

MUSEletter



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Biggs Museum
of American **Art**

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*part-time

Dear Friends,

It has been a great year for the Biggs Museum of American Art, with many changes. There are a number of new faces at the Museum this year. As with most organizations, staff members mature in their positions and move on to new jobs, creating new opportunities for the Museum to fill their positions with new staff with fresh ideas and new enthusiasm. Our new team is doing great things. You will find profiles of each further on in this newsletter. Likewise, we have added two new board members, both from Delaware universities, and their profiles follow as well.

On September 23rd, we celebrated the extraordinary leadership of our Board President Marcia DeWitt as she stepped down from serving in this position after six years. Although she has passed on this leadership role after an extraordinary tenure as president, she remains on the Board as "Immediate Past President" working closely with the new Board President Kathy Dwyer Southern.

A former attorney and business leader, Marcia's accomplishments at the Biggs have been extraordinary: building a strong, caring and collaborative board; hiring an increasingly professional staff; strengthening our relationships with the State of Delaware; building partnerships with important foundations; recognizing the importance of accreditation and pushing the institution towards that goal; strengthening the Museum's finances; and updating its by-laws. Marcia has been the consummate fundraiser and friend raiser, leading the way through her own and husband Henry's generosity to the Biggs. She was honored on



Marcia DeWitt,
Immediate Past President

Mission Statement:

The Biggs Museum of American Art is dedicated to promoting an understanding and appreciation of the fine and decorative arts of Delaware, the Mid-Atlantic Region and the Nation from 1700 to the present. To fulfill its mission, the museum presents a broad range of exhibitions and public programs, actively interprets and cares for its collections, serves as an education resource to the community, and maintains strong ties with artists in the region.

LETTER FROM THE EXECUTIVE DIRECTOR

September 23rd by a proclamation from Governor Carney, and by Senator Tom Carper who spoke eloquently to her accomplishments as an arts advocate and community leader. Marcia was a former president of the Board at the Rehoboth Art League. While serving as the Biggs President, she also led the Boards at Hillwood Estate, Museum & Gardens in Washington, D.C. and Manhattanville College in New York.



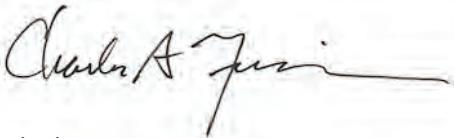
Kathy Dwyer Southern,
President

Taking the helm of the Biggs Museum Board of Trustees is Kathy Dwyer Southern. Kathy is intimately familiar with the Biggs, having served as Interim Executive Director in 2014 and as a member of the Board since 2015. For more than 40 years, Kathy Dwyer Southern has provided leadership in museums, cultural and philanthropic institutions and government in the Washington, D.C.; Delaware; Virginia and Maryland area. She currently serves as faculty for the Museum Studies Graduate Program at George Washington University in Washington, D.C., where she teaches fundraising, financial management, and board governance. Most recently, Kathy served as a consultant for the American Alliance of Museums (AAM) where she led the development of AAM's first national survey

and Report on Museum Boards of Trustees. Previously, she was the President and CEO of the National Children's Museum during its multi-year planning phase and operated a prototype in National Harbor, Maryland. (The new museum opened in November 2019 in Washington, D.C.) During her tenure as President and CEO of Port Discovery in Maryland, she led a successful effort raising over \$32M to create this new museum and economic anchor for Baltimore's Inner Harbor. Moreover, Kathy was formerly the Executive Director of James Madison's Montpelier, as well as of the National Cultural Alliance. She was also the Deputy Director at the American Association of Museums and has worked with the Eugene and Agnes E. Meyer Foundation in Washington, the Smithsonian Institution and Arlington County government.

On behalf of the rest of the Board and staff, we honor both Marcia and Kathy's service to the Museum, and look forward to our continued relationship with our number one cheerleader—Marcia—and advancing the Biggs to new levels under Kathy's leadership.

