

DEL delaware
ART art
museum



About the cover photography:

Floyd Van Riper is a professional photographer who worked on the Comprehensive Employment and Training Act (CETA) funded photography projects in Wilmington. These photographs come from his participation in *Bicentennial Metroscope*, which, among other initiatives, had a mandate to document Delaware's bicentennial celebrations. While some CETA photographers were young people in their first professional roles, others brought significant experience, and Floyd was among the latter—particularly through his work as a press photographer for Wilmington's Black newspapers, *The Delaware Spectator* and *The Delaware Star*. Floyd left *Metroscope* partway through the year to become a photographer for Hercules, Inc., using the program to transition into private employment exactly as it was designed to do.



Inside cover image by Shannon Woodloe

One year ago, the Delaware Art Museum was grappling with funding uncertainty and a changing arts landscape. Despite these challenges, we not only delivered a year of outstanding exhibitions and programs but also achieved nearly all our ambitious revenue stretch goals, marking our third consecutive year of significant financial improvement.

Last fall felt like our most ambitious season yet with a whirlwind of large, complex programs, including our Second Annual DelArt Sails South fundraiser and friend-raiser at the Lewes Yacht Club; the opening of *Imprinted: Illustrating Race*; the Third Annual Hip Hop Cultural Summit; DelArt Nights: Dia de los Muertos; our sold-out Andrew Lloyd Webber fundraiser; spectacular Living Indigenously programming; the return of our Kids' Corner story-time program, now called Little Listeners; a grand reopening of the Museum Store; a ribbon cutting for our new technology studio space, and many other recurring programs like Live! Music Brunches, Slow Art, Family Second Sundays, and studio classes.

Thank you for partnering with us and investing in DelArt's mission and vision to make these successes possible. Together, we are expanding DelArt's role as a hub where people naturally congregate, find common ground, and interact through art.

Looking forward to this year, DelArt will mark our country's 250th anniversary with a six-month suite of exhibitions and programs that consider the vital labor of artists, whose creativity helps us interpret our past, understand our present, and pushes us to collectively imagine new futures.

Kicking off in February, *Living Indigenous* celebrates the creative contributions of Indigenous artists living in and connected to the Delaware community while also considering what it means to be an Indigenous artist at America's semiquincentennial.

Citizen Artist, on view from April through July, anchors DelArt's 250th programming. This exhibition honors a century of artists who served their communities through innovative artistic employment programs, such as the 1933 New Deal initiative, the Public Works of Art Project, and the 1970s Comprehensive Employment and Training Act (CETA), a federal jobs training program that was adapted by local artists.

In August, citizen artists from across Delaware and the DelArt Member community will take the spotlight in *The People's Gallery*, a salon-style exhibition showcasing hundreds of two-dimensional artworks by talented artists from across the state and the DelArt community. This exhibition not only celebrates our vibrant creative community but also offers an opportunity for visitors to purchase unique pieces. Interested artists can learn more about participating in *The People's Gallery* on page 14.

Thank you for helping the Museum continue to serve as an essential community resource that enriches, empowers, and inspires your family, friends, and neighbors through art and experiences. As always, I welcome your comments and ideas. Please email me at mgiordano@delart.org.

Warmly,

Molly Giordano
Executive Director

SUPPORTER SPOTLIGHT

Dr. Lynn Herrick Sharp

Lynn Herrick Sharp is celebrating 50 years of involvement with the Delaware Art Museum. She first discovered DelArt in 1976, when she was living in Washington, D.C., and dating her now husband, Rodney Sharp, who lived in Wilmington. Lynn immediately saw the potential in DelArt and got involved by joining the board, where she helped lead a successful expansion campaign in the 1980s that paved the way for more investment in contemporary art.

“There were so many board leaders and funders who worked hard to make the ‘86 campaign a success,” Lynn says. “It was a joy working with Board Presidents Pam Richards and Tom Brokaw, DuPont company CEO Ed Woolard, and countless others in the community. Together we expanded the Museum and brought in exciting exhibitions.”

