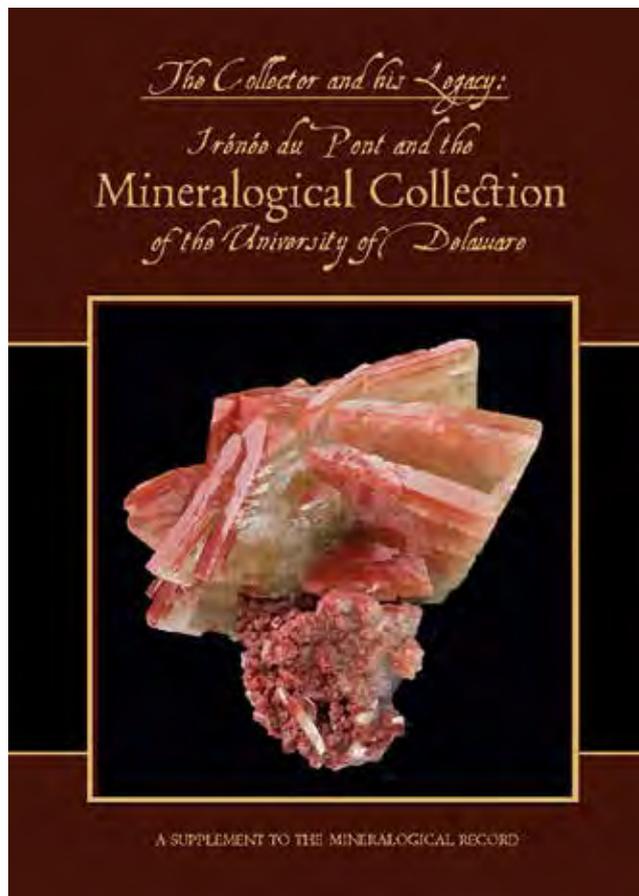
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"The Collector and his Legacy: Irénée du Pont and the Mineralogical Collection of the University of Delaware," supplement to *Mineralogical Record*, Vol. 46, No. 3.1 © 2015 The Mineralogical Record, Inc.; all rights reserved.

COLOR/form: Dennis Beach/Donald McLaughlin

Old College Gallery

September 9–December 11, 2015

COLOR/form brings together the work of painter Donald McLaughlin and painter/sculptor Dennis Beach to transform the stately space of Old College Gallery into a celebration of color, from the bright hues of Beach's sculpted ribbons to McLaughlin's reinvention of Kirchner's sophisticated Berlin streets; from the cacophony of a clown country, to the flickering movement of spinning color. Working mainly in plywood, Beach creates a module that is repeated to become a foundation for the interplay of the bright acrylic color. Like the colors themselves, the results are electric. McLaughlin opens new vistas by painting on linen, with lines curved and straight, with colors flat and modulated, with forms that might float free or collide. In contrast to the polished color surfaces of Beach's works (which belie the application of the paint by hand), McLaughlin leaves clues: drips of paint along the linen's edge or the unfinished strokes of a foreground flag, bringing us back to the substance of his medium.

Dennis Beach (University of Delaware, MFA, 2005), is represented by the Schmidt Dean Gallery, Philadelphia.



His past exhibitions include solo exhibitions at the Schmidt Dean Gallery and most recently at Space Available in Brooklyn; his work is in several collections including Comcast, Dansko, and the Delaware Art Museum. Donald McLaughlin (University of Delaware, BFA, 1979) is represented by the Howard Scott Gallery, New York, where he shows regularly. His work is represented in several major collections, including the Eli Broad Family Foundation, Los Angeles; the Museo Rufino Tamayo, Mexico City; Pepsico, Chicago; and the Prudential Insurance Company, Newark, NJ. We would like to thank the artists and their galleries for the loan of works in this exhibition.

Image(s):

Dennis Beach

Wedge # 1, 2014, acrylic on plywood, 47 x 57 x 4 in.

All works courtesy of the artist and the Schmidt Dean Gallery

Installation image courtesy University Photo Services

PROGRAMMING

Tuesday, September 15, 5-7 p.m.

Reception with the Artists and Dance Performance

Artists' talks begin at 5 p.m., to be followed by a dance performance by a collaborative ensemble from the UD Dance Minor and Hope College Dance Department.