Sincerely,



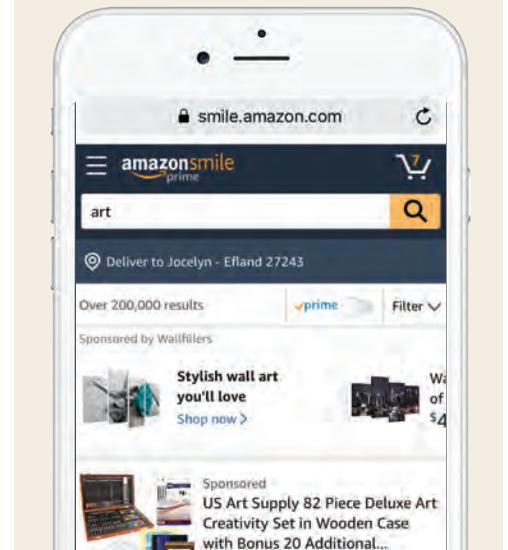
Charles A. Guerin
Executive Director

Shop on Amazon?

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New Accession

MARY WYNKOOP RIDGELY PORTRAIT

The Biggs recently made a significant addition to its collection of works by the Peale family of painters since the death of the Museum's founder in 2003. Sewell C. Biggs amassed an impressive collection of portraits and still life paintings by the noted early American painter Charles Wilson Peale (1741 – 1827) and the family members he trained to be professional painters in their own rights: his brother, sons, daughters, nieces and nephews. This dynasty of talented artists was based in Philadelphia and Baltimore, but its progenitor, Charles, was from Annapolis, Maryland.

The portrait of Mary Wynkoop Ridgely came to the Museum last year as a bequest of her descendent, Justice Henry Ridgely Horsey of Dover. The painting had never been outside the family and it, along with its remarkable frame, were in incredible condition. Mary Ridgely was married to Charles Greenberry Ridgely and was the mother of Nicolas Ridgely, a notable local politician who was the member of the State Convention which ratified the Federal Constitution in 1787. Interestingly, she only lived from 1744–1772 and this likeness was dated the following year and, therefore, was probably painted as a memorial portrait. She appears to have died in childbirth to her second child, Mary.

The painting is on view on the Museum's second floor surrounded by, decorative arts in the American Rococo, or Chippendale, style.



Wendy Bellion



Lori Crawford

WELCOME TO OUR NEW BOARD MEMBERS

The Biggs is proud to introduce two new members of its Board of Trustees: Wendy Bellion and Lori Crawford. Professor Wendy Bellion is the Sewell C. Biggs Chair of American Art History as well as Co-Director of the Center for Material Culture Studies at the University of Delaware. A published specialist in the 18th and early 19th century art of the Atlantic world, Professor Bellion has assumed the Chair of the Museum's Collections Committee to help make decisions on new accessions, stewardship and interpretation of the permanent collection. Professor Lori Crawford teaches fine art in the Department of Mass Communication, Visual and Performing Arts at Delaware State University. She has exhibited her work several times and participated in many public programs at the Biggs. In addition, she was the first woman of color to have a solo show at the Biggs with her *Sista' Series* installation in 2014.

In Memory

CHARLES ALLMOND, III (1931 - 2019)

Charles Allmond, III was a renowned wildlife sculptor who made a name for himself representing the unique habits of mammals, marine life and especially birds in abstract stone, wood and bronze art forms. Stylized into their simplest forms, he left intact an earnest and identifiable character for each of his subjects. His sculptures have been exhibited in the United States, Canada, Japan, and Sweden in over a hundred different museums and collected in public, corporate, and private collections across the country. In addition, he received many regional and national honors, including the Governor's Award for the Arts.

As the incoming Curator of the Biggs, I met Charles Allmond in 2003 at his first solo exhibition here entitled *Finding the Joy*. His work was on view when I interviewed for the position, and its quality assured me that I would find a community of equally talented artists within a region that was very new to me. It took little time to discover what an asset the Biggs had in Charles and his wife, Frances. They were soon giving me important lessons on many important artistic luminaries of northern Delaware. Their tutorials informed my decisions on new artists to represent in the Museum's galleries, especially from the 20th century.

Charles and Frances further supported the Museum's mission to feature the work of local artists with one dozen gifts of paintings



Pre-Flight by Charles Allmond

from their own collection between 2007 and 2012. Another five paintings were sold to the Museum from this collection of regional 20th century artists in 2014. This group of works makes up a foundation of images on view within the Museum's early 20th century galleries.