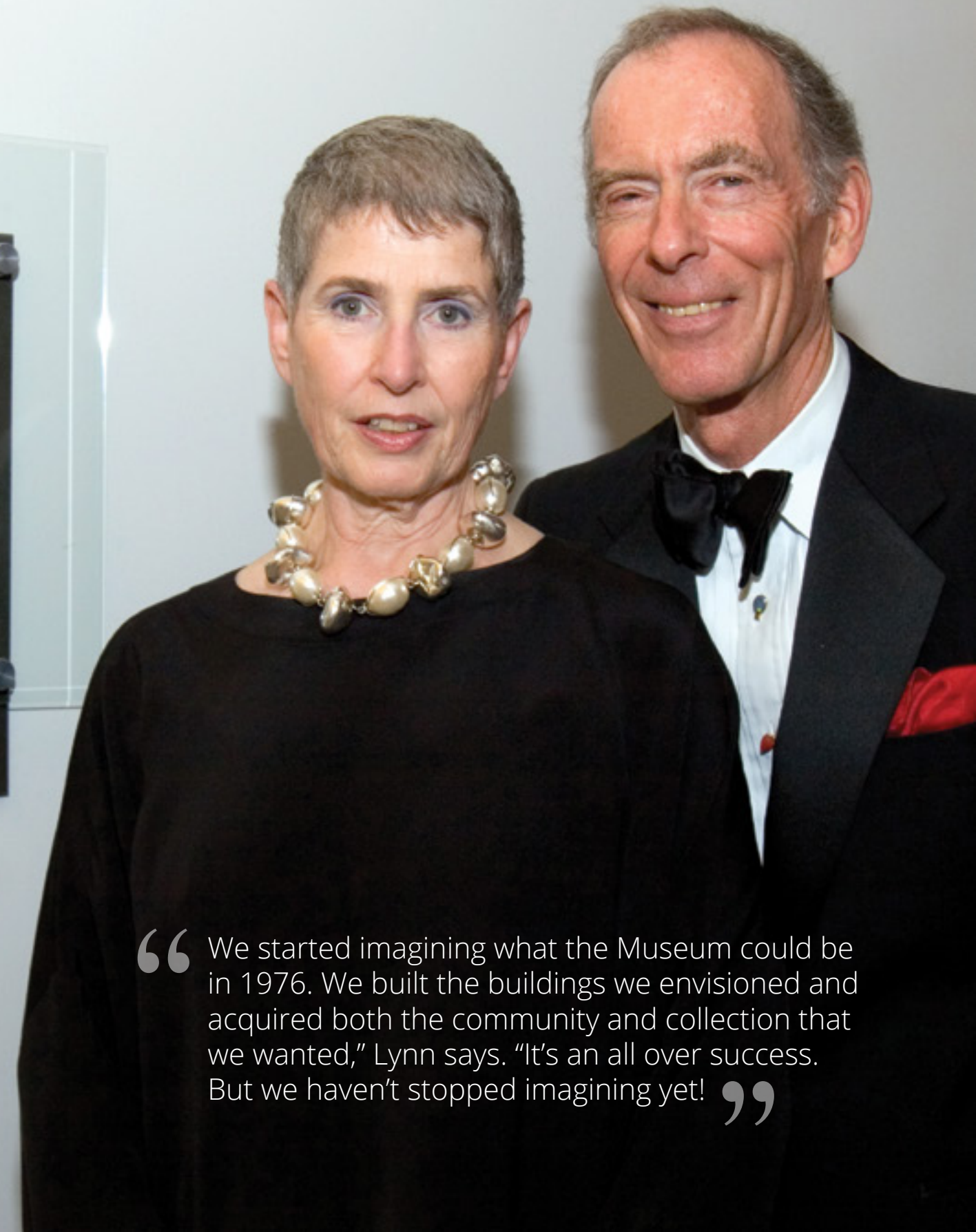
With more gallery space, Lynn started pushing “anyone who would listen” that DelArt needed to invest more in contemporary art. Her persistence paid off, and in the 1980s and 90s, DelArt engaged more local artists and began building its collection. As the collection grew, Lynn advocated for and helped support a new contemporary curator position.

“Margaret Winslow’s knowledge and foresight was the spark that we needed,” Lynn says of DelArt’s longtime Curator of Contemporary Art, who also serves as the head of the Museum’s art and learning department.

Today, the Lynn Herrick Sharp Gallery, located on the Museum’s second floor, showcases DelArt’s fast-growing contemporary art collection, which features national artists and beloved local and regional artists.

“We started imagining what the Museum could be in 1976. We built the buildings we envisioned and acquired both the community and collection that we wanted,” Lynn says. “It’s an all over success. But we haven’t stopped imagining yet!”

We thank Lynn for her leadership, vision, guidance, and support. Most importantly, we thank her for pushing DelArt to continue reimagining how the Museum can best serve its community.



“ We started imagining what the Museum could be in 1976. We built the buildings we envisioned and acquired both the community and collection that we wanted,” Lynn says. “It’s an all over success. But we haven’t stopped imagining yet! ”



Collection

HIGHLIGHTS

Expanding the Family

In 2025, we were delighted to receive portraits of George Ralston and Louisa Smith Ralston, a fashionable Philadelphia couple, painted by Bass Otis in 1823. Their arrival was like a homecoming as they joined portraits of her parents, Calvin Smith and Priscilla Cobb Smith, that have been in DelArt's collection since 1973. After cleaning and conservation, the family is reunited in Gallery 4.

Produced within a year by the same artist and framed identically, the portrait pairs are nonetheless distinctive. Set against dark brown backgrounds, the elder Smiths are depicted with realism: their expressions are serious—even a bit dour—and a great deal of attention is given to their expensive clothing, in particular the lace-trimmed cap that modestly covers her hair. The Ralstons are posed dynamically with neoclassical architectural elements and glimpses of blue sky behind them.

He looks dashing in his dark suit and white cravat, and her dark curls and the diaphanous fabric of her Empire-style dress are rendered with care. Their baby is balanced on Mrs. Ralston's lap, holding a rattle and kicking toward the viewer. The Ralston portraits are larger, and his is the finest painting of the four—perhaps reflecting the fact that he commissioned them all according to the artist's ledger. The shift of generations is palpable in these pictures, with the Ralstons appearing as stylish and cosmopolitan residents of one of the nation's largest cities.

DelArt is grateful to Mr. and Mrs. D. Hunt Stockwell Jr. for donating the Ralston portraits. I hope you are able to see these four works on view together throughout 2026.

