

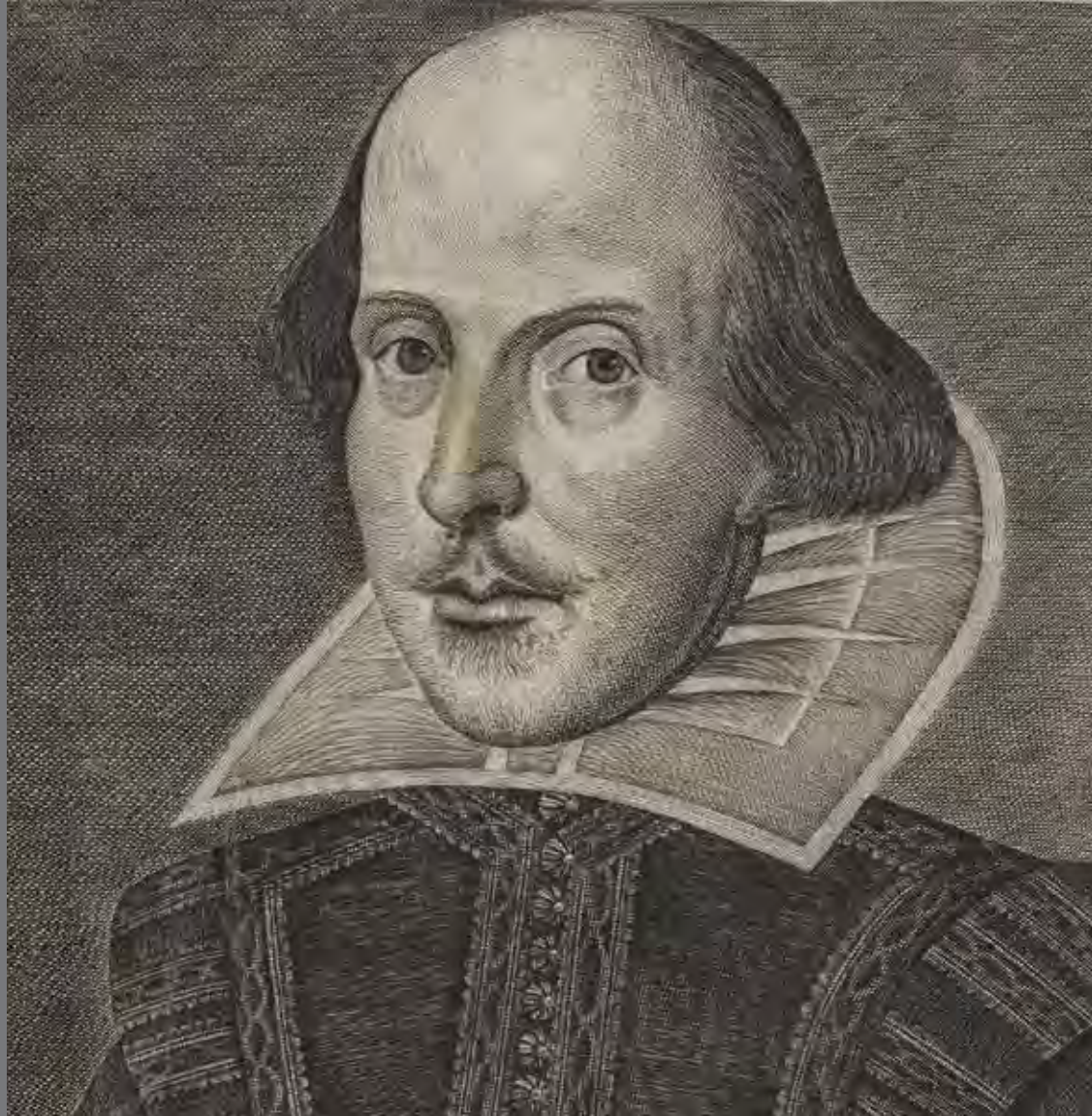
www.udel.edu/museums

Exhibitions and Events

FALL 2016



University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM



Visitor Information

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:

Martin Droeshout, *Shakespeare*, 1623. Engraving. Folger Shakespeare Library.