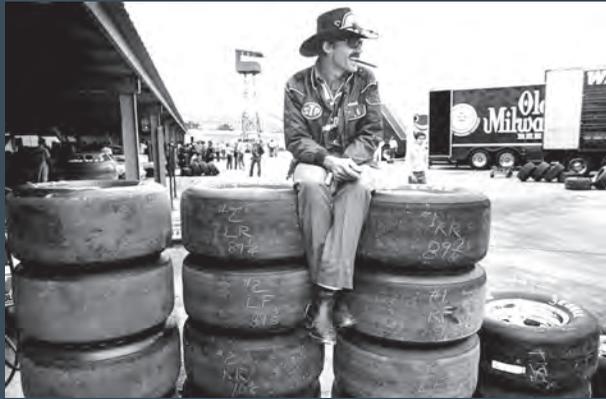
Later in 2014, the Allmonds gifted to the Biggs 69 sculptures that Charles had created and kept from his 40-year career in the arts. Fifty-three of these works were added to the permanent collection and 16 were kept for a hands-on education collection. The Museum's staff also collaborated with the artist to gift another two dozen sculptures to art institutions across the nation. While the Museum's Board and staff lament the passing of this talented and generous Delaware artist, we ask that you celebrate his legacy at the Biggs with a visit to see his works on view on the Museum's third floor.



Entrance by Ruth Egri Holden

Ryan Grover,
Sewell C. Biggs
Curator of American Art

EXHIBITIONS



King Perry by Marc Clery, Delaware State News, May 19, 1984

Ripped from the Headlines PHOTOJOURNALISM IN DELAWARE

November 1, 2019–January 19, 2020

News publishers are among the nation's oldest and most revered image makers. The art of photojournalism, especially in local newspapers, is under appreciated in American art museums even though they tell the stories that unify communities. The Biggs is proud to partner with nearly every major news and magazine platform within Delaware to select highlights in local photojournalism from the past 20 years in one group exhibition. In addition, select photos are also on view from some of Delaware's premier photojournalists, including Gary Emeigh and Marc Clery.



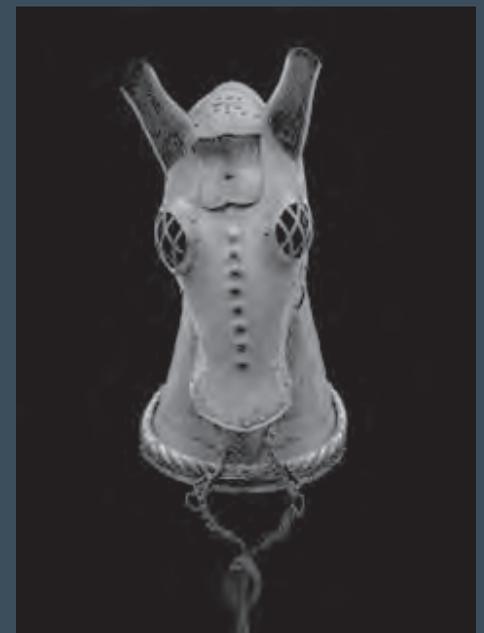
Detail of Lenape Tribe of Delaware Healing Arts Mural

Lenape Tribe of Delaware Healing Arts Mural November 1, 2019–January 19, 2020

This mural project highlights the past, present and future of the Lenape Indian Tribe of Delaware. The research, painting and oral history interviews of the Healing Arts Mural project was coordinated by Cheyney University professor and painter Marietta Dantonio-Madsen in conjunction with the Lenape Indian Tribe of Delaware and Cheyney art students.

Stephen Althouse: Relics February 7–April 19, 2020

Drawn largely to devices utilized in labor, Stephen Althouse creates giant still-life photographs that elevate ordinary metal and wood to universal symbols of human dignity. Inspired by his childhood growing up on a Pennsylvania farm and his former medium of sculpture, Althouse assembles and enshrouds tools, artifacts and clothing into a unique pictorial dialect and manipulates the scene through lighting and technology to create larger-than-life minimalist compositions. This accomplished artist and academic has received numerous awards and was a Fulbright artist-in-residence at Musée de Art Moderne et D'Art Contemporain in Belgium. The exhibition will feature recent works and will be accompanied by a catalogue.



Knott III (Horse Armor) by Stephen Althouse

The Art of Making the News: VIP Tours of Delaware State News

December 14 | 2 – 4 pm

News staff will lead a tour through the offices of the Delaware State News to trace the news from concept to printed paper with special insight into planning daily content and the newspaper printing press. Refreshments will be provided at this free event. RSVP online at BiggsMuseum.org or by calling 302-674-2111.

