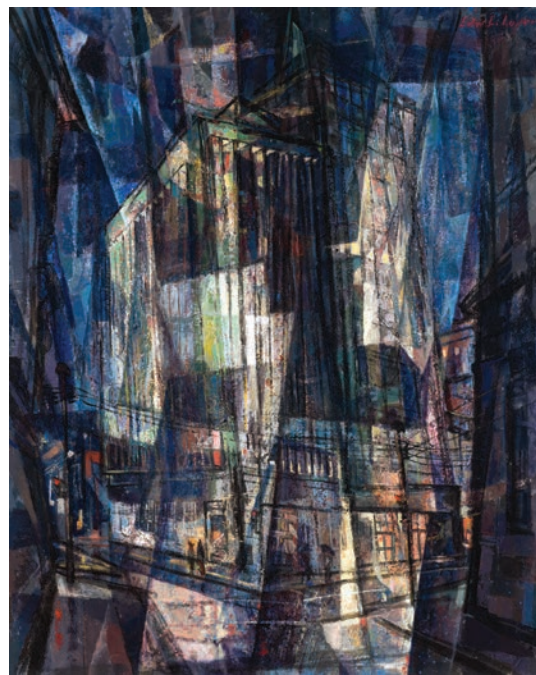






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3

I invite you to join the effort to ensure art reflects all by making a gift to the Diverse Exhibition Fund today.



4

The Delaware Art Museum is beloved for its vibrant programs and special exhibitions like our recent blockbuster, *The Rossettis*. Yet the core of our work is centered on the art in our permanent collection, which grows through both donated and acquired works of art. Last year, DelArt grew its robust 13,000-object collection by 120 works! The Museum's collections form a narrative of our community's cultural past and construct the foundation for our artistic future.

I'm pleased to share how we are using just a few of our 2023 art acquisitions:

1. This winter, curator Sophie Lynford installed new acquisitions by women artists in the Pre-Raphaelite galleries. A pair of canvases by Phoebe Anna Traquair helps anchor this display.
2. DelArt's African American art collection began in 1937 with the purchase of *After a Shower* by Edward Loper, Sr. (1916–2011), the famed Wilmington artist known for his kaleidoscopic cityscape paintings. Although DelArt has many strong examples of Loper, Sr.'s body of work, we enthusiastically accepted a recent gift of another Loper painting from Katherine Sroog Cowperthwait in honor of her mother, Irene K. Sroog, a longtime student of Mr. Loper, Sr.
3. Charles Ethan Porter (1847–1923) was the first Black artist to be admitted to the National Academy of Design and is best known for his still life and landscape paintings. His stunning 1888 oil *Thistles with Butterfly* strengthens our historical American galleries, where it is currently on view.
4. *Man about Yonkers*, by illustrator Russell Patterson (1893–1977), will be featured in our fall 2024 show, *Jazz Age Illustration*, the first major exhibition to survey the art of popular illustration in the United States between 1919 and 1942. Thus far, we have purchased 33 works to support *Jazz Age Illustration*. This art will have an impact for generations as each piece will rotate in our illustration galleries, adding depth and richness to our already renowned collection.

DelArt's collections form a narrative of our community's cultural past and construct the foundation for our artistic future.

We are grateful to past donors whose gifts established our art acquisition endowment. Their generosity, and all those who donate gifts of art, ensure we can continue growing and diversifying our collection. But we have no dedicated funds for exhibitions featuring artists of color, and we need help investing in important shows like this spring's *There Is a Woman in Every Color: Black Women in Art* and *The Artistic Legacy of James E. Newton: Poetic Roots*.

That's why we're launching a campaign to support our Diverse Exhibition Fund. With \$100,000 in seed funding secured, we're working to endow a fund for exhibitions and programs that reflect the full diversity and talents of our city and wider world. I invite you to join the effort to ensure art reflects all by making a gift to the Diverse Exhibition Fund today. You can do so via the enclosed envelope or at delart.org/support.

Join me in celebrating these exciting new acquisitions and exhibitions at the Member's Preview Party on March 15. This is your museum, and I look forward to seeing you here this spring.