On the back cover:

Robert Thew after Henry Fuseli, *Hamlet, Prince of Denmark*, 1796. Stipple engraving (detail)

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>.

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 August 31-December 9. Closed during University of Delaware breaks and holidays.

GUIDED TOURS are available by request. Please contact universitymuseums@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.

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.

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Administrative Assistant

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University Museums
OLD COLLEGE GALLERY
MECHANICAL HALL GALLERY
MINERALOGICAL MUSEUM

The University Museums as Nexus



In addition to overseeing four historically distinct collections and three separate exhibition spaces on the campus of the University of Delaware, the University Museums provides a unique point of encounter for individuals and disciplines across campus. Never has this been more evident than in 2016.

Our galleries opened in February with exhibitions that celebrated the generosity of donors and artists whose contributions have given the University of Delaware its collections of art, most notably the bequest of Edward

Loper, Sr. Also on view, *Artist's Machines* presented inventions created through interdisciplinary collaboration among students from the departments of Art and Design, Engineering, and Computer Science. This fall, the collaboration of several institutions and individuals has made our exhibitions possible.

In celebration of the legacy of Shakespeare, the Folger Shakespeare Library is sponsoring a fifty-state tour of *First Folio! The Book That Gave Us Shakespeare*, presenting the first collection of the Bard's plays, published in 1623. A committee of eighteen faculty, students, and members of the community was crucial to developing programming for audiences of all ages. To complement the Folger exhibition, I curated a small exhibition of illustrations of Shakespeare's plays drawn from Delaware collections, including those of the University Museums, Special Collections in Morris Library, the Delaware Art Museum, and the Winterthur Museum and Library. Both exhibitions will be on view from August 30 to September 25.

On view throughout the fall in Old College Gallery is *The Ese'Eja People of the Amazon: Connected by a Thread*, part of a larger interdisciplinary project exploring the life of one of the last remaining foraging Amazonian cultures. The stunning platinum prints and daguerreotypes of UD faculty member Jon Cox and Andrew Bale (UD MFA 2005) offer an unprecedented introduction to individuals of the Ese'Eja, while selected artifacts complement the images of their lives.

The spirit of collaboration continues in Mechanical Hall with *Beyond Borders*, an exhibition curated by Julie McGee and drawn from the Hutson Collection, generously loaned by the Phillips Museum of Art at Franklin and Marshall College. Coinciding with the eightieth birthday of American artist Bill Hutson, it showcases his art and that of his contemporaries and friends, speaking both to his own career as artist and educator as well as to his travels and relationships with major artists the world over. In the Mineralogical Museum, a generous loan from the collection of Herb and Monika Obodda allowed curator Sharon Fitzgerald to present a stunning exhibition of gemstones.

Following the *First Folio!* Old College Gallery will be transformed into a showcase of new art and experimentation as it hosts *Faculty X: Art and Design at UD*. Working with sixteen members of the faculty, Margaret Winslow, Curator of Contemporary Art at the Delaware Art Museum, selected works that represent the vitality and creativity of artists now teaching at the University of Delaware.

We are grateful to the students and faculty, to the institutions and individuals, who have made this a year to remember.


Janis A. Tomlinson, Director

First Folio! The Book That Gave Us Shakespeare

Old College Gallery

August 30 – September 25, 2016

(Public Preview Day: Tuesday, August 30, 12-5 p.m.)