Heather Campbell Coyle
Curator of American Art

Moses Soyer's *A Meeting of the Artists Union*

Born in Russia, Moses Soyer immigrated to the United States with his family, including his two brothers Raphael and Isaac, who also became artists. They settled in New York City, where Moses attended the Cooper Union, the National Academy of Design, the Ferrer Art School, and the Educational Alliance. He painted murals for the Works Progress Administration during the Great Depression, and like many artists of the period, he worked in a social realist style. Soyer's primary interest was the human figure, and he remained rooted in the realist tradition throughout his career.

This energetic composition captures artists gathering in the early 1930s to lead advocacy efforts around artist employment. Moses was a member of the Artists Union along with Arshile Gorky,

Ben Shahn, Philip Evergood, and many others. As Evergood explained, the group was "expressing America—its youth, its courage for freedom." The Artists Union was influential on New Deal programs like the Federal Art Project of the Works Progress Administration, ensuring fair wages and working conditions for artists. The artist's son David noted that his father "sketched wherever he went." With deft lines, Soyer documented the earnestness of his fellow artists and their attentiveness to the important discussions at hand.

Margaret Winslow
Head Curator and Curator of Contemporary Art

See Moses Soyer's *A Meeting of the Artists Union* on view in the *Citizen Artist* exhibition opening April 11.





SUPPORTER SPOTLIGHT

The Gilliam Foundation

The Gilliam Foundation made a significant contribution to support the presentation of *Imprinted: Illustrating Race* at the Delaware Art Museum. Their investment helped finance this important exhibition and served as a vote of confidence in DelArt’s continued commitment to presenting underrepresented artists and narratives.

The Gilliam Foundation’s mission is to provide financial resources to nonprofits that catalyze transformational projects, promoting equitable opportunities for historically marginalized and disenfranchised communities, particularly in Delaware. Each year, the Gilliam Foundation invests in a major project alongside several smaller initiatives.

“The Museum’s commitment to inclusion and community-centered programming mirrors our own priorities,” says Dr. Patrice Gilliam Johnson, President of the Gilliam Foundation Board of

Trustees. “Our foundation was proud to make *Imprinted: Illustrating Race* our signature project this year to help the Museum welcome new audiences, foster equity, and keep art at the center of civic dialogue in our state. We were also excited that *Imprinted* is a nationally touring exhibition that was curated by University of Delaware professor Robyn Phillips-Pendleton.”

Imprinted was on view at the Norman Rockwell Museum in 2022, and DelArt was the first stop on its national tour. The exhibition will next be on view at the National Civil Rights Museum in Memphis, Tennessee.

“DelArt needs partners and funders like the Gilliam Foundation in order to present exhibitions as complex and prestigious as *Imprinted*,” says DelArt Executive Director Molly Giordano. “We’re honored that the Gilliam Foundation took a leadership role in presenting this important exhibition in Delaware.”



“The Museum’s commitment to inclusion and community-centered programming mirrors our own priorities.”

– Dr. Patrice Gilliam Johnson, President of the Gilliam Foundation Board of Trustees



IN MEMORIAM

Dr. Sheila Canby Voss

The Delaware Art Museum celebrates the life and legacy of Dr. Sheila Canby Voss (1949–2025), who passed away last summer. Sheila joined the DelArt Board in 2019 following a distinguished career as a world-renowned curator and scholar of Islamic art. A Wilmington native, she returned to our community after retiring from The Metropolitan Museum of Art, where she served with distinction as the Patti Cadby Birch Curator in charge of the Department of Islamic Art.

Sheila devoted her 40-year career to Islamic art, particularly the arts of Iran. As her obituary in *The Guardian* stated, Dr. Canby Voss “believed in the role that museums could play in enhancing the understanding of cultures with different politics.” Her outstanding contributions to the field were also recognized with lengthy obituaries in *The New York Times* and *The Tehran Times*.

To our Delaware community, Sheila will be remembered as a passionate and curious board member whose service was far too short. The Delaware Art Museum is grateful to have been the recipient of her talents and wisdom.

Sheila is survived by her husband, John, their son, Tobias, and her two sisters.



Collection

HIGHLIGHTS

A Rare Reproduction

In this engraving (right), two men stand beneath a gnarled tree in the middle of a dense forest. Inscribed with the title *Timon and Flavius*, this image depicts a scene from William Shakespeare's play *Timon of Athens*. Timon, the figure on the right, realizes his servant Flavius, on the left, is his only honest friend and offers Flavius gold for his loyalty.

This recent addition to the collection is a reproduction of the oil painting of the same name by the British painter Henry Wallis, a work also held by the Delaware Art Museum. While many popular Victorian paintings were contemporaneously reproduced in print media, this engraving's relationship to the original painting is rather unusual. James Sprent Virtue, owner of the British publishing firm Virtue & Company Limited, paid Wallis to paint *Timon and Flavius* (left). Virtue subsequently commissioned the

reproduction, engraved by Charles Cousen, and published the image in the 1876 volume of *The Art Journal*, which Virtue's company produced.

The image soon made its way to the United States when Cousen's print appeared in the American edition of *The Art Journal* published by D. Appleton & Co., the version seen here. DelArt's new acquisition demonstrates not only the strong ties between print culture and fine art production in the late nineteenth century but also how images circulated across the Atlantic Ocean.

Katherine Feldkamp
Curatorial Assistant

DelArt is grateful to Trustee Barak Bassman, who donated this work after buying it from an antiques dealer at the Oddities and Curiosities Expo in suburban Philly.