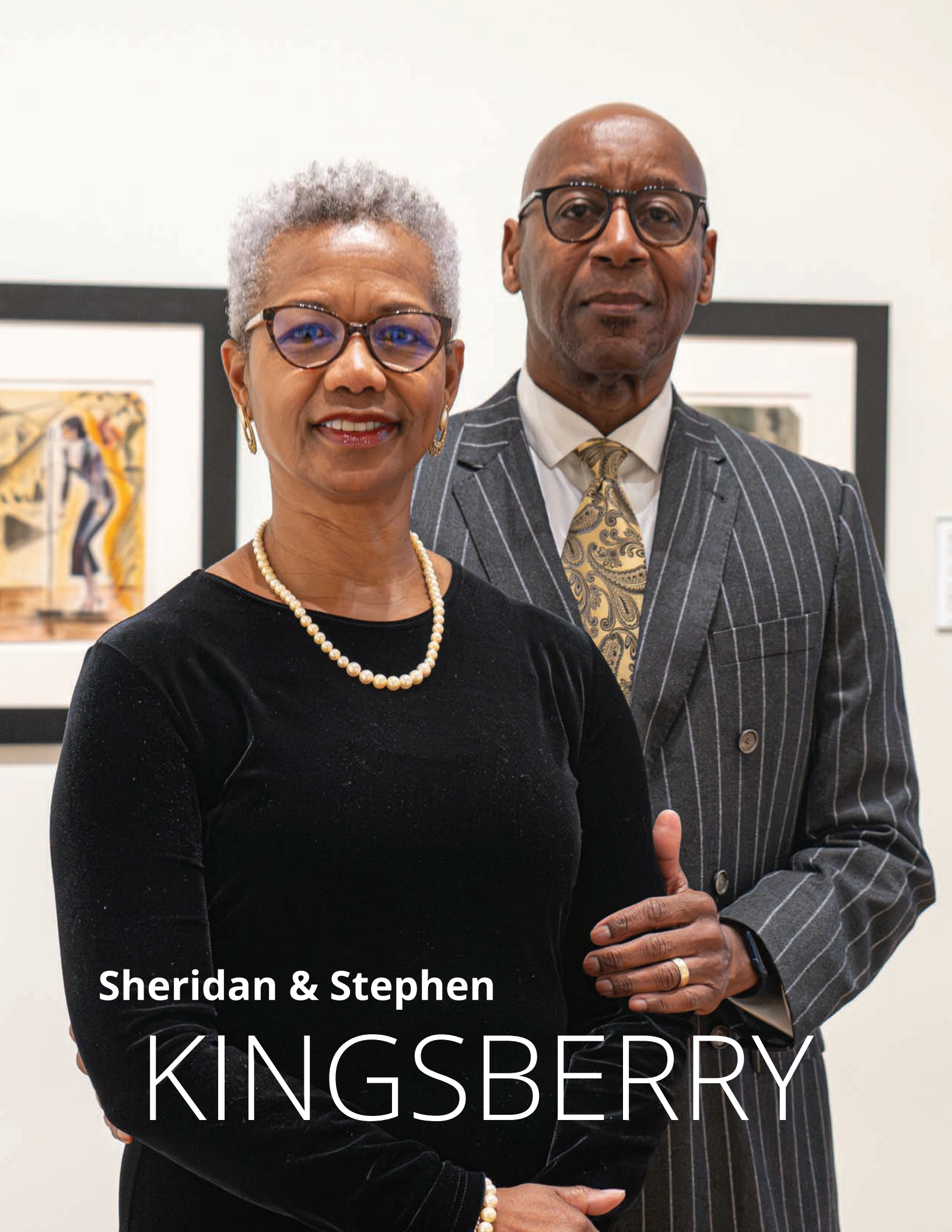
Warmly,



Molly Giordano

Molly Giordano
Executive Director
Mgiordano@delart.org

1. *The Resurrection: Why seek Ye the Living among the Dead; In those days Mary rose in haste and fled into the hill country*, 1888. Phoebe Anna Traquair (1852–1936). Oil on canvas, each panel: 7 1/2 × 8 3/4 inches. frame: 13 1/8 × 26 1/2 inches. Delaware Art Museum, F. V. du Pont Acquisition Fund in honor of Thomas Clarkson Taylor Brokaw, 2023. 2. *Bank of Delaware*, c. 1975. Edward Loper, Sr. (1916–2011). Oil on canvas, 40 × 32 inches. Delaware Art Museum, Gift of Katherine Sroog Cowperthwait in honor of her mother Irene K. Sroog, 2023. © Estate of Edward Loper Sr. 3. *Thistles with Butterfly*, c. 1888. Charles Ethan Porter (1847–1923). Oil on canvas, 20 3/16 × 12 1/8 inches. Delaware Art Museum, F. V. du Pont Acquisition Fund, 2023. 4. *Man about Yonkers*, for set design for Ballyhoo of 1932, 44th Street Theatre, New York, September 6–November 26, 1932. Russell Patterson (1893–1977). Graphite, watercolor, and gouache on illustration board, composition: 9 × 20 1/8 inches, sheet: 12 1/4 × 20 3/4 inches. Delaware Art Museum, Acquisition Fund, 2023. © Artist or Artist's Estate.