University Museums is delighted to present an original 1623 First Folio from the Folger Shakespeare Library as

part of *First Folio! The Book That Gave Us Shakespeare*, a first-ever national tour of this rare book to celebrate 400 years of Shakespeare and his legacy. Considered one of the most influential books in the world, the First Folio includes 36 Shakespeare plays, 18 of which had never been printed before. Without the First Folio, these plays—including *Macbeth*, *Julius Caesar*, *Twelfth Night*, *The Tempest*, *As You Like It*, and more—might have been lost forever. Compiled by two of Shakespeare's friends and fellow theater colleagues, the First Folio was published seven years after his death.

First Folio title page showing Martin Droeshout portrait of Shakespeare (Martin Droeshout. *Shakespeare*, 1623. Engraving. Folger Shakespeare Library)

About a century ago, Henry Folger and his wife, Emily, collected countless books, manuscripts, and other items related to Shakespeare and his time. The Folgers' own collection and many other rare materials are housed at the Folger Shakespeare Library, established by the Folgers in Washington, D.C., a block from the United States Capitol.

When the tour was announced, Michael Witmore, director of the Folger Shakespeare Library, said, "Shakespeare is one of the greatest storytellers of all time. His characters are familiar to us, and his words still excite artists, scholars, and audiences around the globe. He connects us to each other, to our history, and to the themes and ideas that touch us every day. Shakespeare's world is our world, and it is vast. We hope this exhibit invites everyone to come explore."

Dr. Witmore will deliver a public lecture, "Shakespeare for the Centuries," at 4 p.m. on September 7 in the Morris Library Class of 1941 Lecture Room, followed by a reception in Old College.

Audiences are also invited to connect to the exhibition through guided and self-guided tours, gallery talks, performances and interactive workshops for all ages. Old College Gallery is the only location in Delaware for the *First Folio!* national tour.

PROGRAMMING

Supported in part by a grant from Delaware Humanities Forum

Shakespeare for the Centuries

Opening Lecture

Dr. Michael Witmore, Director, Folger Shakespeare Library

Wednesday, September 7, 4-5 p.m.

Morris Library, Class of 1941 Lecture Room

Opening Reception

5:30 p.m. Remarks by "Bro" Adams, Chairman, National Endowment for the Humanities, and Dr. Michael Witmore, Director, Folger Shakespeare Library

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

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

Old College Gallery

Perspectives on First Folio!

Perspectives is a series of informal afternoon discussions led by curators and invited faculty about the objects, exhibitions, and ideas on display in University Museums galleries.

- **Shakespeare's First Folio**

Jay Halio, Professor Emeritus, Department of English
Tuesday, August 30, 12:30-1:15 p.m. (Preview Day)
Old College, Room 201

• **Illustrating Shakespeare: From Boydell to Baskin**

Janis A. Tomlinson, Director,
University Museums
Thursday, September 1, 12:30-1:15 p.m.
Old College Gallery

• **Digital Shakespeares**

Kristen Poole, Professor,
Department of English
Wednesday, September 14,
12:30-1:15 p.m.
Old College, Room 201

• **The First Folio as Media Launch**

Julian Yates, Professor,
Department of English
Thursday, September 15, 12:30-1:15 p.m.
Old College Gallery

• **Facing Shakespeare**

Miranda Wilson, Associate Professor,
Department of English
Wednesday, September 21,
12:30-1:15 p.m.
Old College, Room 201

• **Picturing Shakespeare**

Wendy Bellion, Associate Professor,
Department of Art History
Thursday, September 22, 12:30-1:15 p.m.
Old College Gallery

Shakespeare's First Folio

Jay Halio, Professor Emeritus,
Department of English
Friday, September 9, 12:30-1:45 p.m.