Angel De Cora and the Fight for Indigenous Artistic Identity

Hinook-Mahiwi-Kalinaka, known as Angel De Cora, was a Ho-Chunk (Winnebago) artist, designer, and educator. Born on the Winnebago Reservation in Nebraska in 1868 or 1869, she was forcibly taken from her community and sent to the Hampton Normal and Agricultural Institution in Virginia around age fourteen. After graduating, she continued her education at Smith College and then the Drexel Institute, where she studied illustration under Howard Pyle, who later praised her as one of his most gifted students.

In 1901, De Cora was commissioned to design the cover and create illustrations for *Old Indian Legends*, a collection of Sioux short stories "retold" by Zitkala-Ša (Gertrude Bonnin), an American Indian writer and political activist. The Helen Farr Sloan Library & Archives recently acquired a copy of this rare book.

In 1906 De Cora became the art teacher at the Carlisle Indian School in Pennsylvania, accepting the position only after securing the freedom to teach Indigenous art on her own terms. She insisted she "not be expected to teach in the white man's way," but instead be allowed to develop and apply the art of her own people. Over nine years, she reshaped Carlisle's curriculum to honor Native design traditions and taught her students that their cultural aesthetics were both valuable and vital to American art.

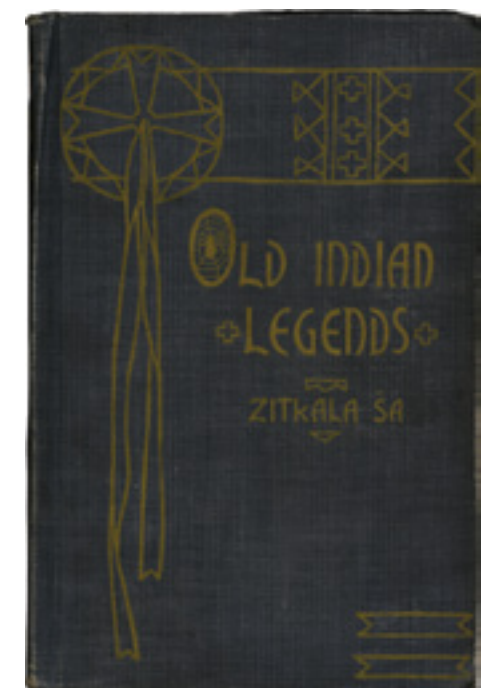
Rachael DiEleuterio
Librarian and Archivist