Sheridan & Stephen KINGSBERRY

DelArt supporters Sheridan and Stephen Kingsberry spoke with us about their passion for art and sharing it with others.

Stephen: I studied art in college, and I landed on the difficult medium of copper. I worked in mass transit for 35 years, but I really love art. I had an exhibition of my copper works at the Redding Gallery in Wilmington last year.

Sheridan: We have always loved art. I came from a working-class farming family in Grenada, but growing up we had original art in our home, which included works from local artists. I love art and I love visiting museums.

We support the Diverse Exhibition Fund to continue the exhibitions and programs that reflect the diversity of our community.

We first visited the Delaware Art Museum when I moved to Delaware in 2000. It was a chilly environment for me then. I've been watching the changes at this Museum ever since. We both really started becoming involved when Sam Sweet arrived [DelArt's former Executive Director]. He invited us in, and I don't think we'd been invited before. We haven't left since—we feel comfortable here now.

Stephen: Today, the Museum has a welcoming environment, and the subject matter of the exhibits has varied widely. I remember when DelArt presented the exhibitions exploring 1968 and race. It was

rewarding to see the history presented within the art on view.

Sheridan: And the programming! It's great to see the Native American community holding a Powwow here, the cultural programs hosted by Hispanic, Asian, and African American community members. I love the jazz series on Thursday evenings, which brings in varied artists. And I look forward to coming and relaxing at the Thursday night Happy Hours during the summer.

I've seen the Museum put significant financial resources on the table to support these programs, exhibitions, and acquisitions. It's not just that they say they value these things, they put money behind them. That's very impressive to me.

We believe in endowments. Sustainability is critically important, because one day we're not going to be here to donate. But if we endow funds for what we believe in now, we are making an impact for generations to come. We support the Diverse Exhibition Fund to continue the exhibitions and programs that reflect the diversity of our community. Those funds ensure this work carries on, long after we close our eyes and go on to be with the Lord. The art is still here for others to enjoy.

Stephen: And from a historic point of view, the art is here for new generations to learn from, to get to know their history, to know the struggles that people went through to get to where we are today.

Sheridan: We brought our 15-month-old grandniece to the Christian

I'm excited to help more people of color know about this Museum and all it has to offer.

Robinson exhibit last summer. We took home a poster from the exhibit, and she'll grow up with that art on her bedroom wall, seeing the work of a Black illustrator.

Still, DelArt is not as well-known as it could be in the African American community. That's one of the things I'm working on with the Community Engagement Committee—making others aware of the bounties that are here. I've learned so much as a DelArt member—like about artist Charles Ethan Porter, whose work the Museum recently acquired. I'm excited to help more people of color know about this Museum and all it has to offer. I'm excited about the James Newton exhibition—we knew him personally; he was a mentor of Stephen's. I've already begun talking with friends about the upcoming *There Is a Woman in Every Color* exhibit. I think the Museum is really stretching, and we have to let everybody know.

Thank you, Sheridan and Stephen, for your generous support and advocacy for the Delaware Art Museum.

Interested in learning more about the Diverse Exhibition Fund? Please contact Amelia Wiggins, Director of Advancement, at awiggins@delart.org or 302.351.8503.

Kids' Corner Reimagined

Kids' Corner has once again been reimagined! This beloved play space on DelArt's lower level has been transformed by our latest Family-in-Residence. The new intergenerational, collaborative installation inspires creative exploration and imaginative play in visitors of all ages.

Isaac Tin Wei Lin and Melissa Choi are the force behind Choi Lin, their collaborative home and clothing line, and the parents of son Teo Lin, age 2. Lin is a visual artist represented by Fleisher Ollman Gallery in Philadelphia. His work typically features dense, calligraphic, brushed, and hand-drawn patterns. Choi is a designer and stylist, influenced by Korean culture, Japanese gardens, and futurist design. Modern, colorful, and playful themes are found in their work, and Lin regularly creates cartoon animal characters.

This family of artists has been tapped to conceptualize, design, and reinstall Kids' Corner, a dedicated space for children of all ages that has existed at the Delaware Art Museum for more than 36 years.

The Museum's first Family-in-Residence installation was installed in 2016, and installations continued annually through 2019. The pandemic allowed the Museum to look at formalizing the program, and 2023 is the first year a formal search for a new artistic family took place.

"I was blown away with the quality of applications we received for this project. I'm so excited to share this Pennsylvania family's reimagining of the space," shares Rayna DeReus, the Museum's Studio and Youth Program Coordinator.