Arsht Hall, Osher Lifelong Learning Institute
at the University of Delaware — Wilmington

**First Folio! Family Workshop:
Have Fun with Hamlet**

This interactive program introduces families to Shakespeare's language through familiar lines, short and long language activities, and encouraging physical action to reinforce language. Intended for children ages 6-12; especially good for younger children (ages 6-8).
RSVP: universitymuseums@udel.edu and (302) 831-8037

Saturday, September 10, 1-2 p.m.
Old College Gallery

**First Folio! Acting Techniques Workshop/
Comparative Readings**

Wednesday, September 14, 6-7:30 p.m.
Old College Gallery

**First Folio! Family Workshop:
Words, Words, Words!**

This interactive program invites participants to play with Shakespeare's language with insults and learn what lines looked like in First Folio, and learn the progression from word to phrase to line to scene. Intended for children ages 6-12; especially good for older children (ages 9-12).
RSVP: universitymuseums@udel.edu and (302) 831-8037

Saturday, September 17, 1-2 p.m.

Old College Gallery

**First Folio! Adult Workshop:
Print and Bind a Folio**

This interactive program invites adults to learn firsthand about the way the First Folio and other early modern books were printed and bound. Participants learn about key players in the printing process, and how the printing process influences the way we experience the First Folio. Led by UD Art & Design Professor Martha Carothers. Intended for a maximum of 12 adults.

Registration required:
artdepartment@udel.edu and (302) 831-2244
Saturday, September 17, 2:30-4:00 p.m.

Raven Press, Studio Arts Building

**Julianne Baird Sings Shakespeare with
Richard Stone, Lute**

Hailed as "one of the most extraordinary voices in the service of early music," soprano Julianne Baird and lutenist Richard Stone (Tempesta di Mare) perform songs for Shakespeare's plays with music by Thomas Morley, Robert Johnson and more.
Tickets are \$15 adults; \$10 UD faculty/staff/ alumni & seniors; \$5 children. Tickets are available at the door. Cash or check only.
Friday, September 23, 8 p.m.

Gore Recital Hall, Roselle Center for the Arts

First Folio! Family Workshop: Create a Folio

This interactive program invites children and families to learn firsthand about the way the First Folio and other early modern books were printed. Participants learn about key players in the printing process, and how the printing process influences the way we experience the First Folio. Includes take-home activities. Intended for children ages 6-12.

RSVP: universitymuseums@udel.edu and (302) 831-8037
Saturday, September 24, 1-2 p.m.

Old College Gallery

How I Came to Love Shakespeare

This one-man performance developed by David Stradley, Delaware Shakespeare Festival Producing Artistic Director, features several Shakespeare monologues along with personal stories that intersect with his experiences of "Shakespearean moments." It is an interactive performance that also allows audience members to share their own stories of key moments in their lives that revolved around Shakespeare.

Saturday, September 24, 3-4:30 p.m.
Old College Gallery

First Folio! tours will be scheduled by request 12-5 p.m., Wednesday through Friday during the run of the exhibition as staff time permits. Tour leaders will be Ivan Henderson, and volunteer docents.

Illustrating Shakespeare: From Boydell to Baskin

Old College Gallery

August 30 – September 25, 2016

The plays of Shakespeare were intended to be experienced in real time. Such crucial moments as Lear's madness, Miranda's first glimpse of her future husband, and Hamlet's encounter with his father's ghost were ephemeral passages within a larger narrative. After three centuries of images inspired by Shakespeare, we may find it difficult to imagine a world without artists' visualizations of Hamlet, Ophelia or Macbeth. How would we "see" these characters were it not for prints and paintings that capture a moment, photographs of actors on stage, and film stills?

Almost a full century would pass between the author's death and the first illustrated edition of his works, Jacob Tonson's six-volume *Works of Shakespeare* (1709). Throughout the eighteenth century, other artists would follow, including Hubert-François Gravelot (1699-1773), who brought a distinctly Rococo tone to his illustrations for an English publisher, and William Hogarth (1697–1764), who looked to the stage of his time to paint the actor David Garrick as Richard III and other Shakespeare scenes.