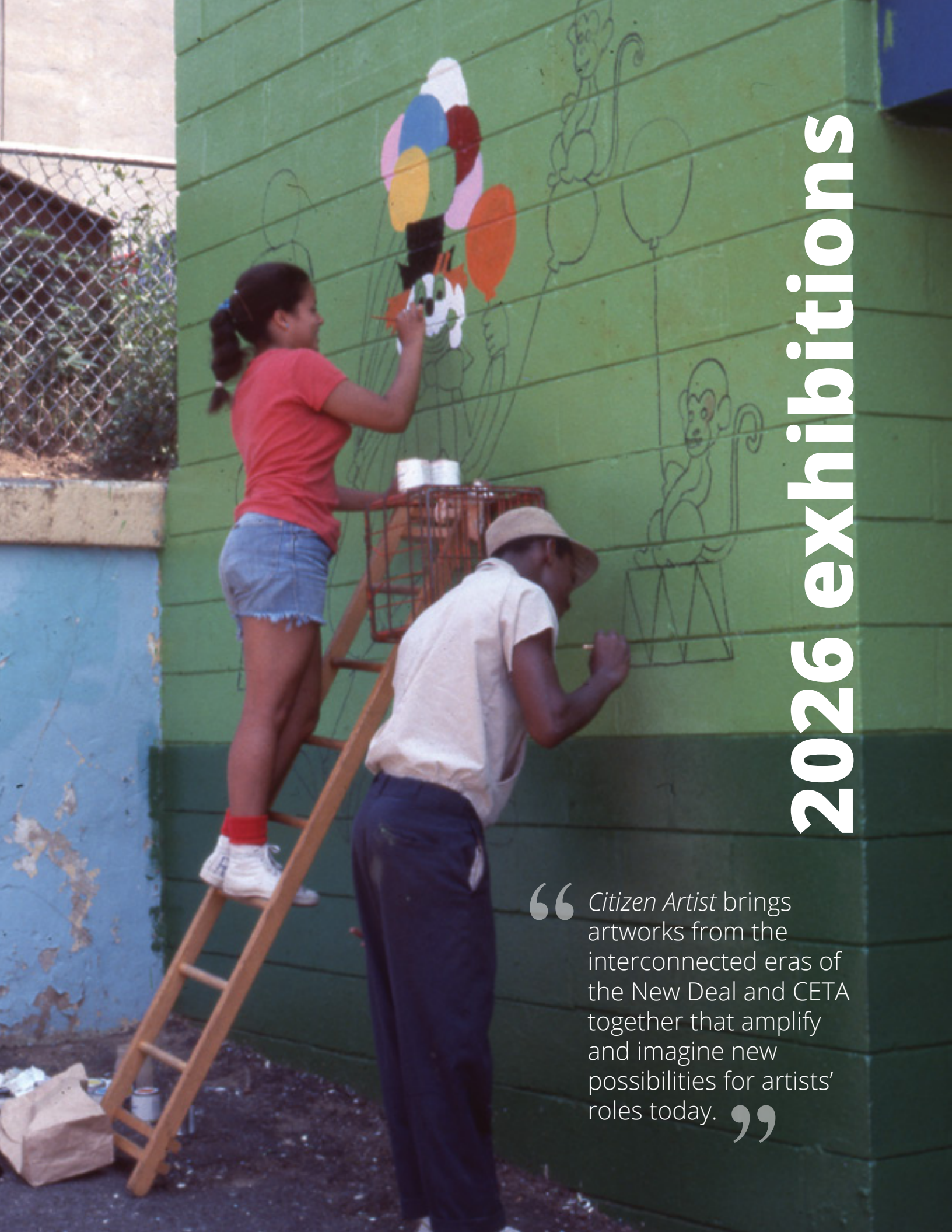
LIBRARY PROGRAMMING

Behind-the-Scenes Library Talk: Drawn From Nature

Friday, March 13, 12-1 pm

Welcome spring with Curator Heather Campbell Coyle and Librarian and Archivist Rachael DiEleuterio as they share botanical illustrations, rare books, and garden-inspired treasures—plus a look at recent acquisitions and rarely seen objects.





2026 exhibitions

“*Citizen Artist* brings artworks from the interconnected eras of the New Deal and CETA together that amplify and imagine new possibilities for artists’ roles today.”

CITIZEN ARTIST

April 11 - July 19, 2026

Coinciding with the Semiquincentennial in 2026, *Citizen Artist* will meet a moment of national reflection with a celebration of artist workers in America. Beginning in 1933, artists painted, photographed, wrote, acted, and taught for

New Deal programs including the Public Works of Art Project, the Works Progress Administration, Farm Security Administration, and the Treasury Section on Fine Arts. President Franklin D. Roosevelt’s New Deal initiated dedicated arts and cultural support at the national level. Four decades later, the Comprehensive Employment and Training Act (CETA) funded unemployment relief and jobs training programs through local Department of Labor offices. Across the United States, artists and their allies adapted by designing programs that mobilized the skills of out-of-work professional artists in service of their local communities.

CETA wasn’t designed to support artists—it was designed to create jobs. Yet in the 1970s, the Department of Labor did both. With CETA support, the creative sector saw professionalization of the field, the founding of new arts organizations, and an expansion of community-based arts programs. Artists used CETA to fund community connections, and in Delaware, it ignited energy that helped shape programs at the Delaware Art Museum and develop the foundation for The Delaware Contemporary.

Citizen Artist brings artworks from the interconnected eras of the New Deal and CETA together that amplify and imagine new possibilities for artists’ roles today. More than 150 objects including paintings, prints, photographs, books, magazines, pamphlets, puppets, and sculpture, demonstrate the prolific output of citizen-centered artists creating art with federal support. Photographers such as Dorothea Lange and Ben Shahn captured American hardship and endurance during the Great Depression while Edward Loper, Sr. documented folk and decorative arts objects for the Index of American Design. In the 1970s, Morris Brown II, Norma Calabro, Flash Rosenberg, Floyd Van Riper, and Carson Zullinger, with many others, captured Bicentennial celebrations and taught photography in schools while Willie Cole designed posters for and acted with the Stepping Stone Theater Arts Company at the University of Delaware. The exhibition documents these prolific moments, showcasing artistic ingenuity and influence. By reactivating the legacies for the New Deal and CETA, we thread the lines of creativity, innovation, and collaboration across generations to today.



CITIZEN ARTIST PROGRAMMING

Citizen Artist Guided Tours

Saturdays through July 19, 2026
On this guided tour, led by a DelArt Museum Educator, discover how federal funding created jobs for artists and public art projects during the Great Depression and 1970s.

Citizen Artist Summit

July 9-12, 2026
Join fellow artists, educators, and art history enthusiasts for a weekend-long series of workshops and lectures that expand your knowledge of federal arts funding, engage with community members across disciplines, and consider how the legacies of the past can inspire the future.