Photojournalism and Photography in Delaware: A Panel Discussion

January 9 | 6 – 7 pm

Curator Ryan Grover will lead a panel discussion on the state of photojournalism in Delaware today in the context of 21st century digital photo media, emphasizing the adventures of the state's photojournalism past. Adults: \$10; Seniors: \$8; Members, Students with ID, and Active Military: Free. RSVP online at BiggsMuseum.org or by calling 302-674-2111.

Artist Talk

January 18 | 2 – 3 pm

An artist talk with painter and Cheyney University professor Marietta Dantonio-Madsen and Chief Coker of the Lenape Indian Tribe of Delaware to discuss the making and iconography of the Lenape Tribe of Delaware Healing Arts Mural. This mural, which emphasizes important symbols of this indigenous population's past, present and future was made through a collaboration between faculty and student artists from Cheyney University and members of the Lenape Tribe. Adults: \$10; Seniors: \$8; Members, Students with ID, and Active Military: Free. RSVP online at BiggsMuseum.org or by calling 302-674-2111.



REBECCA RAUBAUCHER:
Drawings and Paintings
an Exhibition at the Biggs Museum of American Art

Missed *Rebecca Raubacher: Drawings and Paintings?*

Now is your chance to purchase the stunning exhibition catalogue for only \$8 (members) or \$9 (non-members). The catalogue features all 80 works that were on view through the exhibition and more, tracing the evolution of her unique technique and taking a deep dive into her recent figural work. Please visit the Museum or call (302) 674-2111 to purchase the catalogue.

LOOKING FOR THAT PERFECT GIFT FOR THE HOLIDAYS?

Consider a gift membership to the Biggs for family members and friends.

Starting at only \$25 for new members, you can give the gift of complimentary admission to the Museum for an entire year and access to an array of art-inspired programming. Be sure to check out the spectacular jewelry, glassware, ceramics, scarfs and many other items handcrafted by Delaware By Hand artists for sale in the Biggs gift shop.



Fiscal Year

2018-2019

ANNUAL REPORT

The Biggs Museum of American Art harnessed its educational traditions in order to establish connections with new parts of the community via dynamic programs in FY2018-2019 fiscal year (July 1, 2018–June 30, 2019). These educational opportunities took the form of new collections, new interpretations, feature exhibitions, public programs, partnerships and publications with which our members and visitors engaged in large and enthusiastic numbers. We hope you are proud of the Biggs team’s ambitious cultivation of its mission this year: to promote a better understanding and appreciation for the fine and decorative arts of the nation as well as the Delmarva region.

At its core, the Museum is the steward of a vibrant collection of American paintings, furniture, ceramics, sculpture, metals and other media and this collection experienced tremendous growth during this last fiscal year. The Board of Trustees launched a campaign to raise \$1 million to endow the curator’s position as the Sewell C. Biggs Curator of American Art. While an endowment ensures that the Museum will always have a curator, it also enabled the Museum to hire its first registrar and collections manager to keep records of the collection and to make them accessible. The Museum added a whopping 152 objects to the permanent collection, including important works by Charles Wilson Peale, Bass Otis and Frank E. Schoonover. In addition, extremely rare objects, such as the portrait of 18th century Dover resident Charles Nixon and an early 1800s album of Chinese paintings collected by a Kent County family have undergone extensive art conservation and will be able to be shared publically for generations to come.

The Biggs is known for hosting many temporary exhibitions, in addition to showcasing its permanent collections, and FY19 did not disappoint with an astonishing 11 featured shows. Attended by 20,000 visitors, this year’s exhibitions were presented in a rhythmic pattern of nationally and locally relevant topics. Highlights include the large research project of *Audubon, Then and Now*, a reassessment of the naturalist’s impact on American art, supported by contemporary artistic perspectives. In addition, the museum brought in a traveling exhibition—*Rooted, Revived and Reinvented: Basketry in America*—a history of American basketry that gives equal credit to Native American, European immigrant and enslaved African communities. The staff also began the task of reinterpreting its own important collections of Guilded Age Impressionistic and Post-Impressionistic paintings—works made around the year 1900—in historical context for new audiences.