This exhibition opens with the late-eighteenth century enterprise of the successful printer and publisher John Boydell (1719-1804), who commissioned major artists then active in England to paint scenes from the plays to be exhibited in a London gallery on Pall Mall. His objective was to prove the vitality in England of history painting – the genre most valued at the time by art academies throughout Europe. The paintings are today lost or dispersed, known mainly through the engravings published by Boydell, the sale of which was intended to support his project. From this point forward, artists in England, Germany and France, looked to Shakespeare for inspiration.

Drawing from Delaware collections, this exhibition focuses on key characters in the plays visualized by artists whose works reflect changing tastes and styles. Created over two centuries, these images bear witness to the legacy of Shakespeare and to our continued fascination with his creations.



Frank Earle Schoonover (1877-1972), *Macbeth*, c. 1921. Oil on canvas, 36 x 28 in. Lent from the collection of Charles H. Hilyard, Wilmington, DE. Courtesy of the Delaware Art Museum.

The Ese'Eja People of the Amazon: Connected by a Thread



Old College Gallery
August 31 – December 9, 2016

As Amazonia loses many of its indigenous cultures, their deep understanding of the interconnectedness of nature is also disappearing. The Ese'Eja, one of the few extant foraging societies of Peru, have been stewards of the lands in the Amazon basin for thousands of years. Although their cultural history and spiritual connection to the forest is profound, beyond their community it is known only to a small number of specialists. This exhibition tells their story in the hope of influencing public policy and empowering the Ese'Eja in determining their future.

By sharing their knowledge and culture, members of the community offer us a unique perspective on the complex political, environmental, and human rights issues at play in contemporary Peru. The photographs and daguerreotypes of Jon Cox and Andrew Bale, accompanied by artifacts that are part of the community's daily life included in *The Ese'Eja People of the Amazon: Connected by a Thread* illustrate a worldview, a way of life, a heritage, as well as the contemporary challenges facing these resilient people.

This exhibition is part of a multidisciplinary cultural mapping project centering on the Ese'Eja Nation and involving UD faculty, students and alumni. It is funded in part by a generous National Geographic Genographic Legacy Fund Grant. In collaboration with the Amazon Center for Environmental Education and Research (ACEER), educational programming for the schools of the Ese'Eja and surrounding communities is in development, as is a broader, international educational initiative.

Jon Cox and Andy Bale
Pedro Mishaja Shajao and son, 2014
platinum palladium print, 12 x 8 in.

PROGRAMMING

Opening Reception

Remarks by Dennis J. Coker, Principal Chief of the Lenape Indian Tribe of Delaware; and Paul Morgan, board chair, ACEER

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

Tuesday, October 11, 5-7 p.m.

Old College Gallery

Perspectives on *Connected by a Thread*

- **Representing Amazon Cultures:
An Interdisciplinary Dialogue**

Carla Guerrón-Montero, Dept. of Anthropology;
and Monica Dominguez Torres, Dept. of Art History
Wednesday, October 26, 12-12:45 p.m.
Old College Gallery

- **Medicinal Plants of the Amazon Rainforest**

Roger W. Mustalish, President, ACEER
Thursday, November 10, 12:30-1:45 p.m.
Old College Gallery

- Maribel Beas

Wednesday, November 30, 12-12:45 p.m.
Old College Gallery

Photography Workshop: Platinum/Palladium Printing Process

Led by UD Art & Design Professor Jon Cox and Andrew Bale,
Dickinson College. Maximum 10 participants.

Registration required: joncox@udel.edu. Cost \$250.

Saturday, November 5, 9 a.m.-5 p.m.

Studio Art Building

Beyond Borders: Bill Hutson & Friends



Bill Hutson, *Ten Series #8*, 1991. Acrylic on Arches paper, 60 x 40 in. © Bill Hutson

From the Bill Hutson Collection, The Phillips Museum of Art at Franklin & Marshall College. Courtesy of The Phillips Museum of Art at Franklin & Marshall College

Mechanical Hall Gallery August 31 – December 9, 2016

Coinciding with the eightieth birthday of American artist Bill Hutson, *Beyond Borders* highlights the visual legacy of Hutson's transatlantic friendships. Best known for his abstract paintings, Hutson is an active artist, educator and curator. Prior to settling in Lancaster, Pennsylvania, Hutson forged lasting relationships with artists in the communities where he was based. These include England, France, The Netherlands, Italy, Nigeria, Senegal, India and the USA.