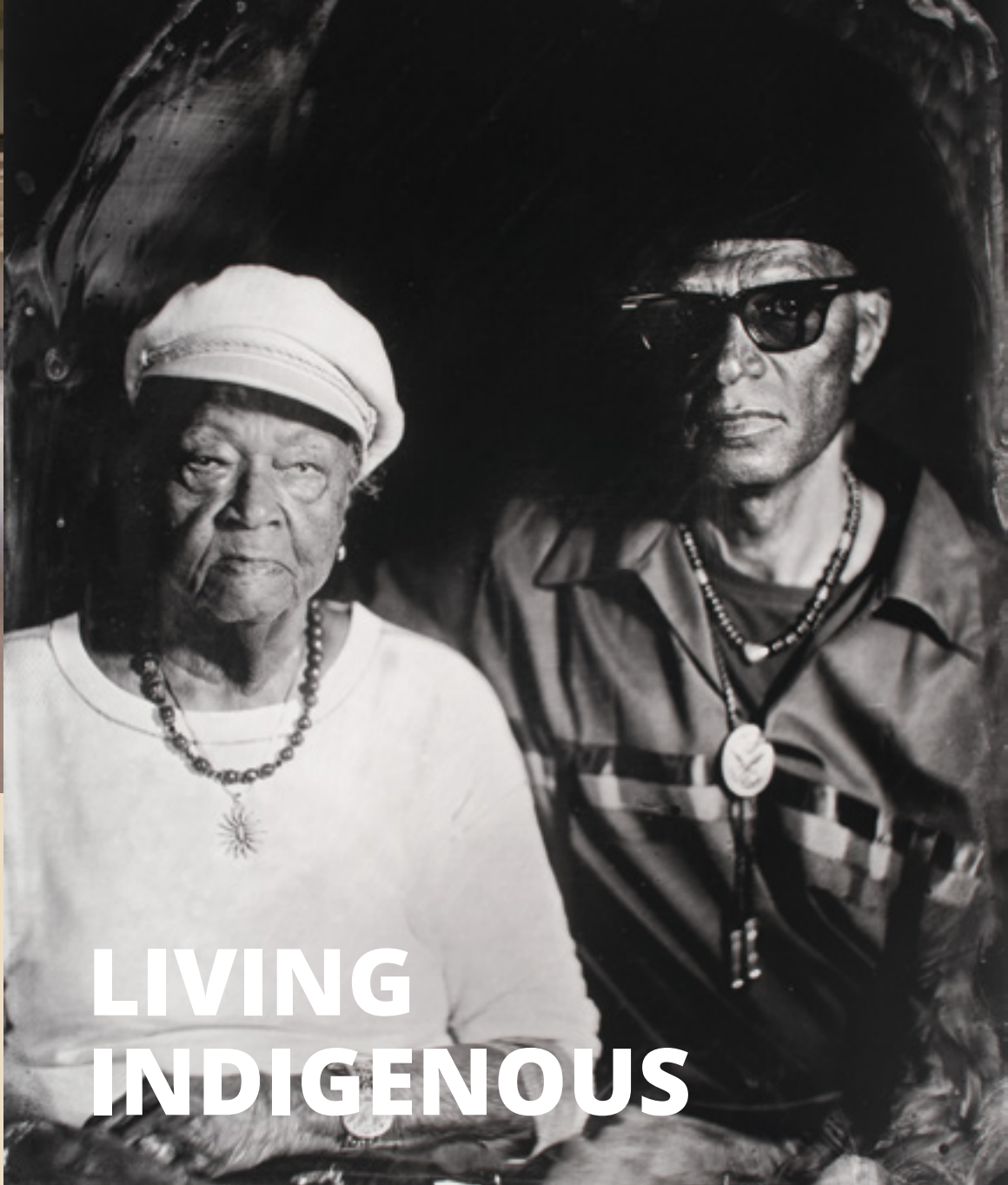
YOUR
ARTWORK
HERE

**THE PEOPLE'S
GALLERY**

August 7 – September 6,
2026

The People's Gallery amplifies Delaware 250 by inviting up to 600 Delaware residents or DelArt Members to submit one work of art for exhibition in the Museum's Fusco Gallery. Artists are invited to display their work without a jury selection, and all art will be available for purchase through mARkeT at DelArt during the run of the show.

Exhibition details and first-come, first-served registration will be available online at delart.org beginning July 5, 2026.



**LIVING
INDIGENOUS**

February 28 – August 23, 2026

Living Indigenous showcases and celebrates the creative contributions of Indigenous artists living in and connected to the Delaware community. Featuring renowned artists like Will Wilson and Lenny Harmon, this exhibition was developed in partnership between the Delaware Art Museum and the Nanticoke Indian Museum and aims to create space for artists to explore and share what it means to be an Indigenous artist at the United States' 250th anniversary. Utilizing the commemorative year, *Living Indigenous* will ensure that broader stories of the inhabitants of Turtle Island are centered, pairing intergenerational artists as a means to share knowledge and history from the past and link those narratives to today.

To complement the exhibition, works of art and ephemera by Indigenous artists have been installed in permanent collection galleries throughout the Museum.



PHOTOVOICE



April 11 – September 6, 2026

PhotoVoice is an exhibition that highlights lived experiences through storytelling and photography, using the historic cyanotype process. Designed to engage diverse audiences, the project combines artistic expression with community-driven narratives to illuminate themes of identity, loss, resilience, and belonging.

Citizen artists are responding to the prompt "What does culture mean to you?" through the participatory Photovoice process led by Jon Cox, Associate Professor of Art and Design at the University of Delaware, and Andy Bale, Visiting Professor at Dickinson College. Refugees, immigrants, asylum seekers, and those closely connected to them are loaned digital cameras to document their experiences. These personal images are later transformed into one-of-a-kind prints using the cyanotype process during hands-on workshops and paired with captions written in their own words. Presented together, the photographs and texts highlight shared connections, common experiences, and a sense of belonging, inviting visitors to reflect on both the similarities that unite us and the diverse paths that shape our communities.

Here the Vovchenko family from Ukraine participated in a Photovoice workshop held in the Department of Art and Design at the University of Delaware. The Vovchenko family used photography and cyanotype printmaking to reflect on their experiences as newcomers to Delaware. Through this collaborative process, they share perspectives on the ongoing journey of building a place to call home.

Program Highlights

DelArt Film Society Special Event: Movie Trivia

Friday, March 13, 7–10 pm

Celebrate Hollywood's biggest night with treats and trivia; then watch a special screening to cap off the night.

5th Annual Powwow of Arts and Culture

Saturday, April 11, 11 am–4 pm

Celebrate Indigenous culture with traditional dance, music, arts and crafts, food vendors, and kids' art activities—presented in partnership with the Nanticoke Indian Association

Mother's Day Brunch

Saturday, May 9, 11 am–1 pm

Celebrate Mom in style with an elegant, family-friendly brunch featuring sparkling drinks, pastries, fresh fruit, and decadent desserts.