**RSVP: universitymuseums@udel.edu
and (302) 831-8037**

Information: www.udel.edu/museums
Old College Gallery



ReSoundings // Garth Erasmus and Siemon Allen



Garth Erasmus
From the series *Xnau Drawings*, no. 3, *Nemours*, 2015.
Saturation monoprint, ink, collage elements, stencil.
© Garth Erasmus

Mechanical Hall Gallery September 9–December 11, 2015

Sound is an archeological and navigational tool for exploring the richly complicated terrain of South African history for artists Garth Erasmus and Siemon Allen. Through their work in *ReSoundings* we enter a world of South African chronologies and heritage deeply rooted and specific, yet resonant beyond national borders.

Since the 1980s Erasmus has been deeply invested in the cultural heritage of South Africa's earliest inhabitants, the indigenous peoples for whom present-day Cape Town was home long before European contact and colonization. The soundscape in this exhibition honors Goringhaikona chief Autshumato, whose advocacy for the rights of indigenous peoples led to his imprisonment on Robben Island in 1659 by order of the Dutch who settled in the Cape 1652. The musical bow—the earliest string instrument—serves as both a tangible and symbolic reference to early indigenous sound. The arc of the bow and its string represent the connective tissue of history, a chord that can be restrung; remaking the bow is a regenerative act, its resounding is palliative

for a society conditioned by the violence of colonialism and Apartheid. Erasmus loaned two of his musical bows for *ReSoundings*. Seemingly a caprice, the bows are exhibited in cases, as though static cultural objects of extinct cultures. Like James Luna's *The Artifact Piece* (1986) or Jimmie Durham's *The Dangers of Petrification* (1998–2007), the display is the artist's *antithesis*: it recalls and then rebukes troubling histories of display and presentation of living indigenous traditions.

Siemon Allen's installation is inspired by his on-going analysis of the beloved Afrikaans folksong, "Daar Kom Die Alibama (There Comes the Alabama)." It is among the best known of the Cape *ghoema leidjies*—*ghoema* songs—sung to the rhythmical beat of a small drum or *ghoema*, and popularized though minstrel troupes during New Year celebrations in Cape Town. Though the origins of the folksong are contested, its purported namesake is the eponymous Confederate raider, *CSS Alabama*, which docked in the Cape in 1863 and 1864. Allen's extensive archival research into its recorded history and its namesake underpins an artistic practice that is forensic and conceptual. His methodical collecting and data mining inform his conceptual

construction, and our visual experience derives from the artist's creative response to the archive.

An Afrikaans folksong associated with maritime trade and the Confederacy has connected the artist to his port of birth in Durban, South Africa and his present home in Richmond, Virginia. Allen brings visual order to interrelated histories and conflated trajectories that include South Africa's maritime and colonial histories, the American Civil War and the transatlantic slave trade.

Dredging recorded and submerged histories, Erasmus and Allen encounter discordances worthy of their artistic inquiry, appropriation and resounding. They share a fascination with dissonance and misuse, linguistic and otherwise. Hence, their work in *ReSoundings* responds well to the etymology and multivalence of *sound*: as music, to protest, as a water channel, for healing, and lastly, to survey by means of soundings. Their exhibition forms part of the broader UD Creative Campus grant-funded project, *Cape ReSoundings*, sponsored by the College of Arts and Sciences Interdisciplinary Humanities Research Center (IHRC).

PROGRAMMING

Wednesday, September 9, 5-7 p.m.

Celebratory opening with Garth Erasmus, Simon Allen and performances. Reception follows.

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Information: www.udel.edu/museums
Mechanical Hall Gallery

Perspectives

Tuesday, September 22, 12:30-1:15 p.m.

Kaila Schedeen
Graduate Student, Art History
Mechanical Hall Gallery

Monday, October 5, 12:15-1 p.m.

Julie L. McGee
Curator of African American Art, Associate Professor, Black American Studies
Mechanical Hall Gallery

Thursday, November 5, 12:30-1:15 p.m.

Colin D. Miller
Director for Global Arts
Mechanical Hall Gallery



Siemon Allen

Daar Kom Die Alibama, 2015.

Installation detail showing the label of a 1942 recording by Josef Marais from his 78 rpm album set "Songs of the Veld Vol. 2", Decca No. A-302, USA. Marais came to the United States in 1939 and popularized a number of Afrikaans folk songs including "Daar Kom die Alibama" (There Comes the Alabama) through his wartime radio show "African Trek" hosted by NBC (WJZ).

The Irénée du Pont Collection

Mineralogical Museum
September 9–December 11, 2015

The Irénée du Pont mineral collection, assembled primarily in the 1920s, was gifted to the University in 1964. Little was known about the history of this fine collection, which became the foundation of the University of Delaware Mineralogical Museum. The research of Curator Sharon Fitzgerald, recently published as a supplement to the *Mineralogical Record* (May/June 2015), has greatly enhanced our knowledge about the specimens and their provenance.