The global network of artist friends that developed through Hutson's peripatetic creative life is prime material for geospatial and social network analysis. Many black American artists have found greater freedom to create outside the USA. Hutson and many others have dynamic inter- and intracontinental careers. There is a correlation between this liminal existence and the formal properties of his work. An attentiveness to tactile (local) and planar (spatial) impulses, evident in *Surface with Objects # 1*,

1960-61 and *Ten Series #8* from 1991, flows throughout his oeuvre. The former was created just before his first sojourn abroad and the latter after settling in Pennsylvania. Impressions of place—the artist's environs—surface directly in Hutson's compositions. Sometimes the trace is abstracted, as in the geometry of roof lines, while at other times it is tangible. The *Kerala Series* and *Defence Colony Series* are comprised of fabrics dyed and assembled during Hutson's travels between India and the USA.

Through selected works by Bill Hutson and his contemporaries, *Beyond Borders* navigates the transnational nature and scope of his creative life. Drawn from the Hutson Collection at the Phillips Museum of Art, the exhibition maps personal relationships across divergent historical narratives. Surprises include visual art by renowned literary figures—William Melvin Kelley, Ntozake Shange and Lindsay Barrett—and personal paintbrushes decorated by Mr. Imagination.

PROGRAMMING

Opening Reception and Program

In Conversation: Bill Hutson, Jennie Brown Cook and Betsy Hess Cook Distinguished Artist-in-Residence, Franklin & Marshall College with Curator Julie L. McGee, and Ivan Henderson, Curator of Education

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

Thursday, September 29, 5-7 p.m.

Mechanical Hall Gallery

Perspectives on Beyond Borders

- **Journey and Journal**

Curator Julie L. McGee, Associate Professor, Departments of Black American Studies and Art History
Wednesday, October 5, 12-12:45 p.m.
Mechanical Hall Gallery

- **Thoughts on Art Outside the Academy**

Anne Bowler, Associate Professor and Associate Chair, Department of Sociology and Criminal Justice
Wednesday, November 2, 12-12:45 p.m.
Mechanical Hall Gallery

- A. Timothy Spaulding, Associate Professor, Departments of English and Black American Studies
Wednesday, November 16, 12-12:45 p.m.
Mechanical Hall Gallery

Moving between international metropolises of London, Paris and Amsterdam with side trips to New York City, Hutson befriended artists working with the creative language of abstraction, such as Ed Clark, Larry Potter, Herb Gentry, Sam Middleton, James Little, Nanette Carter, and Melvin Edwards. His accumulating habits, archival and personal, reflect the passions of a self-taught scholar and, even more poignantly, the consistency of his open advocacy for artistic freedom.

Treasuring the hand-made and the self-made, Hutson supported artists working inside and outside of the academy. While teaching at The Ohio State University in the 1980s, Hutson acquired work of regional artists such as Roman Johnson, Mary Frances Merrill, and Russell “Smoky” Brown. Assembled over the course of Hutson’s career, the objects diarize and historicize the artist and his milieu.

Born in San Marcos, Texas, on September 6, 1936, William R. Hutson serves as the Jennie Brown Cook and Betsy Hess Cook Distinguished Artist-in-Residence at Franklin & Marshall College in Lancaster, Pennsylvania. An artist-archivist, Hutson gifted his collection, inclusive of personal papers, exhibition catalogues and texts documenting African American art to Franklin & Marshall College in 2010. The Phillips Museum of Art houses the extensive art and poster collection donated by Hutson.