Audubon, Then and Now



*Rooted, Revived and Reinvented:
Basketry in America*

The local features of this ambitious exhibition calendar placed much-needed spotlights on individual artists and artist groups from across the state that deserve far greater public attention. Works by Aaron Paskins, a Dover sculptor who creates inspiring Pan-African figures; Nancy Carol Willis, a Middletown resident who illustrates award-winning children’s books depicting North American fauna; and the late William H. McDaniel, a former student of the Wilmington Academy of Art whose art career was ended by the Great Depression; as well as art students from the Caesar Rodney School District were highlighted at the Biggs. Additionally, the Museum’s fifth juried photography competition— *Biggs Shot 2018*—provided artists from the Mid-Atlantic region with an opportunity to showcase their work. Continuing its partnership with the Delaware Division of the Arts (DDOA), the Biggs hosted an exhibition showcasing the Division’s 2019 award winners in the literary, visual, and performance art fields.

Delmarva region and beyond in experiencing the arts. For example, programming for the Audubon exhibition included a partnership with Bombay Hook National Wildlife Refuge for a series of migratory bird watching and museum art tours. In conjunction with *Biggs Shot*, a workshop taught participants how to care for family photographs. Nancy Carol Willis led program attendees on a walk-through of her exhibition, detailing her artistic process. In tandem with the basketry exhibition, a lecture series helped to revive an ancient net making tradition of the Lenape Indian Tribe of Delaware and Dr. Lucy Fowler Williams, an associate curator at the University of Pennsylvania Museum of Archaeology and Anthropology, presented on craft traditions of Southwestern and Northwestern Native Americans. Delaware State University Associate Professor Lori Crawford and artist Aaron Paskins and contextualized his sculptures within contemporary African American artwork. A high point of the fiscal year occurred with

public programs across multiple disciplines. In addition to the appealing Audubon-related tours held at one of Delaware’s National Wildlife Refuges, the Museum hosted musical performances in conjunction with the fellowship program of DDOA as well as with the faculty of the Music School of Delaware who played music based on themes from the basketry exhibition. The Biggs made a large impact within Sussex County at the Rehoboth Beach Film Society, hosting a panel discussion on the African American art market, and with a series of talks on recent research at the Lewes Public Library. To bridge the arts to the rural communities of western Sussex County, the Museum developed a pumpkin carving festival with the Delaware State Fair. Closer to home, the Biggs partnered with the Dover Public Library to offer museum tours and story-time activities for kids and families. The Museum’s partnerships with schools within the state are strengthened through the *Junior Docent* and *Adopt-an-Artwork* outreach programs that utilize



Spirit Revealed
by Aaron Paskins



Corner Traffic by Joe Amodei
Biggs Shot 2018



Traveling Africa

Wilmington-based art collective, ArtLane exhibited photographic interpretations of the Museum and its collections, and the Biggs curated a community exhibition of African material culture and photos of Africa in collaboration with the City of Dover’s annual Black History celebration. Moreover, efforts to promote a state-wide group of artisans—Delaware By Hand—continued through marketing activities, selling their works in the Biggs gift shop and hosting craft festivals.

A wide range of public programming associated with the Museum’s exhibitions engaged thousands throughout the

The *Next 25 Symposium* which brought seven art historians together to talk about underrepresented populations within American art museums including African Americans, Asian Americans, the LGBTQ community, Native Americans, people with disabilities and women. This program resulted in such terrific recommendations for the future of the Museum’s collections and educational programs that the staff decided to share their findings at the annual conference of the American Alliance of Museums.

The Biggs cultivated many established and new partnerships to deliver even more

state standards to teach students literacy, research and public speaking skills. Through these programs, the Museum connected with 16 schools located across the state.

Children’s attendance is the cornerstone of the Biggs’ programmatic philosophy and to ensure it, the Museum and its family events are free to kids and students. The popular *Biggs Kids* monthly drop-in workshop connects kids to collections and feature exhibitions. The rest of the month, the Child HELP Foundation Studio offers a rotating schedule of participatory tours and activities lined up with themes of

ANNUAL REPORT



(continued from previous page)

the temporary exhibitions and major public programs. During the holidays, children shop for family gifts, while learning budgeting skills at the Biggs' kids-only holiday store, which featured gifts made by local artists, all while enjoying choral performances during the Museum's *Happy Holidays Dover* event. To encourage repeat visitation with children and families, the Museum has also kept first Saturdays of every month free for all as well as during the city's major festivals such as Dover Comic Con, Dover Days, the Tree Lighting Ceremony, and many more. To further increase access to free, quality arts-related programming throughout the Museum, the Biggs developed a growing library of object-related videos and lesson plans that can be downloaded from the website. The Biggs also offers children up to 12 years old a more intense learning atmosphere with artist-led summer camps.