Although Mr. du Pont collected minerals from childhood, his first major purchase was a rounded, stream rolled topaz crystal weighing more than 19 pounds that he saw in Tiffany & Co. in New York. George F. Kunz, the Vice-President of Tiffany & Co., required Mr. du Pont to purchase an entire collection in order to have this crystal. That collection included emeralds, bi-color tourmalines in a fitted box, a diamond in matrix and much more. For approximately a decade, Mr. du Pont added to his collection, buying from George Kunz and from George English of Ward's Natural Science

Establishment. In addition to his love of natural crystals, du Pont's appreciation of rarities, new finds and ore minerals reflected his background as an engineer.

Some of the specimens in this collection can be traced back more than one hundred years to previous owners. One kunzite crystal specimen, a gem variety of the mineral spodumene, can be traced back to the original discoverer of the gemstone. The fall exhibition highlights the early du Pont Collection and includes specimens whose stories have been recently discovered, including the topaz "boulder," a rutiled quartz and two Arkansas diamonds. The supplement to the *Mineralogical Record*, which includes an illustrated catalog of the collection, can be purchased at the Museum located in Penny Hall on 255 Academy Street.

PROGRAMMING

Wednesday, October 14, 5-7p.m.

Curator's Talk and Open House

Refreshments at 5 p.m., followed by a 5:30 p.m. talk by Curator Sharon Fitzgerald on her research on UD's mineralogical collection.
Mineralogical Museum



Quartz (Amethyst) on quartz (Smoky)
Pohndorf Mine, Toll Mountain, Jefferson County, Montana
4 ½ inch x 5 ½ inch



Elbaite (Tourmaline group) and quartz
Himalaya Mine, Mesa Grande District,
San Diego County, California
3 ¼ inch x 5 inch

Old Master Prints and Drawings from the University Collection



Francisco de Goya y Lucientes (1746-1828)
Allá va eso (There it goes)
from *Los Caprichos*, plate 66, published 1799
Etching, aquatint and drypoint

Old College West Gallery September 9–December 11, 2015

Entering the West gallery in Old College Gallery from the exhibition *COLOR/Form* (see page 4), we adjust our eyes and our mindsets, moving back in time, and transitioning from monumental works in bold color to monochromatic masterpieces as small as 3 x 2 inches. This exhibition draws on the University collection to explore the history of printmaking through works by masters including Albrecht Dürer, Albrecht Altdorfer, Rembrandt van Rijn, William Hogarth and Francisco de Goya.

Beyond their intrinsic beauty, the prints on view illustrate the development of an art form from the early sixteenth to the early nineteenth century. Paralleling the dissemination of printed books in the late fifteenth century, the use of woodcuts that could be printed on the same press as that used for books became widespread. Soon artists were experimenting with cutting lines into metal; these lines would hold ink that would be transferred to paper when the metal plate was put through a print press. Engraving, in which lines are incised by hand, and etching, in which lines are “bitten” by acid, soon followed and spread throughout Europe.

At the University of Delaware, old master prints, often exhibited in the Museums’ study rooms, offer students the opportunity to examine and write about great works of art. The University Museums is seeking to expand its print collection: recently acquired etchings by Francisco de Goya, Adriaen van Ostade and Pietro Testa are here exhibited for the first time.

PROGRAMMING

Perspectives

Tuesday, September 29, 12:30-1:15 p.m.

Troy Richards

Associate Professor & Chair, Department of Art and Design

Please note Special Location: Studio Arts Building, Room 213

Wednesday, October 28, 12:15-1 p.m.

Janet Gardner Broske

Collections Manager

Old College Gallery

Visitor Information

HOURS:

12-8 p.m. Wednesday

12-5 p.m. Thursday through Sunday

ADMISSION to University Museums exhibitions and events is free.

DATES: All University Museums galleries are open September 9–December 11. Closed during University of Delaware breaks and holidays.

GUIDED TOURS are available by request. Please contact palea@udel.edu, 302-831-8037

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

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 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.

Curator of Education

Ivan Henderson

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:

Donald McLaughlin, *Berlin (Green)*, oil on linen, 2011, 72 x 54 in. Detail

All works courtesy of the artist and Howard Scott Gallery

On the back cover:

Quartz on chrysocolla
Old Dominion Mine, Globe,
Gila County, Arizona
3 inch x 3 ½ inch
and 4 ½ inch x 5 inch

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