Exhibitions

SPRING 2016

www.udel.edu/museums
The University Museums celebrates the new: the year 2016, a new affiliation with the University Library, and the newly appointed University President. We extend a warm welcome to our university library colleagues and to the incoming President, Dennis Assanis, and his family.

This semester the permanent collections, including important gifts and acquisitions, are represented across our four gallery spaces: Old College Gallery (including the West Gallery), the Mineralogical Museum, and Mechanical Hall Gallery. Among the objects on view will be new mineral specimens, recently conserved work from the Paul R. Jones Collection and paintings by beloved Delaware artist Edward L. Loper, Sr.

In Penny Hall, the Mineralogical Museum features recent acquisitions, including spectacular specimens from mines in Wisconsin, China and Australia. Mechanical Hall Gallery, home of the university’s African American art collection, presents Blue&Black: African Rainbow, highlighting outsized pastels by Amos Ashanti Johnson now exhibited for the first time. In celebration of the black performing arts, the 2016 Paul R. Jones Annual Lecture features UD alum Ty Jones, Producing Artistic Director of the Classical Theatre of Harlem.

In Old College Gallery, Artists and Friends illustrates how the University Collection has grown thanks to our friendships with artists and patrons. The West Gallery will feature two exhibitions: during the first half of the semester, Artists’ Machines explores the world of design robotics through the work of Professor Ashley Pigford and his students; in April, we offer an exhibition of works by Edward L. Loper, Sr. from the University Collection to celebrate his centennial.

Enhancing the overall mission of UD, the University Museums is committed to diversity, inclusive excellence and education with and through its collections. We aim to convey the relevancy, vibrancy and value of visual and material culture to critical inquiry, and showcase the varied histories revealed by minerals and their collectors. Our collections and associated programming speak to many histories and the present day.

We look forward to seeing you and invite you to visit our newly redesigned website www.udel.edu/museumsms, or follow us on Facebook or Twitter.
Exhibitions

SPRING 2016
February 10–May 15, 2016
www.udel.edu/museums

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Stephen Tanis, Srebrenica, 2005. Oil on linen. Purchase, University Museums Acquisitions Fund. © University Museums, the artists, or their representatives
Recent Acquisitions & Ongoing Exhibitions

Mineralogical Museum
February 10–May 15, 2016

Ongoing: The Irénée du Pont Collection

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 at Tiffany & Co. in New York in 1919. George F. Kunz, the Vice President of Tiffany & Co., required Mr. du Pont to purchase an entire collection in order to have this crystal. 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.

Some of the specimens in this collection can be traced back more than one hundred years to previous owners. The illustrated *Mineralogical Record* supplement can be purchased at the Museum located in Penny Hall at 255 Academy Street.

Ongoing: Gemstones and Carvings

Although mineral specimens comprise the majority of objects in the Mineralogical Museum, gemstones and their natural crystals and carvings from minerals are currently on display. The skill of the carver can be seen in the small chimpanzee that is carved of one bi-color piece of agate. Other hardstone carvings such as the tiger eye lion with diamond eyes and the blue hen, appropriate for UD, can only be carved with diamond tools. Faceted stones are shown with examples of the natural mineral from which they are fashioned, giving the viewer a connection to their origins, otherwise difficult to imagine in viewing a single isolated gemstone.

New: Recent Acquisitions

Chalcocite, Flambeau Mine, Ladysmith, Wisconsin
The Flambeau Mine had a brief period of operation (1993-1997) for the extraction of copper, gold and silver, and was planned in compliance with Wisconsin’s new mining laws. A contract was given to Casey and Jane Jones to recover and preserve mineral specimens during the mining, so there is detailed information about specimens. The chalcocite shown was found August 15, 1996, from what was named by the collectors, the “Rocket Pocket.” After the mine closed, the 220-foot deep pit was totally filled and reclaimed as a park, a rare example of a mining company working with the community and collectors in responsibly managing resources and allowing for the preservation of the beautiful mineral specimens.

Crocoite, Adelaide Mine, Tasmania, Australia
Crocoite is a rare red orange chromate of lead and is one of the most spectacular minerals in existence. Although it has been found in Russia and a few other localities, it is Tasmania that supplies the finest examples of the species. Crocoite was sporadically found there in the early 1900s, but the mine was operated mainly for the extraction of lead and silver. Mining at Adelaide for specimens began in the 1980s and continues today, although most of the recent specimens are of a fragile needle-like form, unlike the earlier more stable crystals like the one now at Delaware.

Pyromorphite, Daoping Mine, Guangxi Zhuang Autonomous Region, China
The Daoping lead-zinc mine has been in operation since 1957 but the bright green pyromorphite specimens first found in 1999 came on the market in 2000, with very few found after that. The newly acquired specimen at Delaware is very unusual in that it is on matrix.
Curator’s Talk and Reception
“Tales from the Underground”
Dr. Sharon Fitzgerald, Curator, Mineralogical Museum

Programmimg

Wednesday, March 16, 5-7 p.m.