The family's original design proposal leaned heavily on vertical movement opportunities, such as climbable structures informed by ancient ziggurats, as well as murals and custom fabrics.

"We had to redesign to create a site-specific installation that fit the space" says Choi. Lin painted murals of colorful patterns to create an otherworldly immersive environment, Choi designed a colorable wallpaper and they filled Kids' Corner with interactive activities to stimulate imagination.

The couple is inspired by Teo regularly. "We are trying to see the world through his eyes. He is growing up so fast our design for Kids' Corner can't keep up. He used to be into the moon, stars and clocks but now is fascinated by revolving doors and make-believe with his stuffed animals," says Lin.

Lin describes his hopes for the inclusiveness of Kids' Corner: "I want to create an immersive space, and also, as people of color, we are creating our own environment. Being a kid, you're discovering the world and you are playing make believe and trying to figure things out, and that's part of creating your own world. As people of color, we are more aware of our differences, but we are co-existing in a place and trying to make sense of the world and where we fit."

The Museum is grateful to the 2023 "Art of the Cocktail" committee that fundraised for the new installation, as well as all Kids' Corner donors, including the family of Thelma "Tee Jay" Evans Cox King, who sponsored the space's new reading nook. Join us for the next Art of the Cocktail event on April 20 to help raise further support for DelArt's education programs.

Join us for a **Kids' Corner Re-opening Celebration** on Sunday, March 10, 10 am–12 pm, to explore the painted murals, climbing structures, and reading nook that the Choi Lin family designed.



Melissa Choi, Isaac Tin Wei Lin, and their son Teo Lin.

Shakira Hunt

Multimedia artist Shakira Hunt has a word to mark each season. This season's word? Rebirth. "There's a lot that I've internally felt shifting...a lot of transformation, in a way that feels very solid and clear like it's never felt before." It is this clear sense of movement, transformation, and new growth that Hunt will bring to her art installation in Orientation Hallway, on view later this spring. The installation will pair with our exhibition *There Is a Woman in Every Color: Black Women in Art*, opening March 16.

An extension of Hunt's "Give Me My Flowers" and "Soft Petals" series, the artist explores themes of gender and femininity, particularly mother-daughter relationships and the intergenerational wounds that pass between women. Fully embodying the ideas of rebirth, this latest project for DelArt sees Hunt's creative practice growing in new directions, with the materials she's using and the way she's interpreting womanhood in her "exploration of the mother wound."

At the same time, the project's introspective roots in Hunt's personal life keep her work grounded. Her exploration of familial bonds draws on her relationship with her own mother. In working with Hunt on this project, I've been struck by how she exudes the motifs and images that she later puts into her art. The artist's soft yet clear voice, the steady confidence in her demeanor, and the subtle resiliency of her vision evoke the flowers that recur in her work, both their seasonal renewal and the many layers of petals that define them. "You're seeing that layering, you're seeing that imagery," Margaret Winslow, Chief Curator and Curator of Contemporary Art, notes about what she hopes Hunt's work will bring up for visitors as they move through the hallway. "You're thinking about how it relates to yourself and to your body and to your experience and your identity."

Paired with the exhibition *There Is a Woman in Every Color*, which speaks directly to themes of representation, identity, and the Black female experience, Hunt's work continues that conversation on a personal and local level. As a Delaware native, creating this installation for DelArt is not only a homecoming for Hunt, but also a chance to welcome



I always want access to be given to the folks that don't really get to see themselves in spaces like this, who have not been exposed to institutions like this, who have never felt empowered.

in others, like herself, who haven't historically felt seen or accepted in fine art institutions. "I always want access to be given to the folks that don't really get to see themselves in spaces like this, who have not been exposed to institutions like this, who have never felt empowered. [This installation] gives me an opportunity to feel connected to [DelArt], but also allow folks who have never stepped foot in here to have access and be here, and to also feel invited."

For me, Shakira's words echo ones poet Gwendolyn Brooks once wrote: "We are each other's harvest." Throughout her body of work, and in this latest iteration especially, Shakira seems to make a similarly bold assertion—we are each other's gardens, both the flowers and the gardeners, blooming and cultivating for one another. As the final layers of this project come together, I'm eager to see what blossoms for our visitors this spring.