7th Annual Beyond Juneteenth Celebration

Thursday, June 18, 4–8 pm

Join us as we honor progress and reflect on the journey. Enjoy an evening of music, community, and uplifting experiences celebrating resilience, culture, and belonging.

In the Studio

Summer Art Camp – Don't miss out! Register now for Summer Camp. This year we're introducing exciting new options, including Tech Studio classes for teens, plus Theater and Creative Writing sessions.

Studio Art Classes – Spring registration is now open for Members and begins March 2 for the public. Summer early registration opens April 13 for Members and April 20 for the public.

2nd Annual Family Pride Day

Sunday, June 14, 11 am–2 pm

Join us for a day of celebration, connection, and learning at our 2nd Annual Family Pride Day!



Photography by Jea Street Jr.

Members Corner

Happy Hour Kickoff & Annual Member Meeting

Thursday, May 21, 4:30 pm

Join us for our Annual Meeting, then kick off the Sculpture Garden Happy Hour series at 5 pm! Members attending receive a complimentary welcome drink.

Enjoy DelArt's Adult Learning Community

Connect, learn, and discover art in a welcoming, flexible space for adult learners and art enthusiasts. Join peers for monthly programs like Art is Tasty, DelArt Readers, and Slow Art—each offering enriching discussion and creative engagement.

Exhibition Preview: Citizen Artist & Living Indigenous

Friday, April 10, 6–8 pm

Be among the first to experience two powerful new exhibitions: *Citizen Artist* and *Living Indigenous*.

Fall Fundraising



From Lewes to Wilmington, two signature events came together to raise \$150,000 in support of DelArt's mission.



AN EVENING WITH ANDREW LLOYD WEBBER

On November 10, DelArt fulfilled its decades-long dream of hosting Lord Andrew Lloyd Webber for a discussion about his renowned Pre-Raphaelite collection. Appearing in conversation with Dr. Sophie Lynford, DelArt's Annette Woolard-Provine Curator of the Bancroft Collection of Pre-Raphaelite Art, Lord Lloyd Webber offered rare insights into his collection. Trustee Kathy Matt and Phoebe Brokaw co-hosted this sold-out once-in-a-lifetime experience!



DelArt Executive Director Molly Giordano with Sarah Gilmour, Michelle Freeman, and Kathy Kiernan



DELART SAILS SOUTH

On September 16, DelArt returned to the Lewes Yacht Club for its Second Annual DelArt Sails South fundraiser and friend-raiser. Enthusiastically chaired by DelArt Trustee Barbara Goetz, the evening showcased works by Mark Harris, Robert C. Jackson, and Rebecca Raubacher—three local artists represented in DelArt's collection. Each artist spent time in conversation with a DelArt Head Curator Margaret Winslow, offering guests personal insights into their creative practice and artistic process.

THE ART OF THE COCKTAIL

HIGH STAKES



APRIL 17, 2026



SCAN FOR TICKETS
AND SPONSORSHIPS

Friends and Neighbors of the Delaware Art Museum invite you to join us for the fourth annual The Art of the Cocktail fundraiser, this year with a **Derby** theme! Funds raised will be used to support youth and educational programs at DelArt.



Senator Daniel Cruce cuts the ribbon at the opening of DelArt's new Tech Studio.

Opening NEW Doors

DelArt's Studio Art Program entered an exciting new chapter last fall with the opening of its technology-focused classroom.

The opening was marked by a ribbon-cutting ceremony attended by Museum staff, studio instructors, board members, studio funders, and community partners. Senator Daniel Cruce (1st District) did the honors, celebrating a space more than 18 months in the making.

"This has truly been a community effort," shared DelArt Executive Director Molly Giordano. "Following the closure of the Delaware College of Art and Design in 2024, leaders sought a new home for nearly \$400,000 worth of state-of-the-art technology equipment, including 3D printers, laser cutters, and screen-printing tools. Through support from the Crystal Trust Foundation and other private donors, DelArt was able to provide that home, build out the space, and invest in broader enhancements to the studio's programming."

The space will allow teens and adults to experiment with digital tools, create original designs, and connect art, design, and technology. It also enables DelArt to produce Museum-branded merchandise.



Tech Studio Technician and Instructor Naomi Hampson gives a tour during the ribbon cutting ceremony.

Tech Studio Technician and Instructor Naomi Hampson shared her excitement during the ribbon cutting. "When I arrived, there was all this incredible equipment, but no one to run it yet," Naomi explained. "We've spent the last several months getting the equipment ready for use and creating a really dynamic curriculum. I can't wait to see the space filled with students of all ages this spring."

As interest in DelArt's studio program grows, the Museum is committed to finding new ways to meet community demand.

Check out the classes section of the website to learn more about class offerings—including introductory one-day workshops—in the new technology studio space.

WHAT'S IN STORE!



This fall, we celebrated the grand reopening of the Museum Store—now mARkeT at DelArt. More than a shop, mARkeT is a creative hub filled with thoughtfully curated finds. From local artisan goods and collection-inspired items to art books, children's treasures, jewelry, and archival prints, each visit offers something new to discover. Stay tuned for more updates—including the official launch of a new store website and exclusive Member-only offers—via our newsletter and social media.