Chalcocite, Flambeau Mine, Ladysmith, Wisconsin (5 inches x 5 ½ inches)

Crocoite, Adelaide Mine, Tasmania, Australia (3 ½ inches x 5 ¼ inches)

Beryl (aquamarine), Marambaia Mine, Minas Gerais, Brazil from the Irénée du Pont Collection (3 inches x 1 ¾ inches). Image courtesy Michael J. Bainbridge
Blue&Black: African Rainbow

Mechanical Hall Gallery
February 10–May 15, 2016

Selected from the University of Delaware’s African American art collection, Blue&Black: African Rainbow underscores the aesthetic and narrative agencies of the African diaspora—the consideration of globalized Black experiences. The visual lexicon of Blue&Black is richly varied, incorporating aesthetic formalism alongside expressions of historic, political and mythopoetic connections to the African continent. Large pastels by Amos Ashanti Johnson, including the recently conserved Hermes Trigmegistus (1977) and African Rainbow (1977), anchor the selection and exhibition’s Afrocentric dimensionality.

Remembrance, ancestral recall, and self-articulation are among the themes that emerge in Blue&Black. Arturo Lindsay’s suite, Children of the Middle Passage (2001), pays homage to the Africans who perished at sea during the trans-Atlantic slave trade: “The stillness of their absence was disquieting,” Lindsay remarks. Howardena Pindell’s Autobiography: Past and Present (1988-89) and Kaylyn Sullivan TwoTrees’s Maka Wicasa (1992) explore intersectional identity within and beyond the African diaspora. As TwoTrees notes: “I see myself as a faceted being—one facet being woman, one artist, one African American, one Native American, and so on.”

Evelyn Mitchell, Art Afrique, 1970. Mixed media collage on paper. Paul R. Jones Collection, University Museums. © Artist or artist’s estate
Wedded to the Paul R. Jones Initiative’s 2016 spring semester focus on the performing arts, Blue&Black showcases the interconnectedness of creative impulses across artistic forms. From Earl J. Hook’s tribute—B.B. King (1970)—to Charles Searles’s Africa-inspired Dance in the Blue Sky (1987), Mechanical Hall Gallery becomes the proscenium for interarts performance and inspired encomiums. Spring semester programming highlights include the Paul R. Jones Annual Lecture, featuring UD alum Ty Jones, Producing Artistic Director of the Classical Theatre of Harlem (CTH); workshops with choreographer Maria Bauman; and the culminating presentation of “Same Story” - Different Countries in Mitchell Hall.


**PROGRAMMING**

**Wednesday, February 10, 5-7 p.m.**  
*Touch of Blues*  
Celebratory Opening Program and Reception for Blue&Black  
View the exhibition, enjoy refreshments and experience a blues performance by the Colin Miller Trio.  
Music begins at 5:30 p.m.  
RSVP: universitymuseums@udel.edu and (302) 831-8037

**Friday and Saturday, March 4 & 5, 7:30 p.m.**  
*“Same Story” - Different Countries*  
Artistic Directors: Lynnette Young Overby and Colin Miller  
Mitchell Hall

**Thursday, March 10, 4 p.m.**  
Paul R. Jones Annual Lecture  
“Myth of the Superlative”  
Ty Jones, Producing Artistic Director, Classical Theatre of Harlem  
Gore Recital Hall, Roselle Center for the Arts

**Tuesday, March 24, 11-11:45 a.m.**  
*Perspective on Blue&Black*  
Jessica Horton, Assistant Professor of Art History  
Mechanical Hall Gallery

**Wednesday, May 18, 5-7 p.m.**  
Open House  
Old College and Mechanical Hall Galleries
Old College Gallery
February 10–May 15, 2016

The first documented gift of art to the University of Delaware was Delaware Awake!, painted by Ethel Pennewill Brown (later to become Brown Leach) in response to a call in 1917 by the Women’s Liberty Loan Campaign, established to raise funds to support World War I. To this end, the Campaign solicited designs for posters from Wilmington artists, to be auctioned at the Hotel du Pont. The Women’s Committee took up a subscription to purchase Delaware Awake! with the intention of gifting it to the Women’s College of the University of Delaware. It was presented in a ceremony on May 13, 1918, when the women students were assembled for morning chapel. That same year, the Women’s College saw its first graduating class. Over the past century, the University Collection has continued to grow, thanks to the generosity of many friends.

Provenance—the history of ownership of a painting—can imbue it with a special, almost personal meaning. As gifts by generous donors from 1917 onward, the works in Artists and Friends tell a story of relationships. Many of the donors’ names are familiar to us, and many of their gifts were works by artists active in and around Wilmington in the late nineteenth and twentieth centuries, including Howard Pyle, Frank E. Schoonover and N.C. Wyeth. Emeritus Professor Wayne Craven, an expert on American sculpture, and his students encouraged many significant donations to the University, including those from the family of sculptor William Zorach. An important gift from the Estate of Ellen du Pont Wheelwright included Vénus by Aristide Maillol, a harbor scene by the early twentieth century artist Jonas Lie, and A Moment in Childhood by William D. White. More recently, a donor made possible the purchase of Srebrenica by Emeritus Professor Stephen Tanis.