STATEMENTS OF FINANCIAL POSITION*

(June 30, 2019 and 2018)

	2019	2018
CURRENT ASSETS		
Cash and Cash Equivalents	\$763,309	\$582,857
Accounts Receivable	\$28,624	\$22,129
Prepaid Expenses	\$9,519	\$7,441
Inventory	-	\$1,475
Total Current Assets	\$801,452	\$613,902
NON CURRENT ASSETS		
Noncurrent Investments	\$5,538,847	\$5,381,905
Equipment and Improvements <small>(Net of accumulated depreciation of \$543,226 and \$476,359)</small>	\$1,315,456	\$1,381,962
Total Non Current Assets	\$6,854,303	\$6,763,867
TOTAL ASSETS	\$7,655,755	\$7,377,769

	2019	2018
CURRENT LIABILITIES		
Accounts Payable	\$18,639	\$19,994
Accrued Payroll	\$20,325	\$20,412
Deferred Revenue	\$3,715	\$26,050
Total Current Liabilities	\$42,679	\$66,456
NET ASSETS		
Without Donor Restrictions	\$4,144,564	\$4,013,844
With Donor Restrictions	\$3,468,512	\$3,297,469
Total Net Assets	\$7,613,076	\$7,311,313
TOTAL LIABILITIES & NET ASSETS	\$7,655,755	\$7,377,769

STATEMENT OF ACTIVITIES FOR THE YEAR ENDED JUNE 30, 2019*

with Summarized Totals for 2018

	Without Donor Restrictions	With Donor Restrictions	2019 Totals	2018 Totals
REVENUES				
Contributions	\$378,202		\$378,202	\$372,248
Exhibitions	\$4,365		\$4,365	\$980
Grants	\$297,000	\$240,000	\$537,000	\$1,093,400
Admissions	\$21,434		\$21,434	\$23,552
In-Kind Contributions	\$410,679		\$410,679	\$426,800
Investment Income	\$152,733		\$152,733	\$115,697
Membership Dues	\$32,789		\$32,789	\$32,810
Program Fees	\$12,245		\$12,245	\$16,619
Miscellaneous Income	\$15,136		\$15,136	\$9,659
Realized Gain (loss) (net investment fees)	\$14,950		\$14,950	(\$14,566)
Unrealized Gain (loss) on Investments	\$205,145		\$205,145	\$169,558
Total	\$1,544,678	\$240,000	\$1,784,678	\$2,246,767
Special Events	\$97,624		\$97,624	\$157,712
Less: Direct Expenses	(\$78,336)		(\$78,336)	(\$66,322)
Total	\$19,288		\$19,288	\$91,390
Net assets released upon satisfaction of program restrictions	\$68,957	(\$68,957)		
TOTAL REVENUES	\$1,632,923	\$171,043	\$1,803,966	\$2,338,157
EXPENSES				
Program Services	\$1,290,755		\$1,290,755	\$1,498,497
Management and General	\$115,174		\$115,174	\$95,208
Fund Raising	\$96,274		\$96,274	\$109,237
TOTAL EXPENSES	\$1,502,203		\$1,502,203	\$1,702,942
CHANGE IN NET ASSETS	\$130,720	\$171,043	\$301,763	\$635,215
NET ASSETS, BEGINNING OF YEAR	\$4,013,844	\$3,297,469	\$7,311,313	\$6,676,098
NET ASSETS, END OF YEAR	\$4,144,564	\$3,468,512	\$7,613,076	\$7,311,313

* Reflects unaudited figures. Copies of audited financials will be available in early 2020.
Please call 302-674-2111 ext. 110 to request a copy.

ANNUAL REPORT

The Biggs Museum of American Art extends its deepest appreciation to each individual, foundation, corporation and governmental agency that made a commitment of support during FY 2018–2019. It is through this generous support that we were able to achieve the accomplishments highlighted in this report.

DONORS

We are pleased to recognize the following donors who contributed \$100 and above* between July 1, 2018 and June 30, 2019.