Unique cards and card sets

Inspiring tools for the artist and budding artist



Children's pirate-themed toys inspired by Howard Pyle's illustrations



Unique jewelry from artisans and local makers



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VENUERENTALS@DELART.ORG

HOST YOUR NEXT UNFORGETTABLE EVENT AT DELART!

Whether you're planning a wedding, party, fundraiser, or corporate gathering, our stunning indoor and outdoor spaces provide the perfect backdrop. Surrounded by art, nature, and elegance, your event will be as inspiring as the setting.



ACCESS FOR ALL



Location & Hours

2301 Kentmere Parkway
Wilmington, DE 19806

WED-SUN: 10 am-4 pm
MON & TUE: Closed

Open Thursday evenings until 8 pm,
April-December

Admission

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

Free general admission Thursdays
4-8 pm, April-December

Membership

Members enjoy a range of benefits, including unlimited free general admission. delart.org/join

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

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This organization is supported, in part, 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. Printing support provided by McClafferty Printing Co. Photography by Shannon Woodloe, unless otherwise noted. **Front cover:** Floyd Van Riper (American, b. 1938). *Untitled from Bicentennial Metroscope*, c. 1976. Photograph. Courtesy of the Delaware Historical Society. © Floyd Van Riper. **Pg 6, left to right:** All artwork by Bass Otis (1784-1861). *Louisa Smith Ralston and Child*, 1823. Oil on canvas, 35 3/4 x 37 3/4 inches, frame: 45 1/2 x 37 1/2 x 2 inches. Delaware Art Museum, Delaware Art Museum, Gift of Mr. and Mrs. D. Hunt Stockwell Jr., 2025. *George Ralston*, 1823. Oil on canvas, 35 3/4 x 27 3/4 inches, frame: 45 1/4 x 37 1/2 x 2 inches. Delaware Art Museum, Gift of Mr. and Mrs. D. Hunt Stockwell Jr., 2025. *Priscilla Cobb Smith*, 1824. Oil on canvas, 30 x 25 inches, frame: 39 3/8 x 34 3/8 inches. Delaware Art Museum, Gift of Mr. and Mrs. David Stockwell, 1973. *Calvin Smith*, 1824. Oil on canvas, 30 x 24 inches, frame: 39 1/2 x 34 1/2 inches. Delaware Art Museum, Gift of Mr. and Mrs. David Stockwell, 1973. **Pg 7:** *A Meeting of the Artists Union*, c. 1930. Moses Soyer (1899-1974). Conte crayon, Sepia ink, and red chalk on paper, 8 x 9 3/4 inches. Delaware Art Museum, Acquisition Fund, 2025. © 2026 Estate of Moses Soyer / Licensed by VAGA at Artists Rights Society (ARS), NY. **Pg 10, left to right:** *Timon and Flavius*, 1876. *The Art Journal* (New York: D. Appleton & Co., 1876). Charles Cousen (1819-1889). Henry Wallis (1830-1916). Engraving, plate: 9 7/8 x 8 3/4 inches, sheet: 12 9/16 x 9 3/4 inches. Delaware Art Museum, Gift of Barak Bassman, 2025. *Timon and Flavius*, c. 1876. Henry Wallis (1830-1916). Oil on panel, 23 7/8 x 19 3/8 inches, frame: 34 3/4 x 30 1/2 inches. Delaware Art Museum, Gift of The Forbes Collection, New York, 2013. **Pg 11:** Binding design for *Old Indian Legends*, retold by Zitkala-Ša (Boston: Ginn & Company, 1901). Angel De Cora (1868/9-1919). Carol Jording Rare Book Acquisition Fund, Helen Farr Sloan Library & Archives, Delaware Art Museum. **Pg 12:** Floyd Van Riper (American, b. 1938). *Untitled from Bicentennial Metroscope*, c. 1976. Photograph. Courtesy of the Delaware Historical Society. © Floyd Van Riper. **Pg 13:** *Greenwich Village Cafeteria*, 1934. Paul Cadmus (1904-1999). Oil on canvas, 28 x 40 inches. The Museum of Modern Art, New York. Extended loan from the United States WPA Art Program. Fine Arts Collection, Public Buildings Service, General Services Administration. © Paul Cadmus. **Pg 14:** Ms. Sarah "Stump" Johnson and Chief Avery "Leaving Tracks" Johnson in *Mother and Son—Assistant Chief Avery "Leaving Tracks" Johnson and Ms. Sarah "Stump" Johnson, Citizens of the Nanticoke Indian Tribe*, 2022. Will Wilson (born 1969). Archival pigment print from wet plate collodion scan, image: 19 1/2 x 15 3/8 inches, sheet: 22 1/4 x 17 inches. Delaware Art Museum, F. V. du Pont Acquisition Fund, 2022. © Will Wilson. **Pg 15, top to bottom:** *Generational culture*. Anastasiia Vovchenko. Cyanotype. Photo of the Vovchenko family by Andy Bale. **Pg 16:** Photo by Jea Street Jr. **Pg 23:** *Aster*, 2025. Jamey Grimes (born 1976). Corrugated plastic, dimensions variable. Image Courtesy and © of Jamey Grimes. **Back cover:** Floyd Van Riper (American, b. 1938). *Untitled from Bicentennial Metroscope*, c. 1976. Photograph. Courtesy of the Delaware Historical Society. © Floyd Van Riper.



Delaware Art Museum
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