Zoe Akoto, Manager of Learning & Interpretation

The Artistic Legacy of James E. Newton: Poetic Roots



"My art serves as a reflection, in poetic images, of a total experience. There is something in it of tears, laughter, courage, awareness, and a zestful vigor which moves more definitely into the future than the promise of a new day." James E. Newton, 1968

On view through May 19, 2024

James E. Newton was a University of Delaware professor integral to the establishment of UD's Black American Studies department; a Wilmington leader who helped found the Mitchell Center for African American Heritage and served on the boards of YWCA and DelArt; a historian for Aesthetic Dynamics who guided the groundbreaking 2021 exhibition *Afro-American Images 1971: The Vision of Percy Ricks*; and a distinguished artist himself. From his undergraduate study at North Carolina Central University to the completion of a Master of Fine Arts degree in Art at the University of North Carolina at Chapel Hill—the first African American to do so—

Newton was driven to express the fullness of lived experience.

With support provided by 2023 Alfred Appel, Jr. Curatorial Fellow Rachel Ciampoli, this exhibition showcases Newton's vibrant compositions from the foundational moments in his artistic exploration. Featured are paintings, prints, and assemblages created for his 1968 graduate thesis. These are joined by works of art from the early 1970s that explore social justice and American history. As the decades progressed, Newton integrated a keen sense of design and material experimentation with figuration and histories of African diaspora. Examples of this later development showcase the path of Newton's creative journey.

This exhibition is part of a collaboration between the Delaware Art Museum and the University of Delaware to celebrate James E. Newton's legacy as an artist, UD professor, and leader in the Delaware community. Additional exhibitions in this collaboration include *The Artistic Legacy of James E. Newton: Heritage and Character Portraits* at the University of Delaware's Mechanical Hall Gallery and *The Artistic Legacy of James E. Newton: The Archival Record* at UD's Morris Library.

Margaret Winslow, Chief Curator and Curator of Contemporary Art

There Is a Woman in Every Color: Black Women in Art



On view March 16 – May 26, 2024

There Is a Woman in Every Color examines the representation of Black women over the past two centuries. Bringing together 60 works of art, this exhibition challenges histories of marginalization and makes visible Black women's presence in American art history. While the show traces how artists represented Black women, the exhibition also provides an opportunity to place art by Black women in conversation with one another, showcasing their exploration of personhood, issues of identity, and resistance to certain modes of representation or classification.

I served as the original curator and developed the exhibition as a site-specific investigation of the Bowdoin College Museum of Art's permanent collection. I'm now a Ph.D. Candidate in Art History at University of Delaware, and DelArt invited me to expand the show. DelArt's presentation includes works from Bowdoin alongside contemporary selections from DelArt's own

Join us for a Member's Exhibition Celebration on March 15 and a lecture by artist Sonya Clark on April 25.

holdings. The exhibition features photographs, paintings, prints, sculptures, and artists' books combining a range of traditional and unexpected media. These works of art date from the middle of the 19th century through the early 21st century.

The exhibition is organized thematically. Entitled *Patterns of Visibility*, the first section, displays representations of individual Black women, including portraits and nudes produced by photographers and printmakers, such as Elizabeth Catlett, William Witt, Edward Loper, and Mickalene Thomas. The second section focuses on issues of labor and resources and includes powerful photographs of Black women in service to White families, as well as famous figures like Fannie Lou Hamer. Other sections focus on documentary photography, meditations on femininity, and contemporary artists intervening in historical narratives. The final section engages with Black women pushing the boundaries of artistic expression and the expectations of the art world. Additional featured artists include Kara Walker, Faith Ringgold, and Sonya Clark.

Elizabeth S. Humphrey
Exhibition Curator and
Ph.D. Candidate, Art History,
University of Delaware



This exhibition challenges histories of marginalization and makes visible Black women's presence in American art history.

This exhibition was organized by the Bowdoin College Museum of Art and is presented with generous support provided by Art Bridges. This exhibition is supported in Delaware by the Krahmer American Art Exhibition Fund, the TD Charitable Foundation, and PNC Arts Alive. This organization is supported, in part, by the National Endowment for the Arts and by a grant from the Delaware Division of the Arts, a state agency, in partnership with the National Endowment for the Arts. The Division promotes Delaware arts events on www.DelawareScene.com. Left: *Gee's Bend, Alabama*, 1937, printed later, gelatin silver print by Arthur Rothstein, American, 1915–1985. Gift, Daveed D. Frazier, MD Collection, Bowdoin College Museum of Art. Above, top to bottom: *The Sunflower Quilting Bee at Arles*, 1996, lithograph by Faith Ringgold. Gift of Julie L. McGee, Class of 1982, Bowdoin College Museum of Art. © 2021 Faith Ringgold / Artists Rights Society (ARS), New York, Courtesy ACA Galleries, New York. *Gamin*, ca. 1930, painted plaster by Augusta Savage, American, 1892–1962. Gift of halley k harrisburg, Bowdoin Class of 1990, and Michael Rosenfeld, Bowdoin College Museum of Art.