Sam Middleton, *Jazz Voor Ogen*, 1993. Mixed media, 7 x 9.5 in. © Estate of Sam Middleton.

From the Bill Hutson Collection, The Phillips Museum of Art at Franklin & Marshall College, Courtesy of The Phillips Museum of Art at Franklin & Marshall College

Faculty X: Art and Design at UD

Curated by Margaret Winslow, Curator of Contemporary Art, Delaware Art Museum



Peter Williams
Nyack, 2013
Oil on canvas, 60 x 132 in.



William Deering
The Uncertainty of Terror, 2015
Photograph, 30 x 40 in.

Old College Gallery October 5 – December 9, 2016

X can be a variable, an amount, or that yet to be named, and as such is an apt descriptor for the deftness with which the University of Delaware Department of Art and Design faculty responds to shared contemporary experience and visual art production today. *Faculty X* showcases the most recent output of 16 members of the department, and in keeping with the strength of this largest four-year art program in the state, the exhibition aligns with trends critical to art, theory, and criticism. The diverse works of art on view present investigations of the nature of images and semiotics; the state of medium specificity; developments in communication and electronic technologies; and crucial social, economic, and political concerns.

PROGRAMMING

Opening Reception

Remarks by Curator Margaret Winslow
RSVP: universitymuseums@udel.edu
and (302) 831-8037
Tuesday, October 4, 5-7 p.m.
Old College Gallery

Free to Be Dog Haven Open House

Visit University Museums' Facebook page
in early October for event location.
<https://www.facebook.com/udelmuseums/>
Saturday, October 15, 4-6 p.m.

Retirement Celebration for Professor Robert Straight

RSVP: artdepartment@udel.edu
and (302) 831-2244
Wednesday, November 2, 5-7 p.m.
Old College Gallery

Gemstones: Aquamarine to Zircon

Mineralogical Museum

August 31 – December 9, 2016

Minerals have long been fashioned into gemstones, both as amulets to ward off evil and as adornments. Lapis lazuli was mined in Afghanistan over 6000 years ago, the earliest emerald mines operated in Egypt 3000 years ago, and diamonds were known in India more than 2000 years ago. Today, the nineteenth-century idea that diamond, ruby, sapphire and emerald are the “precious” stones no longer stands. This exhibition of gemstones from the collection of Herb and Monika Obodda illustrates a breadth of color and beauty beyond the familiar four.

A mineral is a naturally occurring solid with an ordered arrangement of atoms and a specific chemical composition. There are approximately 5000 minerals known, of which about 75-100 are used as gemstones, a term generally used for a mineral which is especially attractive, particularly in color. Once cut and polished most gemstones are transparent, but exceptions include lapis, opal and jade. Although some collections of gemstones contain soft minerals, this exhibition focuses on gemstones used in jewelry, prized for their durability as well as their beauty.

One challenge for the admirer or buyer of gemstones is sorting out the various names that have been given by jewelers, online shopping networks and gemstone guides. Diamond is one of the few gemstones known by the same name as the mineral. Other minerals have been given varietal gemstone names, often based on color. One example is the mineral beryl: the green chromium bearing variety is called emerald, the blue green variety is called aquamarine and the yellow variety is called heliodore. Few people realize that the red gem variety of corundum is called ruby and all the other colors of gem corundum are called sapphire.

PROGRAMMING

Gemstones: Aquamarine to Zircon

Curator's Talk and Reception

Dr. Sharon Fitzgerald, Curator, Mineralogical Museum

Wednesday, October 19, 5-7 p.m.

Mineralogical Museum (Penny Hall)



Spodumene

Mawi, Afghanistan, crystal (8.5 cm) and cut stone (317.96 cts)

Image courtesy of Tom Spann

Exhibitions and Events

FALL 2016

August 31 – December 9, 2016

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University Museums

OLD COLLEGE GALLERY

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