We are fortunate also to include among our friends the conservators and students of the Winterthur/University of Delaware Program in Art Conservation, who have treated many works in the collection, including two drawings by William Zorach, exhibited here for the first time.
Artists’ Machines

Old College West Gallery
February 10–March 20, 2016

Artists’ Machines showcases artworks created during the 2015 fall semester through interdisciplinary collaboration between students from the departments of Art & Design, Engineering and Computer Science. Under the leadership of artist and educator Ashley Pigford, Associate Professor of Graphic and Interaction Design, students were introduced to artist-constructed machines (i.e., micro-electronics, robotics, kinetic sculpture and interactive installation) as media for artistic expression. Representing the application of artistic and design processes across physical and digital media, the exhibited constructions—artist-machines—illuminate phenomena, invite interaction and explore electronics and robotics as mechanisms of delightful curiosity.

Image courtesy Ashley Pigford

PROGRAMMING

Tuesday, February 16, 5 p.m.
Artist’s Talk on Artists’ Machines
Ashley Pigford, Associate Professor of Graphic and Interaction Design
Smith 130

Tuesday, February 16, 6-7:30 p.m.
Opening Reception for Artists and Friends and Artists’ Machines
Galleries open 4-8 p.m. Drop by early to see the exhibitions before the 5 p.m. Artist’s Talk in Smith 130.
RSVP: universitymuseums@udel.edu and (302) 831-8037
Old College Gallery

Thursday, February 25, 12:30-1:15 p.m.
Perspective on Artists and Friends
“What makes the University Collection unique?”
Janis Tomlinson, Director, University Museums
Old College Gallery

Wednesday, May 18, 5-7 p.m.
Open House
Old College and Mechanical Hall Galleries
The Edward L. Loper, Sr. Collection: A Centennial Exhibition

Old College West Gallery  
April 6–May 15, 2016

Born in Wilmington in 1916, Edward L. Loper, Sr. graduated from Howard High School, then the only secondary school for African American students in Delaware. The first black artist to have a painting accepted to a juried show at the Wilmington Society of the Fine Arts, now the Delaware Art Museum, Loper’s tenacity, training and innate skill were evident throughout his career. During the 1930s, he would work for over five years for the government-sponsored Works Progress Administration; in 1945 his work was included in the groundbreaking exhibition, *The Negro Artist Comes of Age: A National Survey of Contemporary American Artists* in Albany, New York. In 1949, N.C. Wyeth organized a two-person exhibition of his son Andrew and Loper’s work at the University of Delaware.

Although his paintings from these years are greatly admired and sought after, Loper himself would insist that only when he began his studies at the Barnes Foundation in the 1960s did he begin to see. In Wilmington, he became a revered and inspiring teacher, and continued to paint until shortly before his death in 2011. On view in this exhibition are works representing the span of Loper’s career from 1941 to 2011.

The presence of works by Wilmington artist Edward L. Loper, Sr. in the University Collection dates back to 1967, with the purchase of *Buildings*, made possible by a gift of the class of 1941. Over three decades would pass before the University acquired *Winter Still Life* and the portrait, *Benoit Coté* in 2003. The following year, the artist and his wife, Janet V. Neville-Loper, promised to the University of Delaware those paintings that remained in their possession after their passing. But since the artist’s death in 2011, Janet has worked to ensure that not only these, but other paintings will come to the University.

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**PROGRAMMING**

**Saturday, April 9, 12-2 p.m.**  
Program and Reception  
“Edward L. Loper, Sr., Artist and Educator”  
RSVP: universitymuseums@udel.edu and (302) 831-8037  
Location TBD

**Wednesday, May 18, 5-7 p.m.**  
Open House  
Old College and Mechanical Hall Galleries

Edward Loper, Quebec City, Sou le Cap, ca. 1970-1980. Oil on canvas. Gift of Janet V. Neville-Loper. © University Museums, the artists, or their representatives
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 February 10-May 15. 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, DE 19716

MINERALOGICAL MUSEUM
255 Academy St.
Newark, DE 19716

OLD COLLEGE GALLERY
18 East Main St.
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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:
Edward Loper, Houses along the Delaware River near Claymont, (detail) ca. 1950. Oil on canvas.

Given to the University Museums by Claudia Cannon Rash and Marc Rash and by Janne and Robert Cannon in memory of Reba and Norman Cannon. © University Museums, the artists, or their representatives

On the back cover:
Robin Holder, Map of Nubia III, 1989. Linoleum print with stencils. Paul R. Jones Collection, University Museums. Gift of Robert and Joanne Mitchell. © Artist or artist’s estate

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