In Memoriam: Edgar S. Woolard

The Delaware Art Museum mourns the passing of Honorary Board Chairman Edgar S. Woolard, Jr., whose legacy shaped this Museum and our wider community.

Ed was best known to many for his role as the CEO and Chair of DuPont in the early 1990s. But once retired, he turned to championing the interests of the woman who supported him throughout his corporate career. Ed's wife, Peggy, has long been an involved DelArt supporter, first as a volunteer on the Women's Committee and then as a Trustee. When Ed became involved with the Museum as well, he brought his business acumen, organizational leadership, and passion for serving the local community.

Ed believed in supporting foundational civic organizations for the health of the community. He led by example and expected his fellow business leaders to also support the local cultural institutions that benefited their cities and employees.

In 2011, the Woolard family's influence grew when Ed and Peggy's daughter, Annette (Annie) Woolard-Provine joined DelArt's board. Annie became Board President in 2017, serving until David Pollack took on the role. Ed became a trusted advisor during Pollack's tenure as Board President.



"Beyond the Woolard Family's generous support of the Delaware Art Museum, Ed freely offered his time, wisdom and guidance to the Board and Staff. His kindness and untiring advice will be sorely missed," shares David Pollack.

When Molly Giordano became Executive Director in 2020, Ed became a mentor to her. "Ed was a big picture person—he came to every meeting with a concise agenda that never took more than 20 minutes to discuss. Yet he was never too busy to talk to me or other staff and trustees," remembers Molly. "He had a brilliant mind, and he loved solving problems and strategizing."

Ed and two anonymous donors came together in 2014 to endow the Annette Woolard-Provine Curator of the Bancroft Collection, the position held today by Dr. Sophie Lynford. The family also named the Woolard Family Gallery of Pre-Raphaelite Art and the Peggy Woolard Gallery of Howard Pyle, an artist special to Peggy and her two grandchildren.

We are grateful for Ed Woolard's leadership, his dedicated support of DelArt, and his profound impact on our greater community. Ed and his family's legacy will continue to shape the Delaware Art Museum and our mission to share the power of art with all.



Travel with DelArt in 2024

Member's Trip to the National Museum of Women in the Arts Tuesday, April 16

Welcome spring on a bus trip to Washington, D.C., to visit the newly renovated National Museum of Woman in the Arts. We will break up into groups to enjoy guided tours of the collections by the NMWA executive director and her staff. *Full details and registration at delart.org.*

Travel with a Curator through the NYC Art World

Fridays, April 26, June 21, & Sept. 6 (Armory Show)

Accompany a DelArt curator through New York City's art world on this private day-long trip. Your multi-visit experience may include galleries, museum exhibits, auction houses, and/or artists' studios, all with interpretation and behind-the-scenes access provided by the curator who will guide you. The trip includes round-trip travel from Wilmington on the Acela train, all venue admissions, and lunch. The day begins around 8:15 a.m., with the option to stay on your own overnight in the city (we will book your return train), or depart New York with the curator around 6:30 p.m. *Available to Contemporaries and Director's Circle Members and their guests only. 4 available seats per date, \$575 per person. Register by emailing Sally Greenberg at sgreenberg@delart.org*

Catalan Interlude featuring Valencia, Ibiza & Mallorca Aboard Sea Cloud II October 18–26, 2024

DelArt Members are eligible to travel internationally with the Museum Travel Alliance, and we highlight just one of their upcoming cultural experiences here. After arrival in Barcelona, begin this land and sea adventure in Girona, Spain, Northern Catalonia's largest city, going behind the scenes of its museums and medieval treasures. Visit Salvador Dalí's birthplace and board Sea Cloud II to cruise to Valencia, Ibiza, and Mallorca. *Land/Cruise Rates: From \$6,999 per person, double rate. Visit museumtravelalliance.com or contact trips@museumtravelalliance.com, 212-514-8921.*

Museum Guide Bus Trip to The Met Thursday, March 14, 7:30 am–4:30 pm

Join Museum Guides on this day-long bus trip to NYC to see the ground-breaking exhibition *The Harlem Renaissance and Transatlantic Modernism* at The Met. The exhibit explores the ways Black artists portrayed city life in Harlem and nationwide in the early decades of the Great Migration. *\$80 Members, \$90 Non-members. Register by emailing Anne Kauffman at kauffma@hotmail.com.*

Join DelArt at Art Basel Miami Beach! December 2024 dates and full details to come.