\$10,000+

Choptank Foundation
Crestlea Foundation
Delaware Department of State
Delaware Division of the Arts
Martina and Pierre du Pont Hayward
Kathleen Jacobs
Laffey-McHugh Foundation
Longwood Foundation
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\$1,000 – \$9,999

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Diane and Gerald Street
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Pamela and Richard Weyandt
Karen and Harry Willis
Pam and John Van Gorp
Carson Zullinger and Patt Panzer

*tax deductible monetary donations

MEMBERS

We are pleased to recognize the following members who purchased memberships to the Biggs at the Contributor (\$250) level and above between July 1, 2018 and June 30, 2019.

Benefactor (\$1,000)

Kathleen and James Flood, Sr.
Kathleen Jacobs

Patron (\$500)

Marcia and Henry DeWitt
Julie and Brian Miller
Joe and Connie Raymond

Contributor (\$250)

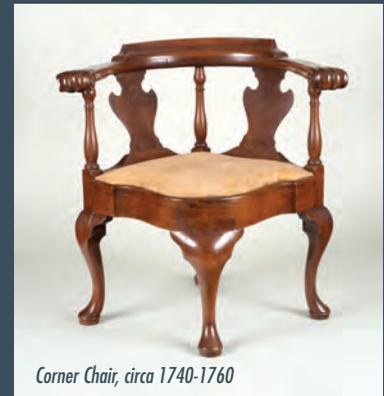
Leroy Anderson
Wendy Bellion
Beth Burleson
Stiles Colwill and Jonathan Gargiulo
Christine and Jerry Jarrell
Nancy Kassner
Olivia and James Kilvington
Donna and Wayne Mitchell
Michael Mattern
Carol and Gil Neild
David and Diane Partridge
Judith and Bob Pflaumer
Constance Wahlig and John McDonald

DONORS TO THE COLLECTIONS

We are pleased to recognize the following individuals who have donated art to the Biggs between July 1, 2018 and June 30, 2019 for inclusion in its permanent or educational collections.

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Corner Chair, circa 1740-1760

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We are pleased to recognize the following sponsors that supported the Biggs Museum Gala: An Affair with the Arts held on May 18, 2019.

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2019 Biggs Museum Gala:
An Affair with the Arts

**deceased

We have attempted to make this list as accurate and complete as possible. Any omissions or errors are regretted. Please call (302) 674-2111 ext. 110 with any corrections.

Meet the Biggs Staff!

Over the past year, the Biggs staff has nearly doubled under the leadership of Executive Director Charles Guerin. Allow us to introduce and re-introduce ourselves.

Since December 2018, Visitor Services and Membership Manager **Kathryn Marro** has been in charge of ensuring five-star visitor experiences at the Museum and growing its cadre of members. Having been a Marketing Intern at the Biggs almost a decade ago prior to graduating from the University of Delaware with a BA in Communications, she was thrilled to return to the Museum after working in Communications and Development positions at other non-profit organizations, including The Nature Conservancy in Delaware. Kathryn's Visitor Services team consists of six part-time employees—Visitor Services and Membership Specialist Jeanie Paeng, a Virginia Tech alum and former Biggs Marketing intern who joined the Museum in August 2019; Visitor Services Associates Elizabeth Carlson, Peg Gilson, Christine McDonnell, Stephanie Seeman and Peggy Urso-Savarese; and volunteers June Katz, Jayce Lesniewski and Donna Stinson.

In January 2019, **David Clapp** became the Biggs' first Registrar and Collections Manager and is responsible for collections management, including accessioning, record keeping, storage, conservation, loans and deaccessioning, as well as security and facilities management. He formerly held registrar and preparator positions with the Fort Wayne Museum of Art, Speed Art Museum and Duke University and graduated with a MA in Museum Studies from Johns

Hopkins University and a BA in Art History from Queens University of Charlotte. He joins Sewell C. Biggs Curator of American Art Ryan Grover and part-time Preparator Tony Samolsky to form the Museum's Collections Department.

Ryan Grover is the museum's most veteran employee—celebrating his 16th anniversary with the Biggs. He is in charge of cultivating the collection, interpreting the galleries, feature exhibitions, publications and collection research. Ryan has studied American material culture and painting extensively and is known for groundbreaking work with contemporary artists of the Mid-Atlantic region. He is currently working on projects that locate underrepresented populations, such as early-African American craftspeople and LGBTQ artists, within the Biggs' collection and has had numerous articles published in journals such as *Antiques* and *Fine Art and American Art Review*. Ryan earned degrees in Art History from the University of Wisconsin-Madison.