Left : Collection galleries at the National Museum of Women in the Arts. Photo by Jennifer Hughes, courtesy of NMWA, 2023/09/26. Photographer Jennifer Hughes.
Right: View of Girona, Spain. Image courtesy Museum Travel Alliance.

THE ART OF THE COCKTAIL



Friends and Neighbors of the Museum invite you to join us for the second annual The Art of the Cocktail fundraiser, this year with a Studio 54 theme. Funds raised will be used to support youth and educational programs at the Museum.

Saturday, April 20 at The Delaware Art Museum

LOOKING BACK ON LAST FALL'S

Pre-Raphaelite Promenade

DelArt members, local art lovers, and travelers from around the world gathered at the Delaware Art Museum last fall for our Pre-Raphaelite Weekend. The festivities included a Musical Soiree, behind-the-scenes experiences, and an afternoon tea by Kaffeina. The weekend culminated in the Pre-Raphaelite Promenade, a signature fundraiser that honored *The Rossettis* and raised over \$100,000 for exhibitions, chaired by DelArt Trustee Dan Cole. Thank you to our Platinum Sponsors: AARP Delaware, Amy and Joe Barry, Capital and Worth, Social Contract, and Young Conaway Stargatt & Taylor.





Featured Programs

Art is for all! The Delaware Art Museum was awarded a significant Access for All grant from the Art Bridges Foundation to share free admission and interdisciplinary arts programming on select Thursday evenings throughout the year. Experience live music, art, and performances on Spring Nights, then help us welcome back our Happy Hours in the Sculpture Garden on May 23 and all summer long. Join us in celebrating art for all, supported by Art Bridges.



Spring Nights
Thursdays, March 21 & April 25, 4–8 pm
During these special extended weeknights this spring, enjoy an evening stroll through the galleries, interdisciplinary art experiences, live music, and a happy hour with cash bar. *Free.*

Sculpture Garden Happy Hours
Thursdays, May 23–September 19, 5–7:30 pm
Relax and unwind with live music, seasonal beverages, lawn games, local food trucks, and snacks from Kaffeina. See delart.org for special theme nights, bands, and more details. *Free.*



Jazz Series hosted by Raye Jones Avery
Thursdays, March 7, April 4, and May 2, 7 pm
Played on DelArt's Steinway Grand Piano, performances consist of a guest artists' favorite works and stories from their lives followed by an artist chat led by Raye Jones Avery. \$30, \$25 Members. *Tickets at delart.org/jazz.*

Member's Exhibition Celebration
Friday, March 15, 6–8 pm
Join us for a celebration of *There Is a Woman in Every Color* and *The Artistic Legacy of James E. Newton: Poetic Roots*. Take a tour with Guest Curator Elizabeth S. Humphrey and enjoy light bites, a cash bar, and live music. *Registration required; Free for DelArt Plus members and above. DelArt 1 and 2: \$10. Guests: \$15.*



3rd Annual Powwow of Arts and Culture
Saturday, April 13, 11 am–4 pm
In partnership with the Nanticoke Indian Association, this event celebrates Indigenous culture with traditional dance, music, food, art activities, and more. *Free.*



The Art of the Cocktail: Studio 54
Saturday, April 20, 7–10 pm
Friends and neighbors of the Museum invite you to get out your sequins and join us for **The Art of the Cocktail: Studio 54**. Dance to our guest DJ's beats while sipping cocktails inspired by the iconic nightclub. Enjoy delectable bites, raffle baskets, and a silent auction. Funds raised will support youth and educational programs at the Museum. Don't miss the party of the season! *\$100.*

University Night with Artist Sonya Clark
Thursday, April 25, 5–8 pm,
DelArt welcomes university students to experience the spring exhibitions and a keynote lecture by exhibiting artist Sonya Clark, organized in partnership with the University of Delaware. *More details at delart.org. Free.*

Annual Members Meeting
Thursday, May 16, 5:30–6:30 pm
Join us for a presentation of the Museum's impact in 2023 and an introduction to the 2024 slate of trustees. *Refreshments to follow.*

Not Your Traditional Jazz Brunch
Saturdays, June 1, 8, 15, 22, 10:30 am–12:30 pm
Drop by the Museum for a mimosa or Bloody Mary and light brunch bites on the Terrace or inside East Court. Each week will feature a different jazz duo or group. *Free for Members or with admission.*

Art Is Tasty
First Fridays, noon–1 pm
Join us for a guided discussion of a work of art, then enjoy lunch in Kaffeina. *\$20, \$18 Members.*

Family 2nd Sundays
Second Sundays, 10 am–1 pm
Families can experience an activity that explores a new medium or technique from a professional teaching artist. *\$5, Free for Members.*

Story and Studio
Second and fourth Fridays, 10:30–11:30 am
Children ages 18 months to 4 years can join other young artists on a creative playdate. *\$5, Free for Members.*

Member Spotlight: Amanda & Genevieve Hapgood and Barbara Moretto

Members Amanda Hapgood and her mother, Barbara Moretto, spoke with us after Amanda's daughter, Genevieve, finished a family music class at the Museum. Barbara also brings Genevieve, age 3, to Story and Studio, where they read a book, talk about a work in the galleries, and create their own art to take home and cherish. Through these experiences, Genevieve is learning shapes and colors, such as those in Dale Chihuly's *Persian Window*. She has also learned how to respect the Museum space by using her walking feet and careful hands while exploring the artwork with her family.

A favorite space is the Copeland Sculpture Garden, where Genevieve likes to visit *The Crying Giant*—who she calls Rolie Polie Olie—and explore the Labyrinth. At summer Happy Hours, the family enjoys having dinner and listening to music amongst the sculptures. They live nearby, but previously Amanda hadn't thought of the Museum as a place to take Genevieve. DelArt family programs have introduced them not only to the Museum but also to new friends in their community.

Barbara is looking forward to bringing her granddaughter to the reimagined Kids' Corner. She says it's the perfect place to visit on a cold or wet day instead of the park. And then there's lunch at Kaffeina, their favorite eating spot, which she describes as just the right size and atmosphere for the family to finish off another visit.

Amanda, Barbara, and Genevieve visit DelArt often as members, using the time to connect through art. DelArt Memberships at every level extend to members' children and grandchildren under eighteen years old. We welcome all families to join us on Family 2nd Sundays to create art and explore new mediums and techniques with a professional teaching artist.



Missouri C. by Charles White

RECENT ACQUISITION

We are pleased to add this important print, *Missouri C.*, by Charles White to the collection, on view currently in *There Is a Woman in Every Color: Black Women in Art*. The print is a fitting addition to the exhibition, which looks at the representation of Black women in American art history over the past two hundred years.

Missouri C. is one of the last prints White made. Despite the artist's limited familiarity with etching, he created a powerful image that focuses our attention on the sole figure, a woman in profile. We see the direct marks of the artist's hand, cross hatching and vertical lines that highlight the presence of the subject. White used a photograph taken by Alwyn Scott Turner for the 1970 publication *Photographs of the Detroit People* as inspiration for his print. The artist explained, "I like to think that my work has a universality to it. I deal with love, hope, courage, freedom, dignity—the full gamut of human spirit."

White was an artist from Chicago's South Side whose work illustrated African American iconography. After attending the School of the Art Institute of Chicago, White became an important figure in the Chicago Black Renaissance and joined the Works Progress Administration in 1938, first as an easel painter and later in the mural division. White moved to Los Angeles in 1956 and taught at Otis Art Institute from 1965 until 1979. His career and portfolio consist of various murals, drawings, prints, and paintings. In 2018–2019, *Charles White: A Retrospective* was on view at the Art Institute of Chicago, the Museum of Modern Art in New York, and the Los Angeles County Museum of Art.

Missouri C., 1972
Charles White (1918–1979)
Etching, plate
19 5/8 × 35 3/4 inches
sheet: 26 3/16 × 39 3/8 inches
Delaware Art Museum
Acquisition Fund, 2023
© The Charles White Archives

Studio Classes & Camp

Spring class registration opens for DelArt Plus Members and above on February 26 via pre-sale email. Registration opens March 4 to all.

The Museum's summer program for ages 6–17 provides a creative experience with professional instruction in a fun and relaxed atmosphere. Young artists explore drawing, ceramics, and more. One- and two-week sessions available from June 10–August 16.

Register at delart.org/classes.



LOCATION & HOURS

2301 Kentmere Parkway
Wilmington, DE 19806

WED–SUN: 10 am–4 pm
MON & TUE: Closed

Open Thursday evenings
until 8 pm April through
December.

MEMBERSHIP

Members enjoy a range of member benefits, including unlimited free general admission.

delart.org/join

ADMISSION

DelArt Members: FREE
Adults: \$18
Students (w/valid ID): \$7
Youth (ages 7–18): \$6
Children 6 & under: FREE

General admission is free
on Thursdays, 4–8 pm,
April through December.

DONATE

Support the Museum's mission to connect people with art through extraordinary exhibitions and programs.

delart.org/support

CONTACT US

302.571.9590
866.232.3714
info@delart.org
delart.org



ACCESS
FOR ALL



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