Natalie Osorio serves as the Assistant to the Executive Director and Facility Rentals Coordinator, overseeing the Museum's administrative functions, supporting the Board of Trustees and expanding earned revenue efforts through facility rentals. In addition, Natalie manages the Biggs' human resources functions. Prior to joining the Biggs in February 2019, she worked for the Delaware State Fair supporting rentals and concessions operations. Natalie holds two Associates degrees from Delaware Technical Community College in Photo-Imaging and Culinary Arts and interned at the Biggs as a student in 2016.

In April 2019, **Gina Sacchetti** became the Museum's first full-time Director of Development, overseeing fundraising operations. She previously served as Deputy Director of Advancement at Vizcaya Museum and Gardens in Miami, Florida, where she helped double contributed revenues, including individual, foundation, corporate and

government support as well as fundraising events and membership revenues. Prior to her tenure at Vizcaya, Gina fundraised for Zoo Miami and managed corporate giving and communications initiatives at Panasonic's headquarters in Osaka, Japan. She holds a BA in Japanese Studies with a concentration in Business Administration from Bucknell University. Gina, together with Development Systems Manager Angela Scannella Moore, make up the Biggs' fundraising team.

Angela Scannella Moore began her career with the Biggs as a volunteer and was most recently promoted in December 2018 to her current position. As Development Systems Manager, Angela plays a critical role in grant and donation solicitations and stewardship activities and manages the Museum's databases. Her past career history includes working for the Council of New Jersey Grantmakers, lecturing and consulting for the New Jersey Museum of Contemporary Art and working on a \$278 million capital campaign for the Newark Museum. Angela holds a MA in Modern Art, Connoisseurship and the History of the Art Market from Christie's Auction House and a BA in Economics and Art History from Rutgers University.

The Biggs most recently welcomed **Kristen Matulewicz** as Curator of Community and Academic Programs in late October 2019. Hailing from the Flagler Museum in Palm Beach, Florida, she oversees the Biggs' educational programming for all ages, including lectures, art workshops, school programs, exhibition interpretatives, and summer camp programs. Kristen holds a MA in Art History and Visual Studies from the University of Victoria as well as a BFA in Visual and Performing Arts and a BA in Art History from Flagler College. She has extensive experience teaching audiences of all ages and group sizes, ranging from tutoring individuals to instructing groups of nearly 200. The Biggs' educational initiatives are also supported by part-time School and Family Programs Facilitator Janet Tomaszewski—a veteran art teacher who joined the Biggs in January 2019.



David Clapp, Kathryn Marro, Angela Scannella Moore, Ryan Grover, Charlie Guerin, Gina Sacchetti, Natalie Osorio and Kristen Matulewicz.

Love the Biggs and its programs? Please support the museum today.



The Delaware Division of the Arts will match up to \$25,000 in total gifts received by Dec. 31, 2019—stretching the impact of your gift even further.

Make your charitable donation at www.biggsmuseum.org or by mailing the completed form below to:
Annual Fund, Biggs Museum of American Art, 406 Federal St., Dover, DE 19901. Every gift makes a difference.

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Thank you for your support!

Plan Your Next Event at the Museum!

*Imagine your special event or next business meeting
taking place amongst beautiful works of art!*

*The Biggs Museum overlooks Legislative Mall in historic,
downtown Dover, and offers a unique location for a number of
events including receptions, weddings, business events, cocktail
parties, dinners, photo sessions and more!*

*Choose from several galleries including a Children's room or
our outdoor lawn. For more information, visit our Facility
Rentals page at www.biggsmuseum.org
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Give your next event some art-spiration!



BIGGS MUSEUM OF AMERICAN ART

406 Federal Street
Dover, DE 19901
Tel: (302) 674-2111
Fax: (302) 674-5133
admin@biggsmuseum.org
BiggsMuseum.org

ADMISSION:

General Admission: \$10.00
Members: Free
Seniors (60+): \$8.00
Children 12 & under, and Students: Free
Active Military & Family with ID: Free
First Saturday of every month: Free
Companions or care persons of people with
disabilities are free.

HOURS:

Open Tuesday – Saturday: 9:00 a.m. to 4:30 p.m.
Sunday: 1:30 p.m. to 4:30 p.m.
Closed Mondays
Open on select Holidays

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The Biggs 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 DelawareScene.com.

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